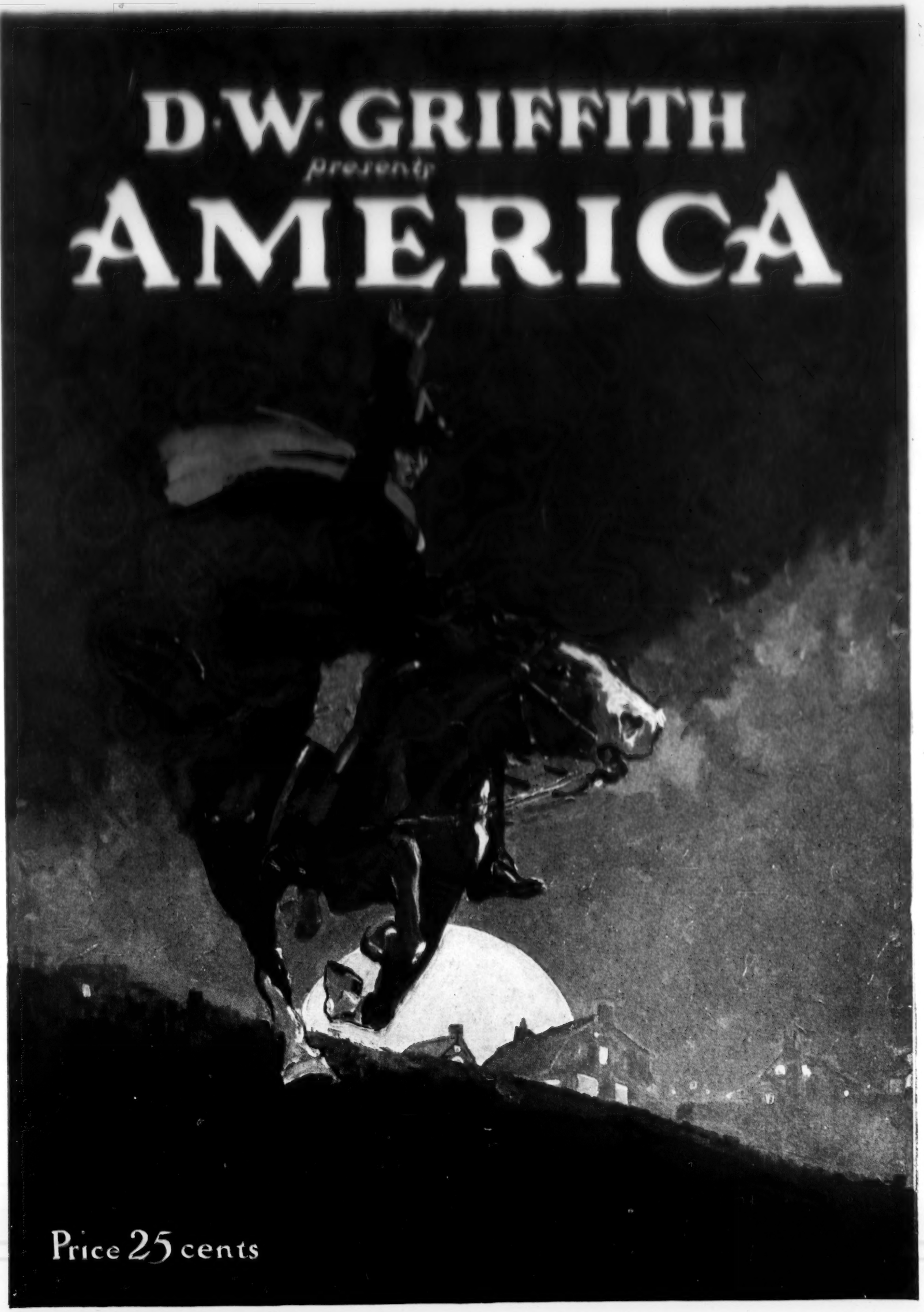
D·W·GRIFFITH

presents

AMERICA



Price 25 cents



D·W·GRIFFITH



FOREWORD

TODAY, when the average American enjoys comforts unknown to Kings two hundred years ago.

Today, when we are the most prosperous people in the world.

Today, when we live under a government which may have its faults, but which is after all the best government the world has ever known—

Let us remember the self-sacrifice of our forefathers.

Let us remember the cost, in human lives, to make us a free people—

Lest we forget the price of Liberty paid in blood and tears.



Cast of Characters

Nathan Holden	Neil Hamilton
Cynthia Montague	Lucille Meleroy
Miss Nancy Montague	Carol Dempster
Charles Phillip Edward Montague	Charles Emmett Mack
Samuel Adams	Lee Beggs
John Hancock	John Dunton
King George III	Arthur Donaldson
William Pitt	Charles Bennett
Lord Chamberlain	Howling Clark
Thomas Jefferson	Frank Welsh
Patrick Henry	Frank Meltcham, Jr.
George Washington	Arthur Dewey
Richard Henry Lee	P. H. Scammon
Captain Walter Butler	Lionel Barrymore
Sir Ashley Montague	Sidney Deane
General Gage	W. W. Jones
Captain Montour	E. Boesman
Chief of Seneca, Hiakatoo	Harry Semails
Paul Revere	Harry O'Neill
John Parker, Captain of Minute Men	H. Van Bomen
Major Pitcairn	Hugh Baird
James Parker	James Milaids
Colonel Prescott	H. Komer
Major General Warren	Michael Donovan
Captain Hare	Louis Wolheim
Chief of Mohawks, Joseph Brant	Riley Hatch
Edmund Burke	W. Rising
Personal servant of Miss Montague	Daniel Carney
Household servant at Ashley Court	E. Scanlon
Lord North	Emil Hoch
A Refugee Mother	Lucille La Verne
	(by special courtesy)
Major Strong	Edwin Holland
An Old Patriot	Milton Noble

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General Manager

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D. W. GRIFFITH *presents*

AMERICA

How Mr. Griffith Came to Make "America"

THE romance of one hundred and ten million people—that is the story of "America," which many critics now declare is greater than Mr. Griffith's earlier picture, "The Birth of a Nation."

Several years ago, Mr. Griffith began planning an elaborate and accurate film story of the American Revolution; but at that time, so-called costume plays were not popular. His research staff had harvested many unusual and whimsical facts long shadowed as trifles, but vividly revealing the life of that day.

In May, 1923, the Daughters of the American Revolution addressed a letter to the motion picture industry, inquiring why a film of the Revolutionary War had not been undertaken, and suggesting it should not be delayed.

Mr. Will Hays received the letter and asked Mr. Griffith to undertake the work.

Before doing it, he made a secret trip to Boston, visiting all the shrines of patriotism in that vicinity. He went to the Old North Church, motored along the ride that Paul Revere made, crossed the bridge at Concord and lay on the bank in the hot spring sun for more than an hour directly where "the shot heard round the world" was fired.

That night he decided to make the film, not to show in chronological detail the incidents of the war, but to portray the spirit of sacrifice which encouraged the little band of Americans untrained in war, to defy and conquer the hosts of the invading army.

He believed it would be of moral value as well as passing entertainment for the American people to see again the bravery and unbreakable will that their forefathers presented against the agonizing woes and the hostile scourges through a cold, ill-dressed and hungry warfare, without adequate arms or disciplined leaders.

He first took the ride of Paul Revere, a brief incident in the story but one that required three weeks to film. The engine in horseflesh selected as the mount defeated nine riders before Harry O'Neill was found to handle him. His playful preliminary to work one morning at the filming, was to leap over the hood of a big motor truck. This horse is one of the most famous jumpers in the world, but too uncontrolled for show or competitive purposes.

The only time it was ever quiet enough to handle with ease came when it became sea-sick taking the boat ride from the Mamaroneck studio to Lexington, for the cross-country scenes. Remember this throughout the picture that every historic scene shown in the film was photographed in part on the actual ground where the historic action occurred.

Mr. Griffith then took his players to Lexington for scenes at the old Clark home, showing Hancock and Adams arriving and leaving there. This is the same house that sheltered them in 1775.

The scenes in Lexington were taken with the kindly aid of Edwin B. Worthen, president of the Lexington Historical Society.

Next, Mr. Griffith went to the Old North Church, in Boston, where Charles K. Bolton, president of the Boston Athenaeum and senior warden of Old North Church, permitted him to wire the belfry, the first time ever done. Police and fire guards were in constant attendance to guard against possibility of fire or damage.

The scenes shown in the picture are actual photographs of this church which stands exactly as it did when Paul Revere received his alarm.

Through Secretary of War John W. Weeks, Mr. Griffith received the assistance of the United States Army in arranging the battle scenes. Major William C. Rose of Governor's Island sent the 18th and 16th Infantry under command of Captain George T. Shank.

Lexington Common and Buckman's Tavern were reproduced with photographic exactness on the studio grounds, and there the Battle of Lexington was staged after the Doolittle drawings which are accepted as faithful by historians.

The larger battle scenes were made near the Putnam County border in New York State.

As the guest of Robert W. Chambers, Mr. Griffith then went into the Mohawk Valley Country in New York State, to travel over the scenes of the Indian con-

fleets. He personally visited every important battlefield there, traveling hundreds of miles.

Before the chill of Autumn, he wished to secure the magnificent Virginia estates in all the glory of full foliage.

With his players and staff, he went to Westover on the James River, one of the greatest of the old estates, where Mr. and Mrs. Richard Crane, present owners, welcomed the staging of the scenes that brought to life again the legends of gayety in the Revolutionary War time.

He went also to Shirley on the James River, the famous old King Carter estate, through the hospitable courtesy of Admiral and Mrs. Oliver and Mrs. Branesford who live there at present.

Scenes in Yorktown, on the actual site where Cornwallis surrendered to George Washington's army, were secured with the co-operation of G. Watson James, Jr., National Historian of the Sons of the Revolution.

Returning to Washington, the War Department permitted Col. Hamilton Hawkins to aid Mr. Griffith with the crack Third U. S. Cavalry at Ft. Myer, Va., in scenes as Morgan's Rangers. Major J. M. Wainwright commanded the troop and took part in the action, dressing in fur-trimmed buckskin with his troopers to make the actual charges of the Rangers securely true in reproduction for the film.

Whenever Mr. Griffith traveled to these "locations" he took with him players and a staff totaling never less than 150 and as high as two thousand.

While he was away, his staff at the studio had been erecting the huge sets, replicas of the House of Parliament in London, Independence Hall, the House of Burgesses in Virginia; and the home of England's King, George the Third.

"America" then is an accurate as well as dramatic record of the events portrayed. Every historical scene is played as it actually occurred, with no liberties taken for dramatic convenience.

The 1923 Battle of Bunker Hill

Doughboy Depiction More Comfortable and Less Perilous Than History-Making Event of '75

By Captain George T. Shanks, 18th Inf., U. S. A.

(Reprinted by permission from the official Bulletin of the United States Army Recruiting Service.)

LATE last September an American Expeditionary Force, consisting of the 18th Infantry, supplemented by a small detachment of the 16th, left its quarters in New York Harbor for a location in the hills of southern New York near the quaint old village of Somers. The mission of these troops was not to represent their country in battle, but on the contrary to play the part of their quondam enemies, the British Regulars, in the stirring scenes of Revolutionary history to be depicted for the first time on the silver screen, to serve as an indelible record of the patriotic deeds of our forefathers.

Now to go back and furnish the background for this strange expedition which astonished the sober countryside with the sights and deeds of armies long dead, and filled the green hills of Westchester County with the colorful scarlet and buff of the Grenadier Guards, the Royal Welsh Fusileers and the Light Infantry of His Majesty's Army in the Colonies:

These troops of the famous 1st Division were part of the army of actors to be used in the filming of the play "America," staged by that master genius of the movies, Mr. D. W. Griffith. A reconnaisance party preceded the expedition by several days, and, having met Mr. Griffith and his very able staff, soon caught the spirit of the play. It was found to be a patriotic production, long dreamed of and now to be actually staged. It had had its inception in the minds of many, including that of our late President, and had the able assistance of the Daughters of the American Revolution and other historical societies, all of which were interested in placing on record an accurate reproduction of the historic events which secured to this country its liberty.

A pyramidal tent camp was established near Brewster, N. Y., water piped in, and the first day spent in getting acquainted with the various sorts of variegated uniforms of the British, Colonials, French, Tory Greens and Morgan's Riflemen. White wigs effected quite a transformation, it was found, and long flintlock rifles and bayonets afforded quite a contrast to the sight of a soldier in conventional O. D.

The troops were drilled for a short time in the facings and in forming fours, style of 1775, somewhat similar to the present British drill. Quickly becoming proficient in this they progressed to the manual of arms, which in those days was quite a complicated process, something like this:

1. Poise your firelocks, 2 motions (carry piece to center of body, barrel to rear).
2. Cock your firelocks, 2 motions.
3. Present, 1 motion (six inches to rear with right foot, butt to shoulder, ready for firing).
4. Fire, 1 motion.
5. Half cock your firelock, 1 motion (bring piece to port and half cock hammer).
6. Handle your cartridge, 1 motion (slap your pouch, seize cartridge, bite the top well off).

(Continued on page 6)



NEIL HAMILTON *as*
CAPT. NATHAN HOLDEN



LIONEL BARRYMORE
as WALTER BUTLER



CAROL DEMPSTER
as NANCY MONTAGUE



CHARLES E. MACK
as THE YOUNGER MONTAGUE



ARTHUR DEWEY
as GEORGE WASHINGTON

7. Prime, 1 motion (shake the powder into the pan of the lock).
8. Shut your pans, 2 motions (shut pan and bring piece to the order, butt resting beside left toe, barrel to the front, muzzle at center of body).
9. Charge with cartridge, 4 motions (place the cartridge into the barrel, shaking the powder into the barrel and then inserting the paper and ball).
10. Draw your rammers, 1 motion (draw the ramrod with the right hand).
11. Ram down your cartridge, 1 motion (bring muzzle opposite left shoulder and ram down with the right hand).
12. Shoulder your firelocks, 4 motions (left hand to butt, assuming position of left shoulder arms).

Tactics were found to be quite different from those of the present day. The fundamental principles of fire and movement were used, but the armies of 1775 fought in company front, close order, the front rank firing a volley, then handing back the empty pieces and taking the muskets of the rear rank for another volley. Battles of that age doubtless made a brilliant display, but the method of fighting seems suicidal to soldiers trained to take wide intervals and seek cover.

Real work began the second day by staging the Battle of Johnston Hall, fought in Tyron County, New York, near the stronghold of Sir John Johnston, Commissioner over the Iroquois. This was followed by the Retreat from Lexington and Concord, the Battle of Merriam's Corners, various other marches and small engagements, and ending up with the Battle of Bunker Hill and the surrender at Yorktown.

Perhaps the most widely celebrated battle in American history is that of Bunker Hill. This was staged with the greatest possible accuracy to historical facts, and will no doubt afford the best showing on the screen. Tactically speaking, the battle consisted of three main assaults on a redoubt and breastworks on the top of Bressl's Hill. The British troops moved forward slowly and steadily, in company front, the whole line forming a sort of semi-circle around the foot of the hill, the Grenadiers on the right. The troops were heavily laden and carried knapsacks. They delivered volleys with the regularity of a full dress parade and moved steadily onward right up to the breastworks, where Prescott gave that famous command, "Don't fire until you see the whites of their eyes," and in the volleys that blazed from the rifles of the Minute Men the Grenadiers and Light Infantry lost from three-fourths to nine-tenths of their men.

The charge was repeated with like results. Then the third charge was made, but without knapsacks. This time the Red Coats held their fire and stormed the redoubt and breastworks with the bayonet. They went clear over, gaining a tactical victory, but with a loss of over twenty-five hundred men. Their victory was barren of results.

The filming of this battle lasted about two days. It was an inspiring sight to see the long lines of troops, in triple rank, uniformed in bright scarlet coats, white breeches, black leggings and cocked hats, moving steadily up the hill to the music of the famous 18th Infantry Band, firing by volley as they progressed, and only breaking into disorder and retreat at the flash of the volley from the trenches at the top. Only the discipline and training of the Regular Army soldier could furnish such an exhibition, and the versatility of the American soldier was shown by the way he adapted himself to the atmosphere of the occasion. Some of the men "died" most realistically. One when asked by Mr. Griffith where he learned to "die," replied, "In the Argonne."

How Large Was George Washington?

THE figure of George Washington as shown in "America" was determined by a jury after months of careful research had been given. An old letter which he had written to a London tailor immediately after the war offered the most accurate measurements of him physically.

He ordered suits "of best material, for a man just six feet tall, medium slender, and standing erect."

So many of Washington's painted portraits show him as an old man, and vary greatly in details of expression as well as to size of features. When the jury, composed of three historians and eight others, had decided upon the appearance that history had recorded for the great leader, Mr. Griffith set about finding the actor to play the part.

He tested more than three hundred actors, finally selecting Arthur Dewey as the most perfect type. Dewey is a descendant of Revolutionary ancestors.

The Flappers of 1775

THE girl of today can directly trace her beginning in independence to the Revolutionary War. Until that time, girls were most carefully disciplined.

The war completely changed ideas of dress. No imports were permitted by the British fleet, and the American girls had to design their own dresses, and break suddenly away from the British customs.

Also the whimsical convenience of fainting was made obsolete by the new responsibilities the girls had to face.

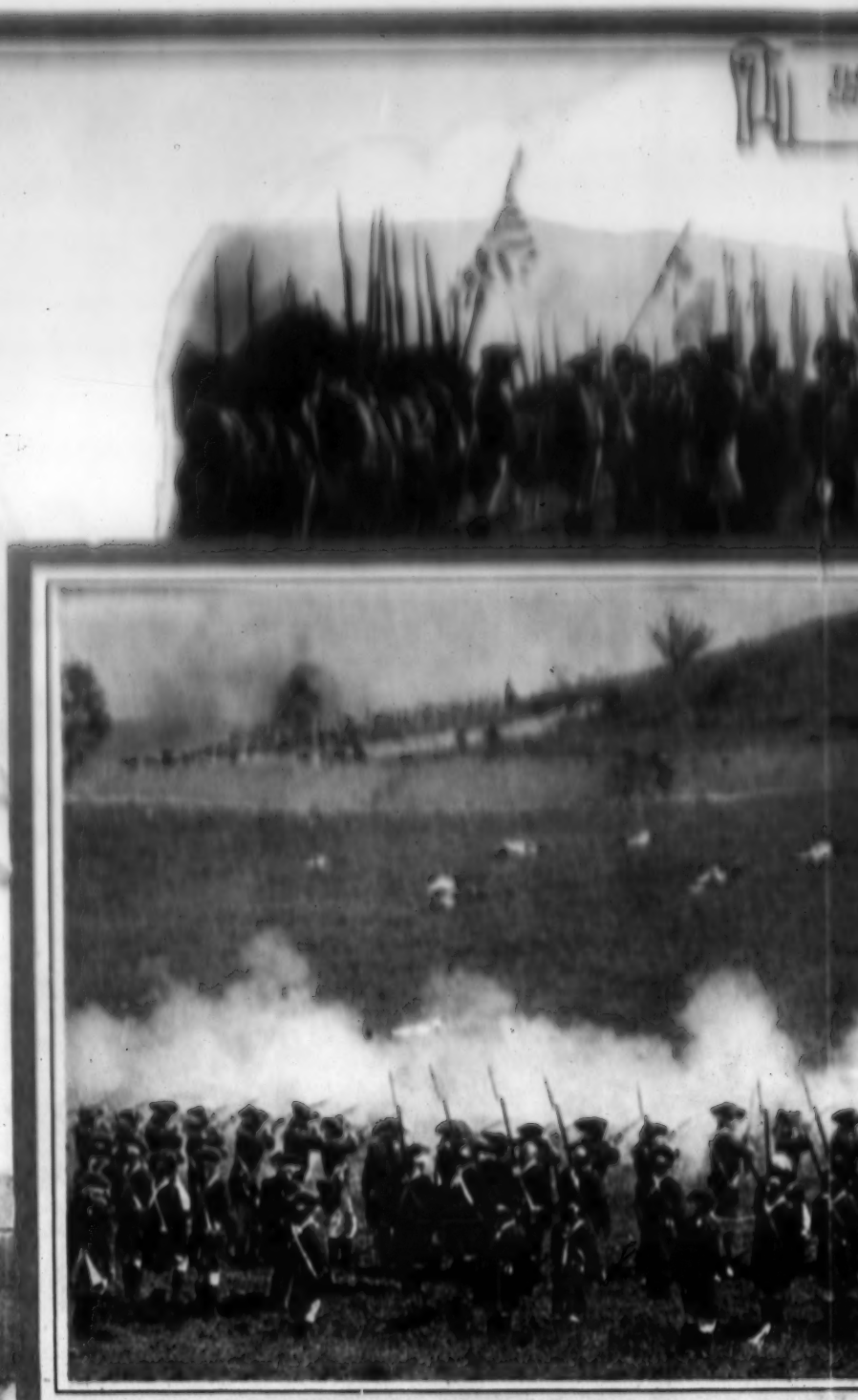
The general atmosphere of rebellion extended to the girls regarding such strict parental authority as existed then. If Dad wouldn't be ordered about by the British, then Daughter wouldn't be ordered about by Dad. So the independence of the American girl, which has become a social phenomenon throughout the world, began.

Her principal vice at that time was the taking of snuff, a practice among women as common then as smoking cigarettes is today.


THE RIDE OF PAUL REVERE
THE BRITISH MARCH TO LEXINGTON
PITT ILL AND WEAK... DEFENDS THE AMERICANS BEFORE PARLIAMENT
THE FIRST AMERICAN FLAG IN BATTLE
"THE SHOT HEARD ROUND THE WORLD" AT CONCORD BRIDGE



THE FIRST STAND AT LEXINGTON





WHEN 70 AMERICANS FOUGHT 800 BRITISH SOLDIERS AT LEXINGTON



RISKING DEATH
THE LAST PRECIO
KEG TO THE AMER
AT BUNKER



THE BATTLE THAT MADE A SHRINE OF BUNKER HILL





THE EXPRESS RIDER LEAVES TO WARN VIRGINIA

TH TO CARRY
CIOUS POWDER
MERICAN FORCES
KER HILL



MORGAN'S RANGERS CHARGE TO SAVE THE FARMERS AND THE GRAIN FIELDS THAT MEAN LIFE TO WASHINGTON'S ARMY

A Sketch of Walter Butler

By Robert W. Chambers

Mr. Chambers, one of the greatest of American novelists, has made the Revolutionary War history of Upper New York Blue and Gray readers. He has rendered a great many original backgrounds, primary events and other rare aspects of true history. From his country home in that section, he has collected the local color of those heroic, tested days, gained many personal scenes of study, and his knowledge of the larger events is illustrated with unpublished details. He can be responsible for the personal knowledge of such a Walter Butler, the most interesting figure of an unsavory history. Editor's Note.

CONCERNING this strange, sinister and unhappy young man, the greatest of our historians, Fiske, remarks that he has been unable to discover in the character of Walter Butler a single redeeming trait.

This seems to be too severe a judgment. In my possession is a letter written by Walter Butler to Peter Van Schaick which reveals in the writer both kindness and generosity. Otherwise the letter is characteristic of this young man, for, presently, he flies into a rage against some man whom he believes has treated him with discourtesy. I think that Harold Frederick gave a true glimpse of Walter Butler—a momentary glimpse—but convincing.



From what we know about young Walter Butler he was, in person, attractive; in mind, accomplished.

His intense loyalty to his cause became more than an obsession. It amounted to madness—if indeed, the seeds of madness had not already germinated in this melancholy and dissipated young companion of Sir John Johnson.

The debauchery of these two sprigs of the Tryon County landed gentry covered a trail that lead from New York to Albany, to Schenectady, to Johnston, and to Quebec.

Their's was, socially, an unsavory record; but there is no reason for going into it here.

It may be that excesses unhinged Butler. His pride in his Ormand ancestry and connection, if indeed there really were such a descent, made him haughty, exacting and abnormally sensitive.

For the rest, his was an exaggerated character of a poetic temperament wholly wrapped up in himself—a neurotic easily unhinged by excitement, swiftly inflamed to violence by fancied neglect or insult.

After his escape from imprisonment in Albany, the terrible directness of his insolent letter to the American military authorities revealed the savage fire smouldering within his abnormal mind.

The contemptuous reply to that letter kindled his rage to a blaze which made a conflagration of Cherry Valley; and which drove him again and again in headlong fury on the Mohawk Valley.

For this merciless young man, Brant had only contempt. Of him, it is reported his own father, Colonel John Butler, said: "To save those poor people (at Cherry Valley), I would have crawled all the way on my hands and knees; and why my son did not spare them, God only knows."

This—and that Haldimand refused to see him—are legends of Tryon County. I do not know how true they are. I doubt Haldimand's delicacy because in my possession I have the petition for relief signed by the widow of the monster, Lieut. Hare; and upon which Haldimand has written approval over his own signatures.

As for Walter Butler's guilt, there can be no doubt. He was the scourge of the Frontiers. All patriotic America rejoiced at his death; and I know of no other instance in our history where the death of an enemy was considered a matter for public celebration.

No more knightly figure rides through the history of those bloody days than that of Colonel Marivius Willett—who, later, was to become the first Mayor of New York under the Republic.

What could be more significant than that the chivalrous and kindly Willett glanced down from his snow-wet saddle with cold contempt at the battered body of Walter Butler; and, when an Oneida scout asked permission to take the scalp, shrugged his indifference, and rode on, leaving the unburied body to the forest wolves!

There is much material for a monograph on Walter Butler, but this is no place to attempt it.

His home still stands in northern New York State.

His abhorred memory still remains in the minds of the people whose forefathers he scourged with fire and hatchet.

The great struggle of the American Revolution was strictly a family affair—a fight between members of the same race geographically separated.

An alien king was the cause of it and precipitated it.

And, in that eight years' war, those few individuals who became infamous through cruelties and treacheries belonged to the common race; and that race must bear the obliquy, British and Americans alike, and, together, today, repudiate all that was un-English and un-American in a great family struggle which reflects honor on both.

What Was the Color of Paul Revere's Horse?

DISPUTES have tumbled through historical societies and persons laden with historic lore, regarding the color of the horse Paul Revere rode in the famous flight to Lexington. This is, perhaps, America's most famous horse; as, aside from the actual historic prominence, it is known to nearly every American through Longfellow's popular poem.

Painters, generally, have portrayed this horse as white. The color was recommended largely through artistic expediency rather than historic proof, as the white horse provided an easy contrast and relief from the background of the night scene. It is true that Revere's own horse was white.

Revere, however, lived in North Square, Boston, and as the British troops occupied the roads leading out of the city, he had to cross the river to Charlestown. Two friends, Joshua Bentley and Thomas Richardson, started with him across the Charles River in a boat when they saw the British ship "Somerset" anchored in mid-stream. They had nothing with which to muffle the oars, and Bentley went ashore, returning with a petticoat still warm from the body of a Daughter of Liberty.

It was the night of April 18, 1775. A horse had been borrowed from Deacon Larkin in Charlestown, for the ride. The Deacon had two horses, it is reported, one a seal bay and the other a dark roan in color.

The only document bearing any stamp of authenticity as to the color of the horse selected, is an excerpt from a private letter now in the home of a wealthy Rhode Island banker. The private nature of the letter has prevented it having been published, but when the present owner learned of the efforts of Mr. Griffith's staff to determine the exact color of the Revere horse, he sent this information from the letter: "We could see the foam on the dark side of Revere's horse."



So it has been thoroughly proven the horse was not white; but it is improbable any one can ever prove the exact color.

Tradition says the horse died from the effects of the ride.

When he made the ride that was to establish his name imperishably among the heroes of the Revolutionary War, Paul Revere was in his forties, a heavy set, sturdy man capable of great exertions; and an ardent protestant against the impositions of the British laws.



For some years he had been a dentist, surrendering the probes and forceps to renew his work as a silversmith a trade to which he had been apprenticed as a youngster. He was unusually skillful with his work in precious metals, only abandoning it for the dental career because there was so little work available in Boston. He complained the well-to-do families preferred having their silver vessels made in England, desiring imported luxuries over those made at home.

All records accent the warmth and likeableness of his personality, his unusual bodily vigor, and his fearless enthusiasm in advancing any cause that caught his interest.

His great fame is due in part to his personal popularity, and the picturesqueness of his individuality. He was a close friend of John Hancock and Samuel Adams and other leaders of the Revolutionary movement. His greatest fortune, however, was in having one of the greatest of press agents, Henry Wadsworth Longfellow, who wrote the poem immortalizing the ride.

Few people know that a brother express rider of Revere not only made as sensational a ride, but actually rode further on the same mission. They went from Boston to Lexington by different roads. Revere was stopped by British soldiers after riding out of Lexington, a total distance of nearly thirteen miles. Dawes was more successful and rode about seventeen miles before being stopped.

Revere's ride was more dramatic, however, as he warned Hancock and Adams, the two leaders whom the British wanted to capture above all others. They were concealed in the home of the Rev. Jonas Clarke on Bedford Road, Lexington, tucked two in a bed and asleep when Revere cried "The British are coming."

The British captured Revere. In the excitement of the morning, he escaped and made his way on foot back to Lexington.

Revere realized a pleasant and prominent old age, continuing his work as silversmith. His home is now one of the patriotic shrines of Boston.

Paul Revere's Ride

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;
Hardly a man is now alive
Who remembers that famous day and year.
He said to his friend, "If British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One, if by land, and two if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."

Then he said, "Good night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The "Somerset," British Man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.
Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the Old North Church,
By the wooden stairs, with stealthy tread,
To the belfry chamber overhead,
And startled the pigeons from their perch
On the somber rafters, that round him made
Masses and moving shapes of shade,—
By the trembling ladder, steep and tall,
To the highest windows in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;

For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay, —
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now gazed at the landscape far and near,
Then, impetuous, stamped the earth,
And turned and tightened his saddle girth;
But mostly he watched with eager search
The belfry tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral and somber and still.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight

A second lamp in the belfry burns!
A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet:
That was all! And yet, through the gloom and the light
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.

He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.
It was twelve by the village clock,
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meetinghouse windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket ball.

You know the rest. In the books you have read
How the British Regulars fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farmyard wall,
Chasing the redcoats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

—Henry Wadsworth Longfellow.

D. W. Griffith—Maker of Pictures

KENTUCKY is the birth-place and the home of D. W. Griffith. His residence is at his studios in Mamaroneck, N. Y. There he has established a sea-walled park for picture-making, one of the show places along Long Island Sound, visible for miles, canopied with great elms and birches; and soothed into a restful reach of nature by surrounding lawns.

Here Mr. Griffith makes all his pictures, which, critics say, are unequalled for emotional intensity, poetic beauty and dramatic suspense.

How does this man appear? He is in his early forties; five feet and eleven inches tall, weighing one hundred and fifty-two pounds. Physically, he has a firm balance of bone, with alert decisive movement; a slender, cutting body with no suggestion of brute strength. His vitality and endurance are premiums of perfect health and indomitable will.

His studio is his home. For weeks, he never leaves the grounds. Up at seven-thirty every morning, he works steadily until from eleven to one o'clock every night. It is most typical of him that he hastens, but never hurries; moves quickly but never rushes.



Hancock-Clarke House, Lexington, Mass.

While other directors have the resources of great organizations to assist them, Mr. Griffith works alone. He selects his own stories. Then he begins to cast the principal roles. In this day when so many successful players have long-term contracts, this is often a most trying and difficult task; as available talent is often unsuitable.

While he selects his cast, he rehearses them, at once to prove the worth of the player in absorbing the role, and to work out the details of the drama so every member will be saturated with the purposes of the parts.

During the rehearsals, the costumes are selected, tried out, changed over and over again until final choice is made.

In directing his players, Mr. Griffith first allows the players to interpret the action for themselves, so that their portrayal may be natural. From this basis, he improves, suggesting movements and meanings. Only in intensely dramatic scenes does he ever raise his voice, and then only as emotional incentive. While the action proceeds, his face is a pathway for the quick and flowing emotions the scene reveals. His sensitive face registers every shy shade of feeling, and works vividly when the stronger strains of drama are touched. He is "all things to all men," feeling and reflecting every phase of every character. Psychologists declare it is this sensitive response which permits him to keep healthy and alert under unbelievable burdens.

His attitude towards his players is that of persuasive partnership, first following their original reactions, then sharing with them, gradually expanding the mood so that he leads them; and finally moulding the scene for the permanency of the camera by stimulating and spurring them.

He corrects but seldom criticizes and never denounces. It is his firm policy in the social as well as professional world, never to say an unkind thing about a person; and if he ever says an uncomplimentary thing, he says it to the person, and not to others. His tolerance and patience are two capital features of his rare ability to handle others.

Robert W. Chambers, the famous novelist and student of character, says of Griffith: "I can think of no other man so entirely humble, so truly modest as D. W. Griffith. Unselfish, generous, whimsical and fun-loving, with the courage and intelligence of a great leader, and the visions of genius, here is a rare man."

Rex Ingram, the famous director, recently paid in print this tribute: "We all follow Griffith. He did everything first and the other directors do them over again as best they can. Motion pictures owe everything to this man."

With all his successes, Mr. Griffith remains a poor man. He lives in two rooms, lightly furnished, mostly with books and gymnastic apparatus. He reads at least one-half hour every day, without regard to how strenuous the work of the day has been.

A trifling but interesting peculiarity is that he can never keep his watch running. Time and again he has been presented with costly watches, but after wearing them two or three weeks, they stop.

Today he stands in perfect health, with a record of having made five times as many pictures as any other director, with having created the technique which is now the accepted method of picture making. Year after year he establishes new records in the number of pictures rated among the ten best by vote of public and critics. Some of his most famous works are "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East" and "Orphans of the Storm." And yet he is planning now to do what he considers the real work of his life, the making of a series of large pictures portraying the great dramatic moments of mankind.

Something New About the Old

By James L. E. Pell

Mr. Pell made the historical arrangement for "America"

THERE is probably no more interesting occupation than to become connected with the research department of one of the larger moving picture corporations. For the quest of unearthing long forgotten historic data not only brings with it a sustaining thrill but a gratifying satisfaction, when one stumbles upon a treasure long since buried in the archives and lost to the memory of man.

Probably this same incentive urges on the searchers in the diamond fields of Kimberley or the astronomer as he sweeps the heavens with the great telescopes of modern times, seeking some new star among the greater constellations. In providing the historical arrangement or background for a great production like Mr. Griffith's "America," keeping this background accurate as to facts without impairing the romance or its atmosphere, one is sometimes beset with almost unsurmountable difficulties, arising from the space that can be allotted on the screen to each particular incident, and its direct or reflect effect upon the past or subsequent action. In the effort made to supply realism in many of the scenes of "America," our research department uncovered much interesting material and arcana long since concealed beneath the dust of time, and while much of this remains in a final analysis of the picture, a great amount has had to be relegated to the studio files.



In consequence, it might be of interest to glance quickly through one of the numerous portfolios containing this data. In one we find described the secret staircase in Buckman Tavern, Lexington, Mass. This staircase led from the reception room to the upper floor and was concealed behind a panel constructed in this way to permit the fair ladies of those times to reach their bedrooms above without entering the main hall, which alone separated the reception and tap rooms, for in the latter boisterous teamsters of the far North were often wont to make merry into the far hours of the morning. Another unused flight of steps descended into a small room below the ground level, which might have been used as a lodging place for some of the teamsters whose convivial manners sometimes forced the landlord to relegate them to some separate apartment for the night.



Major Pitcairn's silver pistols used in "America"

In a second file we find an account of the underground passageway at Westover on the James River, Virginia, this tunnel dating back to the time of the Indian wars was evidently designed to allow the escape of the household in case of dire disaster. For it leads from a detached building, a hundred yards in opposite directions to the banks of the James, is carefully planned, and skilfully built of red brick and exceptionally tough mortar. It is in as good condition today as the day it was constructed. In still another file can be found a description of the dungeon of the old slave days, where blacks were herded for transit and where many died from the intense crowding and the effects of filth and foul air.

Many relics of the times intimately associated with the daily lives of our characters were brought to light, such as Paul Revere's toddy iron, the lone black glove George Washington wore after his mother's death, and the broiler that was used by Jonas Parker, which saved each drop of blood gravy which no doubt had much to do with his great strength, as he was a noted wrestler of the times. This relic is of singular construction, its fluted grids forming canals which empty into a cuplike receptacle on the side.

Another interesting device to capture the wild pigeons that abounded in those days, consisted of a crudely constructed net on a frame, with a support to hold it above the ground. Corn was spread beneath the trap to attract the birds and upon a flock congregating a string was pulled, dropping the netted frame over the victims. This was repeated until a goodly number had been caught to salt down for winter food, which was one of the main supplies to be had in those days. Wild pigeons at flight time then blackened the sky. They are now extinct.

Window weights were bought for bullets by govern-

ment agents during the war. A receipt was given with the amount to be paid marked upon it. A few of these due bills are still in existence. A year before the beginning of the Revolution, the Committee of Safety had gunsmiths traveling the country secretly making a record of the number and kind of firearms owned by the inhabitants of each community, and all weapons in need of repair were put into condition for active service. Many of the better class of farmhouses were carpeted with sand and on festive occasions this covering was smoothed and designs drawn upon it with a coarse straw broom. Written records tell us of examples of great elaboration in this work as the artistic genius of some member of a family was given full sway. Washington's likeness and incidents of the times supplying the material for the most elaborate "engravings."

We find that one year in Lexington the weather remained so cold throughout the entire twelve months that grain was counted by the kernel when sold for food for human consumption, the stock being deprived of its usual sustenance was fed on such substitutes as could be found, many dying, and those that survived grew to resemble racks of bones.



The scenes of the Old North Church, Boston, used in the picture were taken on that historical spot, and the belfry wired as were the reproductions of Paul Revere's lanterns at great risk to the edifice. Every precaution was taken against its possible injury or destruction, the Boston Fire Department co-operating with men and apparatus during the time spent on this work.

The vestry of the parish in giving its consent after much deliberation, finally concluded that the risk entailed was no greater than the gift of this realism to posterity.

At Lexington the original drum used in the last roll call is the same drum which beat the alarm on that memorable morning of the 19th of April, 1775. And the silver pistols of Major Pitcairn were brought from the vaults at the Hancock-Clarke House and used in the making of this picture.

The flag shown at the Concord Bridge scene, carried by the men of Bedford, was the first military emblem used by the Colonists in New England. The original of this flag is now preserved under glass in the Masonic rooms at Bedford, Mass., where it may be seen by visitors.

It is interesting to note the tent occupied by General Washington at Valley Forge during the building of the log encampment has been preserved and is now in the museum there, and while it was impracticable to use this in the picture, the log huts seen on the screen are exact copies of those used by the Continental Army during that frightful winter which will ever make Valley Forge one of America's most sacred shrines.

Powder—1775

Congress agreed to purchase all the saltpeter manufactured in the Provinces for the next twelve months at a stated price. After the passage of this act a countryman brought into the House half a bushel of saltpeter which he had made and promised that more could be made in eight months than the Provinces had money to pay for. His method was as follows: To take earth from under old houses and barns, put it lightly into a hogshead, then fill it with water, immediately forming a lye. This lye he then put into an ashes leach that had all the goodness extracted from it; this acting only as a strainer.

After it was run through the maching he boiled the lye to clarify it to a certain consistency, then he put it to cool, and the saltpeter formed and was ready to use. From every bushel of earth he produced three-fourths of a pound of saltpeter.

When this information was furnished, Congress suppressed the act for amendment.

At Concord arms were concealed by hiding them in a furrow then the plow was run parallel and the ground turned over, concealing them completely.

In a contest 500 Southern Riflemen, probably Morgan's, fired at the outline of a human nose drawn on a board at 150 yards' range; the first 20 men firing cut the nose entirely out of the board.

Many jokes were made on the nudity of the Continentals. This view was taken of the veterans during the last year of the war:

"If the war is continued through the winter the British troops will be scared at the sight of our men, for as they never fought with naked men, the novelty of it will terrify them."

John Richard Green, the British historian, has said of Washington: "No nobler figure ever stood in the forefront of a nation's life."

General Knox estimated that the total number of men who served as Continentals, or as Militiamen, during any part of the eight years of war was 232,000.



The original drum used in the last roll call at Lexington

P E R S O N A L I T I E S

ERVILLE ALDERSON, who plays with such striking art Justice Montague, is a native of Kansas City, Mo. His father was a prominent attorney, author of several standard works on legal matters. Alderson himself studied law, but was unable to resist the lure of the stage, and on his twenty-first birthday instead of taking his oath at the bar he joined a theatrical stock company. During his career he founded a repertoire theatre in Kansas City, which is still regarded as a model institution of its kind. He joined the Griffith forces to play in "The White Rose," and liked the screen world so well that he has since remained in it.

LIONEL BARRYMORE—Most versatile and gifted member of a family whose name is synonymous with the finest stage talent, got his first training as a motion picture actor under Mr. Griffith in the old Biograph studios. No one conversant with the recent annals of the spoken stage need be reminded of his triumphs in "The Copperhead," "The Jest" and the other outstanding artistic dramatic hits. He is hardly less well known to screen audiences through his remarkable characterizations in a score of films. He has been called "the perfect villain," but never in his remarkable career has he had a part into which he has thrown himself as that of Walter Butler in "America."

CAROL DEMPSTER—the Nancy Montague of this stirring epic of Revolutionary days, is a daughter of California. Studying dancing at the Dennishawn school, she had planned for herself a career as a classical terpsichorean and went into motion pictures through chance. She was one of a number of young dancers sent to the Griffith studios in California by the Dennishawn school to dance in "Intolerance." Mr. Griffith was deeply impressed by her delicate beauty, and at his suggestion she gave up her dancing career for one in the screen world. Under his tuition she developed until in "One Exciting Night," and "The White Rose," she achieved signal successes. While mastering the art of acting for the silent drama, Miss Dempster has continued her vocal studies, and may at a not far distant date equal on the operatic stage her triumph in "America."

ARTHUR DEWEY, whose majestic portrayal of George Washington is one of the most charming features of "America," was born in Colchester, Ill., where his parents still reside. He went on the stage at an early age and earned his spurs through a barnstorming career through the Middle West, during which he played every conceivable role. For two years his principal character was that of Simon Legree in "Uncle Tom's Cabin." So great was his success in this role through the towns of the West that it seemed likely that he would chase little Eva across the ice for the rest of his life. Desiring to enter the picture field, however, he came to New York, and affiliated himself with the Griffith studios. Experts declare that Dewey is physically an exact counterpart of Washington.

ARTHUR DONALDSON, a direct descendant of the Vikings, the noted Swedish actor who bears so striking a resemblance to King George Third. He began his stage career at the age of seven years, but first appeared in this country in 1896 with the Duff Opera Company. His fine baritone voice attracted much attention and he became leading baritone with the noted Tivoli organization in San Francisco, and later with Augustine Daly. He created the title role of "The Prince of Pilsen," and later sang in "The Blue Moon" and "The Wanderer." He returned to Sweden in 1911, appearing there first in speaking parts at the Oscar Theatre, Stockholm, and later in motion pictures directed and written by himself. He came back to this country in 1915, entering the picture field. He has appeared in more than 350 roles, and his experience ranges from farce to grand opera. His performance as King George Third was so realistic that Sir Percy Sykes, the British authority on court etiquette who assisted in staging the court scenes, never addressed him save as "Your Majesty."

NEIL HAMILTON, in the production of "America," has served to present the public with a new leading man of exceptional appearance and extraordinary ability. He was born in Lynn, Mass. Hamilton, still a boy in years, has worked his way to the top of his profession through sheer ability. He was educated in Athol, Mass., and later moved to New Haven, Conn. He began his professional career five years ago, playing a small part in the stage production of "The Better Ole." Following engagements in vaudeville and with stock companies, he entered the picture field under Griffith. Like Miss Dempster, Hamilton may be said to be entirely a product of Griffith's tuition, for he has appeared in no pictures other than those personally directed by the master of film art. His first appearance on the screen was in "The White Rose."

RILEY HATCH'S long experience in Indian roles, makes him the ideal for the role of Joseph Brant, chief of the Mohawks. Born in Cleveland, Ohio, Hatch began his career as a vocalist, singing in concert and in opera. Following extensive musical study in France, Hatch made his debut in London, England, in the role of Taby-wan-a in "The Squaw Man." His first stage appearance in his native land was in "Paid in Full." When William Faversham revived "The Squaw Man" Hatch was cast for his original role. Following a successful career on the spoken stage and in musical comedy Hatch entered the film field, where his fine work has earned him admirers in all parts of the country.

CHARLES EMMETT MACK, the Charles Edward Philip Montague of the picture, was born in Scranton, Pa., and studied at St. Thomas' College there. He had barely graduated when he got the circus fever and ran away from home to join the Ringling Brothers' Circus, with which he traveled for two seasons. Then he launched into vaudeville, and later became a member of a stock company. Attracted by the film, he joined the Griffith forces, and has since been exclusively under Griffith's tuition. He had appeared in a number of pictures, his first appearance being in "Dream Street."

HARRY EDWARD O'NEILL, the furiously galloping Paul Revere of the picture is of distinguished theatrical parentage. His father was a member of Richard Mansfield's company, and his mother a member of the famous Cansino family, dancers to the Court of Spain. Born in Rochester, N. Y., young O'Neill traveled with his parents, and as he grew up studied his lessons on a trunk in their dressing room. In the course of his career he has made a tour of the world as an actor, and for several seasons played in Sydney Australia.

LOUIS ROBERT WOLHEIM, Cornell graduate, professor of mathematics, star football player, mechanical engineer, and revolutionist, the Captain Hare of "America," is one of the most remarkable and most interesting men before the American public today. Finding a proffered captaincy in Pancho Villa's army "too slow," Wolheim came to New York in search of adventure. He was introduced to Lionel Barrymore and the latter induced him to enter the motion picture field. His first role was that of a tough captain and he did it so realistically that the rest of the company threatened to quit. He achieved fame in the title role of Eugene O'Neil's "Hairy Ape," which ran on the New York stage for seven months. He has appeared in a large number of pictures, including Griffith's "Orphans of the Storm," and never fails to give a convincing characterization.



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As in a Looking-Glass

(Begone)

By STELLA MACHEFERT

"O, wad some power the giftie gie us
To see oursels as ithers see us!
It wad frae mony a blunder free us
And foolish notion."

Robert Jenkins, if his opinion of himself were asked, would undoubtedly have replied that he was a "good fellow." To him and such as he consorted with at Max's bar, that term of ambiguous distinction smacked of the plaudits of an interested world. But to the wife who waited at home, the dinner drying up on the stove, "good fellow" was synonymous with the one great trial of her life.

Robert Jenkins had been a conscientious husband and father until the occasional nips he took as "bracers" after a hard business day insidiously created an appetite for strong drink. His home made less and less of an appeal to him, and he took the independent stand that a man must live a man's life and not be restricted by a woman and kids. He found gratifying support of his liberal platform at Max's, where the insurgent attitude toward duty and decency flaunted itself in morbid conviviality.

After one of these sociable little occasions at the sloppy bar, a couple of friends, a little less chaotic as to mind and less erratic as to footing, conveyed the resisting Jenkins to his gate. Here he was cast adrift, and, mechanically, he reeled into the house.

His stumbling entrance had been unheard, owing to the loud and emphatic protests that ten-year-old



JENKINS, INTOXICATED, QUARRELS WITH HIS WIFE



MRS. JENKINS PLEADS WITH HER DRUNKEN HUSBAND TO GO HOME

Trixie was forcing from the piano. Her music teacher, with earnest and long-suffering expression, stood over her pupil, beating time. This picture of his child, straining with every nerve in her tense little body toward the acquisition of a pleasing accomplishment, checked the father in his staggering course. After a moment's contemplation, the monotony of the performance irritated him.

"Shurrup!" he shouted.

Teacher and pupil jumped. Pleased at the sensation he had caused, he stood teetering before them, a fatuous smile on his bloated face. Then, as it filtered thru his sodden brain that the woman was almost paralyzed with fear, the primal instinct for the demonstration of power over the helpless inspired him to turn savagely upon little Trixie.

"Get out o' yere!" he snarled.

She slipped from the piano-stool and rushed, terrified, from the room. With a lunging step, he reached the shrinking woman. He threw his arms about her and was struggling to kiss her, when Mrs. Jenkins, with Trixie and Bobbie, ran into the room. Resenting the intrusion, he turned from the frightened and indignant music teacher to vent his anger on his wife. This much-enduring woman, seeing that he was not in a mood to receive, without coarse retaliation, the reproofs that his conduct called for, confined herself to apologizing to the scandalized teacher and attempting to pacify the balked assailant. She persuaded him finally to sit down to the delayed dinner. But nothing tasted right, everything annoyed him. Dashing the food to the floor, he rose from the table in a maudlin rage, and, disdaining the pleadings and expostulations of his wife, made a zigzagging rush from the house.

Mrs. Jenkins was of the crushed and patient type of woman, but, after an outburst of tears, she felt that there was a crisis at hand. It was high time that Robert pulled up. He had already reached the point of ir-



THE SALOONKEEPER EJECTS JENKINS FROM THE SALOON

responsibility, and she knew that he would return to Max's and feed the fever that was corroding his moral nature. Repugnant as the idea was to her, she left the house to follow him and bring him back. Little Bobbie, who understood but vaguely his mother's grief and the significance of the scenes he had witnessed, had been rather amused than otherwise at his father's queer antics. So, divining his mother's intention and curious as to further developments, he ran after her and joined her outside the saloon, where she hesitated to push open the swinging doors.

"Oh, Bobbie, this is terrible!" cried the unhappy woman. "But we must go in to get father!"

"Dont be afraid, mother; I'll take care of you," promised Bobbie, throwing his arms protectingly about her.

They pushed open the doors. Robert Jenkins was boastfully recounting over a drained glass how he played the tyrant in his home. At his wife's touch upon his arm, he turned and glared upon her with eyes of hatred. She pleaded with him to come away; he flung her from him. In desperation, she clung to him and tried to draw him away from his associates. He raised his fist and struck her in the face. She had expected rebuffs and insults and jeering refusals, but a blow from Robert's fist had been an unthought-of indignity. She could never have foreseen the moral degradation that made of the once respectable man an unfeeling ruffian. Cowering and stunned, with her arms about the now frightened Bobbie, she tottered toward the door. Max came hurriedly from behind the bar. After assisting the humiliated woman to the street, he returned to the boastful Jenkins.

"Hein! so das is de kind of pig dog you are!" he said, with infinite contempt. "You haf a good wife und nice leedle children und you make vun big hum of yourself, und you strike dat good vuman! Ach, Himmel! you get out of here—und you stay out!"

This indignant summing up was being delivered in conjunction with Max's efforts to eject Jenkins from the saloon. With "you stay out!" he gave the drunken man a final shove that landed him in the gutter.

Furious that his wife and child should have brought upon him the ignominy of that expulsion, he decided



THE ANXIOUS MOTHER AWAITS HER HUSBAND'S RETURN

not to return home at all. He reeled about the streets for a time, his voice raised in a continuous hoarse declaration of dire and dreadful things to befall his meddling family. Gradually, his excitement was succeeded by a drowsiness that made perambulating an impossibility, and when a dark space beneath some steps seemed to invite him out of the bothering moonlight, he sank down in the shadows and slept heavily and long.

He awakened feeling chilled and altogether wretched. He was sober, but filled with rancor. It was a pity that a man couldn't have a good time and do as he pleased without suffering like this for it! Anyway, he would go home and take a nap with some comfort.

Mrs. Jenkins had spent a sleepless night, conjuring up a hundred desperate possibilities to account for her husband's absence. When she heard him come in the door, she hastened to him.

"Oh, Robert!" she began.

He cut her short. "Keep those kids quiet," he said roughly. "I'm going to take a nap."

He stretched himself on the couch and dozed off. Mrs. Jenkins, her grief somewhat ameliorated by the knowledge of his whereabouts, took up her market basket, and, with a spiritless admonition to the children to be quiet, started off to make her purchases.

Bobbie and Trixie were very careful not to disturb the sleeping ogre, until two little girl neighbors came bounding in.

"Gosely!" cried Bobbie. "Now we can have a play! I'll tell you how to act."

"I want to be a fairy!" exclaimed one of the little visitors, in high glee.

"There ain't no fairies in this play," announced Bobbie. "You sit down here. This chair is a piano; you play on it; and, Trixie, you are the music teacher and I'm daddy."

They entered into the game with such enthusiasm that the angry voice in the next room smote the noise-filled air. The fun went on, and Robert Jenkins finally arose and started for the field of operations. He stopped in the doorway and looked thru the heavy portières. In spite of himself he was amused, and he watched the progress of the play. Little by little, he realized that Bobbie was imitating him and going over in mimicry the disgraceful scenes of the previous day. There was the episode of the music teacher; the father, looking on, smiled rather foolishly. There was the episode of the dinner table, the throwing about of the food, the smashing of dishes; the father, looking on, began to get a clearer view of his actions and their effect on others. Then came the episode of the saloon; the wife, played by Trixie, pleading with the staggering drink-crazed man and recoiling from his blow. Bobbie imitated the bestiality and the brutality of his father in a way to make the man shudder and flush with shame. He was seeing himself as in a looking-glass, and the mirrored image sent a moral nausea thru his soul. This was how his children saw him! If he should die, this would be the memory he bequeathed to them!

He went back to the couch and buried his face in the cushions. Out of the shaking-up he had received, his thoughts collected in broken bits, and, piece by piece, like the colored fragments in a kaleidoscope, they fell into place and formed the perfect design of a great resolve.



THE PLAY



JENKINS SEES HIMSELF AS HIS CHILDREN SEE HIM

Mrs. Jenkins returned from market, weary and hopeless. The children had gone out to play, and the house seemed oppressively quiet, and suggestive of the void that had been wrought in her life. The sudden parting of the portières cut short her gloomy reflections. Robert Jenkins, a drooping and contrite man, approached her. She regarded him wonderingly.

"Madge," he said, "I have been an awful brute! But it really wasn't I, dear; it was the drink. I swear to you that I shall never touch another drop! Will you forgive me and help me start all over again? Dont reproach me, for God's sake! My shame is almost more than I can bear!"

She went to him with a fervent cry of joy on her lips. Then, with the generosity of the woman who forgives wholly, she exclaimed:

"Robert, I knew you would come to yourself some day!"

"It might have been much longer coming, if it hadn't been for Bobbie," he admitted.

"Why, what did he do?" she asked.

"He showed me myself in a looking-glass," he said.

"Did he?" she laughed, taking him literally.

Robert Jenkins carried out his resolve unswervingly.

Long after, when he could bear to refer to that murky period of his life, he explained to his contented and devoted wife what he had meant by seeing himself "as in a looking-glass."

There was a man in our town, and he was wondrous mean,
He railed against the Photoshow, which he had never seen.
Until one night his clever wife persuaded him to go,
And now he praises, day and night, the wondrous Photoshow.

December 27, 1919.

Mr. G. A. Schallenberger,
c/o J. D. Kaye Company
Metropolitan Bldg.,
Los Angeles, Calif.

Dear Mr. Schallenberger:

Referring to the matter of insurance on the negative for the "The Birth of a Nation" - and "Intolerance" - concerning which you and I had some conversation several months ago, I am advised by our New York office that they will expect us to carry the insurance out here, to take effect at noon, January 1st, 1919. I think about twenty five thousand dollars on each negative will be sufficient.

These negatives will be left at the vault at the Farmers and Merchants Bank, except during such times as they are actually required in making positive copies therefrom. The "Birth of a Nation" will probably by left in the bank the majority of the time. We have an order now to print twenty copies, and as soon as this is done, the negative will be returned to the bank and left there. The "Intolerance" negative will be kept in the vault at the studio, as we are working upon it. Probably the same terms that now cover our other negatives will apply to this one.

You already have on policy #5o1o21 - amounting to $4500.00, in the name of the Wark Producing Company, covering the negative of " Intolerance" and I have forwarded the bill, amounting to $49.00, to New York for payment.

In making out these new policies, make them in favor of the Wark Producing Corporation, for "Intolerance" - and the Epoch Producing Corporation, for "The Birth of a Nation."

Yours very truly,

D. W. GRIFFITH STUDIO.

ECB:LW.

By

Manager.

BROKEN BLOSSOMS
script

This was probably made up
at time of sale of rights
for re-make

This is not the continuity which Mr. Griffith worked from but is simply a description of the scenes without any attempt to describe the acting as, at the time "Broken Blossoms" was made, Mr. Griffith did not work from script.

1. BROKEN BLOSSOMS
OR
THE YELLOW MAN AND THE GIRL.

2. Adapted from the story by Thomas Burke.
Under the personal direction of -

D. W. GRIFFITH.

Photography by -- G. W. Bitzer.

3. CAST OF CHARACTERS.

Lucy, the girl.....Miss Lillian Gish
The Yellow Man.....Richard Barthelmas
Battling Burrows.....Donald Crisp
His Manager.....Arthur Howard
Evil Eye.....Edward Peil
The Spying One.....George Beranger
The Prizefighter.....Norman Selby

4. It is a tale of temple bells, sounding at sunset before the image of Buddha; it is a tale of love and lovers; it is a tale of tears.

5. We may believe there are no Battling Burrows striking the helpless with brutal whip - but do we not ourselves use the whip of unkind words and deeds? So, perhaps Battling may even carry a message of warning.

Scene: Shot from the dock across the river. A small sailing ship passing in the night. Lamp post with light burning; dawn coming on.

FADE OUT

6. At the turn stiles of the East - the bund of a great Chinese treaty port.

FADE IN

To street scene in Chinese port with intimate glimpses of street life.

7. Sky-larking American Sailors.

Scene: American sailors in a street scene at an open air eating place.

Scene: CUT TO Chinese girls. They come to an old Chinese, who is fanning himself slowly and smoking a pipe, while reading from a book. As the girls approach his table, which is set in the open, they choose sticks and he reads from his book, telling their fortunes.

8. The Yellow Man in the Temple of Buddha before the contemplated journey to a foreign land.

Scene: Chen Huan (Barthelmess) in the Temple of Buddha with his older associates going through the routine of a Temple day.

9. Advice for a young man's conduct in the world -- word for word such as a fond parent or guardian of our own land might give.

Scene: A priest of Buddha giving advice to Chen Huan, as would a father to his son.

4 Scene: CUT to priest striking Temple gong, with the glow of the sunset in the background.

3 Scene: CUT back to Chen Huan and the priest as they hear the sound of the gong.

4 Scene: CUT to full figures. Shot of priest bowing before Buddha. ~~Chen Huan and~~ priest kneel and bend low in prayer.

5 Scene: CLOSE UP of Buddha

6 Scene: BACK to a medium shot; priest bending low in prayer.

7 Scene: BACK to Chen Huan and priest. Priest, book in hand, looking up as if to the Gods for advice.

10. The Yellow Man holds a great dream to take the glorious message to the barbarous Anglo-Saxons, sons of turmoil and strife.

Scene: THREE-QUARTER figure of Chen Huan in a dreamy attitude.

Scene: BACK to a full figure shot of Chen Huan and the priest.

CHEN HUAN EXITS.

Scene: A street scene. Sailors finishing meal. A little argument with Chinaman about paying. They pay and start off down the street.

Scene: Chen Huan appears from side street, dressed in the fine raiment and hat of a Mandarin.

Sailors walk onto the scene and start an argument among themselves.

Scene: THREE QUARTER shot of Chen Huan, looking in amazement at the quarrelsome Yankee sailors. He approaches them and attempts to placate them, repeating Buddha's teachings.

11. "Do not give blows for blows. The Buddha says: 'What thou dost not want others to do to thee, do thou not to others'."

Scene: Chen Huan, with hands upraised to the Heavens; sailors looking from one to another askance. Then they start fighting and in the melee, Huan finds himself sprawling on the ground.

12. Just a sociable free fight for the Jackies, but the sensitive Yellow Man shrinks in horror.

Other sailors interfere and hustle the fighting Jackies out of the scene.

Scene: Chen Huan picks himself up, holding his jaw, and ~~spinning~~ around in a daze. He then sits down, exhausted, holding the side of his head [redacted] in pain.

13. The Yellow Man more than ever convinced that the great nations across the sea need the lessons of the gentle Buddha.

Scene: Chen Huan sitting down ~~at~~ the corner near a building, in deep meditation, and still holding his jaw.

Scene: Chen Huan rises and exits from scene. still holding jaw

14. The day set for departure to foreign shores.

Scene: Street scene, with traffic. A rickshaw appears, bearing Chen Huan en route to his boat. He smilingly nods and acknowledges greetings from passersby.

FADE OUT

Scene: Shot from dock, showing ocean liner leaving; it is just before dawn.

15. Early morning in the Limehouse district of London some years later.

Scene: A street scene [illegible]ehouse in the early morning.

16. Now -- Limehouse knows him only as a Chink storekeeper.

CUT to another street scene in Limehouse. Chen Huan comes into the picture dressed as any of the other Chinese in the district.

Scene: Chen Huan walks slowly to the corner of his own store. He props himself against the wall, his arms crossed; his foot raised. After a night of dissipation --- gambling and smoking opium --- he leans there in dreamy meditation, reviewing with half closed eyes the scenes of the night before.

17. The Yellow Man's youthful dreams come to wreck against the sordid realities of life.

Scene: Half figure of Chen Huan in deep thought.

18. Broken bits of his life in his new home.

Scene: LONG SHOT of Opium Den.

19. Chinese, Malays, Lascars, where the Orient squats at the portals of the West.

Scene: Two Chinese musicians playing;

CLOSE UP of hands - ~~two playing~~.

Scene: CLOSE UPS of single figures in scene, to get over characters - Maylays, Lascars, Negroes and White woman type etc.

Scene: LONG SHOT of same room. Then to CLOSE UP of women's heads. Then back to full figures. Same of man smoking.

20. In this scarlet house of sin, does he ever hear the Temple bells?

Scene: FADE IN AND OUT on Chen Huan sitting on pillow smoking. Then FADE IN AND OUT to Temple of priest striking gong in the Temple of Buddha.

FADE IN AND OUT on Chen Huan, still smoking, in deep reflection; a rapt expression on his countenance.

Scene: Evil Eye at table in the House of Sin, in close intimate conversation. with White Woman-

LONG SHOT of same. fade out

FADE BACK to Chen Huan, still standing at the corner of his store.

MEDIUM SHOT - leading pipe - two figures.

BACK to Chen Huan.

21. Fan Tan, the Goddess of Chance.

Scene: Five players seated at Fan Tan table.

CLOSE UP of Chen Huan.

CLOSE UP of dealer.

As counting of beans begins, one player starts a fight. Chen Huan interferes and parts them.

FADE BACK to Chen Huan still standing at corner.

[redacted] SHOT - Street scene - now full daylight. Merchants putting out baskets. People coming from houses. In an attitude of despondency, Chen Huan enters his store which has now been opened by another Chinese. Chen Huan sits down.

The lapse of time from... before dawn to daylight

[redacted].

FOG SCENE along canal with houses on both sides; a small sail boat going through; people walking. [redacted]

[redacted]

LONG SHOT, from opposite side canal, a story and a half house along the canal. Then move in to a closer view to show the squalid surroundings.

22. The home of Lucy and Battling Burrows.

23. Fifteen years before, one of the Battler's girls thrust into his arms a bundle of white rags -- so Lucy came to Limehouse.

Scene: Interior of Battling Burrows' home. Battler seated; manager standing; Battler drinking.

24. Battling Burrows, the abysmal brute -- a gorilla of the jungles of East London, gloating on his victory.

Scene: Battling Burrows in the interior of his squalid home; Battler still drinking.

25. The manager complains about drink and woman; puts Battling in a rage -- he cannot take his temper [redacted] on him so saves it for a weaker object.

Scene: Manager exits.

26. END OF PART ONE

REEL TWO

Scene: Shot across the canal; boat in foreground; man working. Front of Battling Burrows' home in background. Lucy walks into scene.

Title: (cute in) Lucy, the girl. When not serving as a punching bag to relieve the Battler's feelings, this bruised little body may be seen creeping around the docks of Limehouse.

Scene: Medium shot. Rough-looking working man standing smoking, looking into the distance. Lucy comes along, dragging herself by, more dead than alive.

Scene: Back to long shot. Lucy walks along. Then to full figure. She sits down on coil of rope. Close-up: She pulls shawl around her.

FADE OUT

FADE IN on

Title: Lucy's surroundings have not been the most cheerful -- a married acquaintance has told her --

Scene: Back to Lucy sitting on coil of rope at dock's edge dejected.

Title: "Whatever you do, dearie, don't get married."

Scene: Lucy walks into the home of her married friend... squalid surroundings... kids all around. Woman washing; husband fussing with her. Woman turns around as Lucy comes over to tub.

Title: "Whatever you do, dearie, don't get married."

Scene: Back to husband fussing, older child climbing over him. Back to woman at tub talking to Lucy.

Long shot of room.

FADE OUT

Title: Warned as strongly by the "ladies of the street" against their profession.

FADE IN

Scene: Lucy meets women of the streets. A series of short cuts from women to Lucy and back.

FADE OUT

Scene: Back to Lucy sitting on coil of rope.

Long shot, back and front of Battling Burrows' home.

Title: In every group there is one, weaker than the rest -- the butt of uncouth wit or ill-temper. Lucy is one of these.

Scene: Lucy approaches entrance of her home. Stops at door; afraid to go in.

Scene: Lucy enters the house, as the Battler is raising a drink with one hand; has bottle in the other. The room is squalid.

Several cuts from The Battler to Lucy and back.

Title: Lucy, as usual received the Battler's pent-up brutishness.

Scene: Lucy is the object of The Battler's rage and shows her fear of him. She attempts to get over to the fire. The Battler starts around the table after her. She moves slowly, fearing to stand still.

Title: "Don't whip me, don't."

Title: "Please don't - daddy."

Scene: Lucy stands with hands in her pockets.

Title: "Put a smile on yer face, can't yer?"

Scene: Lucy puts fingers to her mouth, trying to force the lips into a smile.

Title: Poor Lucy, never having cause to smile uses this pitiful excuse

Scene: Battler still threatening her, Lucy goes to fireplace (instead. to get him something hot to eat. He drinks from pitcher. While Lucy is bending over fireplace, he hurls spoon at her, much to his enjoyment. He starts to hurl a chunk of bread at her but, thinking better of it, starts eating it instead.

FADE OUT

Title: She has to wait.

Title: ---- He can't stand poor table manners. describe his manners.

The Battler at table. A series of cuts show Lucy standing and watching while he eats all the food except a few crusts. He gets up, and still bullying her, prepares to leave.

Title: He orders his tea for five o'clock.

Scene: The Battler bullies Lucy about the room, as if to box with her.

Title: "Come on -- give us a smile."

Scene: Poor Lucy resorts to her prop smile to stop Battler's bullying. He leaves and is seen outside the house and going down the street.

Scene: Back to interior of house showing Lucy picking around Battler's plate for the few scraps. She sits down to eat....

FADE OUT

Title: "My brother leaves for China tomorrow to convert the heathen".

Scene: Front of Chen Huan's store. He is standing in doorway with men in ministerial garb. Introduction, by older brother of young clergyman who seems full of confidence in himself.

CLOSE UPS of all three, from one to another.

Title: "I -- I wish him luck."

Scene: Back to medium shot. Older man gives Huan a book. Close-up of book.

Insert word "Hell" on book.

Back to medium shot. Older brother and young man depart. Huan looks at book, presses it to him, turns and walks into his store.

FADE OUT

Scene: Interior of Battling Burrows' home. Lucy, seated at table, darning sox, cutting threat with table knife. She finishes, pats sox, and puts them away.

Title: The shopping trip.

Scene: Lucy puts on her hat, lifts up stone in floor and takes out a small package of tinfoil, some pieces of ribbon and a letter.

Title: "Dearies, -- This ain't much but it is all I got to leave you....You might find them some use for your wedding, the piecesof silk.... "

Scene: CLOSE UP of Lucy with silk pieces. She goes to a small mirror and tries them against her hair.

Title: Enough tinfoil might get something extra.

Insert - Four pennies and piece of tinfoil.

Scene: Lucy exits to street.

~~Scene~~

Scene: Exterior of house. - Lucy going down the street.

Cut to 1st B Enter a soldier in steal plate.

~~END OF REEL TWO.~~

Scene: Lucy walks down street

Cut to saloon. Battling Burrows in gay mood joins men and women at table for a drink.

Scene: Street - Lucy comes down side street and crosses in front of Huan's shop.

Scene: Interior of Huan's shop.
Medium shot -- Huan sitting on stool smoking -- to half figure of Huan enjoying his smoke deep in meditation.

Scene: Lucy steps in front of shop, picks up piece of paper with tinfoil on it. Close-up of hands and foil.

Switch to medium shot taking in the front of Huan's store, with Lucy removing foil from paper. Huan is seen through the window, still seated, but watching Lucy.

Title: The Yellow Man watched Lucy often. The beauty which all Lime House missed smote him to the heart.

Scene: Close-up of Huan, still seated, watching Lucy intently.

Cut to front of store. Lucy looking in window. Huan still seated watches her as she looks.

Cut ~~from~~ to close-up of groups of dolls to a single doll.

A series of cuts from Huan to Lucy.

Title: This child with tear-aged face.

Scene: Fade-in on close-up of Lucy as she looks through the window of shop.

Several cuts from Lucy to Huan to get over the Yellow Man's thoughts and Lucy's helplessness.

Scene: Lucy turns and walks down street.

Cut to scene across the street, in front of small Chinese store.

Title: The Evil Eye also watches.

Scene: Close-up of Evil Eye.

Scene: Lucy walks over to the shop where Evil Eye is standing near door. Evil Eye moves off down street as Lucy approcahes and starts looking at some flowers.

FADE OUT FADE IN

Title: The Spirit of Beauty breaks her blossoms all about his chamber.

Scene: Huan walking restlessly about the shop and exits to the street. After Lucy had passed, nothing in the street seemed the same to him.

Scene: Huan walks across the street to where Lucy is being waited on by a Chink store-keeper and watches her making her purchases. She covets a flower in the stall and timidly asks the price, hoping to trade for it an accumulation of tinfoil. But she finds she hasn't collected enough tinfoil and sadly turns away.

Several Close-Ups cutting from Huan to Lucy and back; and then to a close-up of Evil Eye who is taking it all in, unknown to either Huan or Lucy. This gets over Lucy's disappointment and Huan's interest in her which she is unaware of.

Scene: Back to saloon where Battling Burrows is drinking at a table with man and two women. Battler's manager walks in and before the fighter sees him, he is standing at his side.

Title: The Manager horrified to find Battling at it again.

Scene: The Battler arises and says to his manager in a half-pleading way -

Title: "What yer want me to do - pick violets?"

Scene: Bar Room. Battler bids goodbye to his lady friends and exits with his manager.

Scene: Back to stalls on street where Lucy was making her purchases. The Chink store-keeper hands her a small package.

Close-Up of Lucy and the flowers. She touches one of them lightly.

Title: Lucy's starved heart aches for the flower.

Title: ---- But not quite enough tinfoil.

Scene: Lucy starts down the street and is accosted by Evil Eye. Huan, seeing this, comes between, roughly jostling ~~them~~ him. Evil Eye, scenting trouble, enters a doorway as Huan keeps on down the street, not looking at Lucy.

Scene: Huan stops and watches Lucy pass out of sight around a corner.

Title: The manager's protest against Burrows' dissipation sends the Battler home in another rage.

Scene: Exterior Battler's home. He is seen walking fast and entering in a [redacted] rage.

Scene: Interior of house. Battler, in his rage, starts to smash a chair but thinks better of it.

Scene: Exterior of house; Lucy entering.
(Interior)

Scene: And again, Lucy finds as she comes in, the air heavy with impending trouble.

A series of close-ups from The Battler to Lucy and back. Then to the clock; it is four-thirty.

A series of small cuts back and forth, showing Lucy's fear and the Battler's rage.

Title: "Tain't five! Tain't five!"

Scene: And for the moment the threatened whipping is averted, while Lucy nervously prepares the Battler's food.

Scene: Exterior of Burrows' home. Huan - walking slowly down to the corner - turns and walks back from where he came.

Scene: Interior of Burrows' home. The Battler is berating Lucy and demanding that she hurry and put his food on the table.

Title: His last meal before taking up training quarters across the river, for his return match with The Tiger.

Title: The terrible accident.

Scene: Lucy is seen coming from the fireplace with frying pan containing food. She is terrified and in putting her fingers to her mouth to force a smile as she approaches table, she spills some of the hot food on the Battler, slightly burning his fingers. This releases his pent-up rage.

Title: "Pretend yer didn't do it on puspose! I'll learn yer!"

Scene: The Battler picks up a black snake whip and starts for Lucy who is standing against the door.

Several close-ups from the Battler to Lucy, the Battler with whip in hand.

Title: "Don't do it, Daddy! You'll hit me once too often--- and then they'll -- they'll hang yer!"

Cut from three-quarter figure of Burrows with whip in hand to Lucy in close-up, terrified.

Title: "Oh look! Daddy! Dust on your boots!"

Scene: Lucy drops to floor and starts to clean the Battler's boots with her skirt, holding one hand so as to ward off blow on her head. Burrows grabs her hand and pulls her to her feet, and dragging her toward a corner of the room where there is a bed, lashes her into unconsciousness.

SHORT FADE

Scene: The Rattler stands undecided - talking to himself. He starts to hurl the tea-pot at Lucy's unconscious form, laying on the floor but changes his mind and puts it back on table; then exits to street.

Scene: Street - showing Burrows passing out of sight.

Title: After dim scene, dumbly, blindly, Lucy struggles away from her house of suffering.

Scene: Interior.

Mid shot down to close shot. Lucy recovering somewhat, manages to get to her feet and stumbles gropingly out of the house and down the street.

Title: Returning from tea and needles.

Scene: Chen Huan coming down street.

Scene: Lucy stumbling along side street in daze.

Scene: Chen Huan turns corner and enters his shop.

Title: With perhaps a whiff of the lilied pipe still in his brain.

Scene: As he enters, Huan leaves door ajar.

Scene: Shot to interior where he passes out of sight and into adjoining room.

Scene: Lucy crossing street, staggering and turning, falls against Huan's door and partly inside. She attempts to rise but falls again into the center of the small shop, unconscious.

Scene: Chen Huan comes from the adjoining room and passing behind small counter, he has closed the door and sat down before he discovers Lucy. He can scarcely believe the form at his feet is flesh and blood and only stirs from his amazed contemplation when the child moves as she regains consciousness.

Scene: Huan goes to adjoining room.

Title: The first gentleness she has ever known.

Scene: Lucy struggles to a sitting position as Huan returns with water to wash her wounds.

FADE IN

Title: O, lily flowers and plum blossoms,
Oh, silver streams and dim-starred skies.

FADE OUT

Scene: 1) Chan Huan and Lucy on floor of Huan's shop. Huan bathing Lucy's wounds.

2) LONG SHOT OF SAME
Lucy attempts to rise but falls over.

FADE OUT - FADE IN to

Title: He saved her from nameless horrors -- what he brings to her is love and death.

FADE OUT

Scene: 1) Huan's shop. Lucy still lying on floor. Huan picks her up and carries to his room upstairs.

2) Huan's room over the store. Huan carries Lucy to a couch. He lights a lamp and gives her a drink from a cup. Lucy is only partially conscious.

FADE OUT

FADE IN

Title: The room prepared as for a princess.

FADE OUT

Scene: Lucy is seen lying on couch in Huan's room as he goes about decorating the place.

FADE OUT

Title: A magical robe treasured from an olden day.

Scene: 1) Huan's room. Huan approaches the couch and Lucy places her fingers to her mouth trying to force a smile. Huan shows Lucy a gorgeous robe which she is to wear. She seems bewildered by its beauty and as Huan gives it to her, her forced smile gives way to a real smile of delight.

2) MEDIUM SHOT of Huan and Lucy as Huan raises her gently to a sitting posture.

FADE OUT

FADE IN

Title: She seems transformed -- into the dark chambers of her incredulous, frightened little heart comes Warmth and light.

FADE OUT

Scene: Huan's room. Lucy is sitting on the couch, admiring her shoes as Huan comes up the stairs.

Title: Blue and Yellow Silk caressing white skin, her beauty so long hidden shines out like a poem.

Scene: 1) As Huan brings Lucy finery for her hair, she lays back on the couch, covering her feet again with the robe.

2) Huan places the decoration in Lucy's hair and brings her a mirror that she may see herself.

(In this sequence, there are a series of close-ups from Huan to Lucy, to show the emotions of each)

3) Lucy smiles with innocent joy when Huan brings to her couch a vase of flowers. She claps her hands in rapture, much to Huan's delight, then takes a flower and inhales its fragrance happily.

FADE IN

Title: He dreams her prattle, her bird-like ways, her sweet self -- are all his own.

FADE OUT

A series of cuts ---- close-ups of Huan and Lucy and back to their two figures. These are shown a number of times to indicate the feelings of each.

Title: "What makes you so good to me, Chinky?"

Scene: 1) Close-up of Huan and Lucy.

2) After a considerable pause, Huan turns away.

FADE IN

Title: There he brings rays stolen from the lyric moon and places them on her hair; and all night long he crouches, holding one grubby little hand.

FADE OUT

Scene: 1) Lucy is sleeping in the couch. Huan raises his hands in a sort of ecstacy to the moonlight shining through his window. He goes through a series of motions as though scooping up handsful of moonlight and placing it on Lucy's head.

2) Huan kneels beside the couch and kisses the sleeve of Lucy's robe; then rests his head against the couch as he holds Lucy's little hand.

FADE OUT

~~FADE IN~~

~~Title: Lucy is shown sitting up, on couch, eating with evident~~

FADE IN

Title: Breathing in an amber flute to this alabaster cockney girl, her love name -- White Blossom.

FADE OUT

Scene: Lucy, sitting up on her couch, is eating with evident relish, while Huan sits near playing his flute.

FADE OUT

FADE IN

Title: Now there is one, a friend of Battling's having some business in the Yellow Man's shop.

FADE OUT

Scene: 1) A customer brings Huan downstairs to his shop, a friend of Battling's. He makes a purchase and offers Huan a half-crown in payment.

2) CUT to room above, showing Lucy walking about, admiring the various objects there.

Title: Change for half a crown.

Scene: 1) Huan and his customer, Battling's friend. The latter becomes impatient because Huan cannot make change and tells him to go get it. Huan exits.

2) Exterior. Street scene, showing Huan crossing street for change.

3) CUT to room above Huan's shop, showing Lucy looking around admiringly.

4) CUT to Huan's shop, with Battling's friend leaning in a waiting attitude ~~xhaxm~~ against counter.

5) CUT to room above. Lucy hits against table and knocks a dish to floor, breaking it.

6) CUT to Huan's shop. The crash of the breaking dish attracts the attention of ~~Battling's friend~~. the spying one

7) CUT to room above. Lucy is picking up broken dish.

8) CUT to shop below. Glancing furtively about, Battling's friend starts upstairs to investigage.

9) Room upstairs. Medium shot. Battling's friend peers over top of stairs and, gleeful over the scandal, discovers Lucy as she reclines on Huan's couch. He leeringly grins as he leans forward to assure himself the girl is Lucy.

Scene: 10) Back downstairs. Battling's friend waits for Huan to return, grinning over his discovery.

11) Street scene. Huan hurrying back with the change. He enters shop.

12) In the shop Huan gives Battling's friend his change. The latter, in great amusement, kiddingly regards Huan, then flecks imaginary dirt several times from Huan's shoulders with his fingers. Huan regards him questioningly, wonderingly.

13) Battling's friend exits from shop.

14) Exterior of shop. Battling's friend makes special note of the place, as if to be sure of the address, before he starts away.

FADE OUT

FADE IN

Title: Across the river, where Battling is training for his fight before the munition workers, comes the man - (The Spying One)

Scene: 1) Battling Burrows in training. Burrows in ring with a few of his handlers.

2) As Burrows finishes boxing, the Spying One approaches ring side, whispering to Burrows his secret.

FADE OUT

FADE IN

3) Lucy in Huan's room.

SHORT FLASH

4) Back to the Spying One at the ringside telling Burrows what he has seen. Burrows, unbelievingly, makes as if to strike the Spying One, but thinks better of it.

Title: Battling discovers parental rights --"A Chink after his kid! He'll learn him!"

Scene: Battling, in a rage, leaves ringside to dress.

FADE IN

Title: Above all, Battling hates those not born in the same great country as himself.

FADE OUT

Scene: Battling, dressed, leaves the training quarters in company with The Spying One.

FADE IN

Title: The girl moves to go home.

FADE OUT

Scene: SHORT FLASH of Lucy in Huan's room, about to get up from couch; Huan standing near.

Title: But decides to wait until tomorrow.

1) Lucy, still weak, is easily dissuaded by Huan from returning home for the time. She decides to wait until the morrow and sinks back on couch, partially covering herself with robe.

2) CUT to bar-room where Burrows, his manager and friends enter and go to bar.

Title: "Wait till I'm through with this fight tonight -- I'll get 'em!"

Scene: 1) Burrows downs a drink as he boastfully tells his companions what he intends to do to Lucy and the Chink after his fight that night.

2) CUT back to Huan and Lucy in Huan's room. Huan is showing Lucy a doll which she takes and fondles lovingly, rocking it on her breast in maternal fashion.

In this sequence, there are a number of close-ups of Huan and Lucy to indicate their emotions as Lucy caresses the doll.

3) Huan watches Lucy intently for a moment, then turns and goes down the stairs to his shop.

REEL FIVE

Scene: 1) The Ringside. Spectators, announcer etc., a rough-looking crowd of munition workers expectantly waiting for the fight to begin.

2) Burrows' opponent, The Tiger, enters the ring and is followed by Battling.

3) After introduction of fighters and usual preliminaries the fight in on.

4) Second round. The fight is a vicious one and Battling is knocked to the mat. He is up again quickly and knocks the Tiger down.

5) The fight continues; the spectators now in great excitement.

Scene: 6) CUT to close-up of Lucy, lying on couch in Huan's room. Huan comes up the stairs from shop.

7) CLOSE UP of Huan, his expression showing passionate desire.

8) Lucy, still mothering the doll, draws back in fright as Huan comes nearer.

9) CLOSE-UPs of Huan and Lucy, showing Huan's desire and Lucy's fright.

10) Lucy draws back on the couch as Huan advances, raising her hand as though to defend herself against The Yellow Man.

11) As Lucy raises her hand, Huan's expression changes. He gazes at Lucy intently and as his eyes lose their longing, Lucy's fright passes. She looks at Huan with her former confidence. He bends over and kisses the sleeve of her robe; then turns and goes down the stairs.

12) Lucy, wonderingly, touches her sleeve where Huan had kissed it. Then, still rocking her doll, she relaxes contentedly on the couch.

FADE OUT

FADE IN

Title: His love remains a pure and and holy thing; even his worst foe says this.

FADE OUT

Scene: The Ringside. Battling knocks The Tiger out; then exultantly acknowledges the plaudits of the spectators; his whole bearing that of a braggart.

FADE OUT

FADE IN

Title: He goes to right his ------honor?

Scene: 1) At the Ringside, Battling, his manager and a few others are in the arena. Battling is dressed to go home.

2) CLOSE-UP of Battling, talking with The Spying One.

3) Battling, his manager and The Spying One leave the arena together as the others move off into the background.

FADE OUT

FADE IN

Title: The lowering storm.

FADE OUT

Scene: 1) Exterior of Battling's home. Battling, his manager and The Spying One approach and enter.

2) Interior. Battling looks for Lucy.

3) Street outside of Huan's shop. Huan comes out and goes down the block.

4) Interior of Battling's home and

CUT to

5) Exterior as Battling, his manager and The Spying One leave.

6) Huan's room. Lucy contentedly sleeping on couch, clasping her doll close to her bosom.

7) A flower stand nearby. Huan is purchasing flowers for Lucy.

8) Battling, his manager and The Spying One enter Huan's shop.

9) Interior of Huan's shop. Battling rushes up the stairs and discovers Lucy.

10) Battling's face convulsed with rage, he dashes over to the couch as Lucy, wakes with a start of fright.

Title: "YOU! WITH A DIRTY CHINK!"

Scene: 1) Lucy, at first not fully awake, cannot realize Battling has come. Then, as she does, her eyes are filled with terror.

2) Battling pounds his fists in rage as he threatens Lucy. She shrinks in fright as she realizes the punishment that is to come.

In this sequence, there are a series of CLOSE*UPS of both Lucy and Battling (from head and shoulders to eyes) depicting Battling's rage and Lucy's terror.

Title: "Tain't nothin' wrong! Tain't nothin' wrong! I fell down in the doorway -- and -- it wasn't nothin' wrong!"

Scene: 1) Poor Lucy tries to explain as Battling stands, with fist ready to strike, as she gets up from couch.

2) At the flower stand in the street. Huan having completed his purchase, starts away but is detained by flower merchant - a Chinese - who takes a letter from his pocket and asks Huan to read it.

3) Huan's room. Battling seizes hold of Lucy.

Title: "I'll learn yer! I'll learn yer!"

Scene: Lucy struggling on the floor in an effort to escape Battling's grasp.

Title: Evil Eye investigates.

Scene: 1) Huan's shop. Evil Eye enters and goes up the stairs.

2) The room above.

Title: "Take them things off!"

Scene: 1) Evil Eye, at head of stairs, views the scene. Lucy is crouched on floor. Evil Eye disappears and Battling goes over to stairway, looks down, and then comes back to Lucy who is still on floor and desperately trying to get into her own dress.

2) Exterior of Huan's shop. Evil Eye hastens out and down the street.

3) CUT to flower stand where Huan is reading the Chinese vendor's letter.

FADE IN

Title: The cloaking river mist.

FADE OUT

Scene: 1) Short scene showing boat in front of Battling's home and the mist rising in the foreground.

2) CUT to Huan's room. Battling frightfully abusing Lucy as he tears to bits the robe Huan had given her. Lucy, terrorized, is crouching on floor.

3) Battling throws the torn robe at Lucy; then picks up the table lamp, throws it on the floor, and like a mad bull, starts smashing everything in the room.

FADE IN

Title: Evil Eye gladly bears the news.

Scene: 1) Evil Eye at flower stand where, leeringly, he recounts to Huan what he has seen.

2) CUT to Huan's room; Battling still smashing.

3) CUT to exterior of Huan's shop. Battling's manager and The Spying One stand leaning against door.

4) Down the street from the flower stand comes Huan hurriedly in an effort to reach his shop.

5) At the flower stand, Evil Eye purchases a spray of narcissus, sniffing it with a sardonic expression of amusement as he contemplates Huan's agony.

Scene: 6) In Huan's room, Battling still smashing; poor Lucy crouched on floor at end of couch.

Title: "Where is he?"

Scene: 1) Battling seizes a vase to throw at Lucy as he threateningly demands to know where The Yellow Man is.

2) Lucy, desperately, trying to escape.

3) CUT to Huan hurrying through street.

4) Huan's room. Lucy eludes Battling and succeeds in reaching stairway.

5) Huan's shop. Lucy flies down stairway and through shop.

6) Exterior of shop. Battling's manager and The Spying one seize Lucy as she rushes out and hold her deaf to her terrorized pleas.

7) Huan's room. Battling races down the stairs after Lucy.

8) Exterior of shop. Battling seizes Lucy from her captors and ~~thereafter~~ drag her through the heavy fog to Battling's home.

9) CUT to short flash of Huan hurrying through the dense fog and entering his shop unaware that he has just missed Lucy and her captors a short distance back.

10) Interior of Battling's home. Battling enters, dragging Lucy, and throws her violently on a couch in the corner.

11) CUT to Huan's shop. Huan rushes up the stairs to his room. He sees the wreckage and drops on the floor beside Lucy's couch, writhing and weeping in his anguish.

12) Battling's home. Battling, insane in his rage, stands over Lucy, crouched on the couch, bullying her as he taps her on the head repeatedly with the butt end of the black snake whip. Lucy cries out in anguish.

Title: "Daddy! Don't, Daddy! It wasn't nothin' wrong!"

Scene: 1) Battling, murder in his eyes, crosses room to lock door.

2) Lucy, with strength born of terror, dashes from the couch and succeeds in reaching a clothes closet which she locks from the inside.

3) Battling returns, tries the door of the closet.

Title: "Open, I tell yer!"

Scene: 1) CUT to Lucy, hysterical, inside of closet. She paws at the walls in her agony, and rushes back and forth in terror

Scene: 4) CUT to close-up of Huan writhing on floor of his room. He rises and starts for the stairs but comes back and, opening a flat trunk, takes out a pistol.

5) Exterior of Huan's shop showing Huan hastening out.

REEL SIX

Scene: 1) Battling's home. He knocks viciously on closet door demanding that Lucy open it.

Title: "Don't, Daddy! -- DON'T! THEY'LL HANG YER!"

Scene: 1) Lucy in closet, claws the walls like a trapped animal, knowing Battling won't let her escape yet not daring to unlock the door.

2) SHORT FLASHES from Lucy to Battling during this scene show her terror and his murderous rage.

3) In the street, Huan is hastening to Battling's home.

4) Battling's home. He seizes an axe and chops at closet door.

5) Lucy in closet, hysterically pleading, as Battling chops at door.

6) CLOSE-UP of 3/4 figure of Lucy; then to outside, showing Battling wielding the axe.

7) Exterior shot of Huan nearing Battling's home.

8) Battling's home. He breaks through the upper part of closet door with axe, and through the opening drags Lucy into the room and throws her like a sack of potatoes on the couch.

9) Seizing the black snake whip, Battling menacingly taps Lucy's head repeatedly with the butt end; [illegible]. Pleadingly she raises her hands in an effort to ward off the blows, [illegible] which only further arouses the brute in Battling. He smashes [illegible] her hands down and then gives her one terrible vicious blow with the end of the whip. Lucy falls back unconscious.

FADE OUT

Scene: Short flash of Huan hurrying through street.

Scene: 1) Battling's home. He stands for a [illegible] menacingly over Lucy, holding whip, then when she does not move, he goes into adjoining room, lights candle and sits down at table with bottle of whiskey.

Scene: 8) CUT to street, showing Huan hurrying through heavy mist.

9) Then to Lucy on couch in Battling's home. Blood is trickling from her mouth and in her little hand, seared with the marks of the black snake whip, she still holds her beloved doll. As she pulls the doll closer, she puts one hand to her mouth in an effort to pull it into a smile.

FADE IN

Title: Dying, she gives her last little smile to the world that has been so unkind.

FADE OUT

Scene: 1) Lucy's face is set in her forced smile, [illegible] her eyes roll upward, she passes into the Great Beyond.

2) CUT to Huan stealthily entering window of room, and finding Lucy on couch. He touches her gently and finds she is dead.

3) CUT to Battling in adjoining room finishing bottle of whiskey.

4) In room where Lucy lies. As Battling opens door, Huan draws away from Lucy. His hand has slipped into the front of his coat and he stands motionless regarding Battling.

5) CLOSE-UPS of Huan and Battling showing expressions of each. Huan, confidently unafraid; Battling confused by his attitude.

6) Huan remains motionless as Battling steps toward him, a sneering expression of amusement spreading over his features. This stops Battling and he steps back. As he does so his heel touches the hatchet which he had thrown to the floor. An expression of cunning in his eyes, he attempts, without turning to pick up the hatchet.

7) As Battling starts to stoop, Huan's hand flashes [illegible] out from his coat, and his pistol is fired [illegible] once, twice... three times in quick succession.

8) Battling staggers, then attemps to put up his hands in boxing attitude, as though demanding that the Yellow Man meet him in a fair fight, but his face contorted with pain, he sinks to the floor.

9) Huan bends over Battling to be sure he is dead, then opens the door, and find the coast clear, picks Lucy's body up from the couch and exits.

Scene: 10) Street scene. Huan [illegible] carrying Lucy's lifeless form, hurries through the fog to his shop.

11) Exterior of Battling's home. Battling's manager and The Spying One are seen entering.

12) Interior: Thinking Battling is drunk on floor, his manager and The Spying One exchange jocular remarks. They bend over, intending to pick Battling up, when they discover he is dead.

13) Street scene. Battling's manager and The Spying One hurrying through fog to report to the police.

14) CUT to Huan's room as Huan comes up the stairs, carrying his precious burden which he places tenderly on the couch. Lucy's lifeless hand still clutches the doll [illegible] and Huan folds her arms around it. He gently spreads a covering [illegible] underneath her arms and over the lower part of her body.

15) CLOSE-UP of Huan, three-quarter.

16) The police station. Sergeant at desk. Outside the rail a reporter and policeman looking at records and talking.

Title: "Better than last week -- only forty thousand casualties."

Scene: 1) Battling's manager and The Spying One rush into police station, and address the Sergeant excitedly. He waves them aside brusquely, and after a pause, indicates he is ready to listen.

2) Huan's room. Huan surveying wreckage. He starts to clean it up.

3) CUT back to police station. Policemen, reporter, Battling's manager and The Spying One depart for Battling's home.

4) Huan's room, now tidied up. Huan seats himself before statue of Buddha on table. He lights candles and incense before his small altar of worship. He opens his Bible and begins to pray.

5) Battling's home. [illegible] Policemen, reporter, the Spying One and Battling's manager enter. The latter two [illegible] answer questions put to them by policemen in great [illegible] excitement.

6) Back to Huan still fervently praying [illegible] before Buddha. He strikes gong on table and continues in prayer.

7) Battling's home, showing departure of police.

Scene: 6) Huan's room. He is still praying.

FADE IN

Title: As he smiles goodbye to White Blossoms,
All the tears of the ages rush over his heart.

FADE OUT

Scene: 1) Huan finishes his prayer.

CLOSE-UP of Huan, his head thrown back in anguish, then a fleeting smile crosses his features.

2) Huan raises long knife and plunges it into his aching heart.

THE END

Scene: 1) The ancient Temple of Buddha in Huan's fatherland, showing the High Priest, in religious ceremony, striking a gong.

2) scene in a harbor; ghostly outlines of vessels gliding along through the night.

BROKEN BLOSSOMS OR THE YELLOW MAN AND THE GIRL

Adapted from the story by Thomas Burke
Under the personal direction of
D.W.Griffith
Photography by G.W.Bitzer

Cast of characters:

Lucy, the girl.....	Miss Lillian Gish
The Yellow Man	W.Barthelmess
Battling Burrows	Donald Crisp
His Manager	Arthur Howard
Evil Eye	Edward Peil
The Spying One	George Beranger
The Prizefighter	Norman Selby

Title: It is a tale of temple bells, sounding at sunset before the image of Buddha; it is a tale of love and lovers; it is a tale of tears

Title: He may believe there are no Battling Burrows striking the helpless with brutal whip-but do we not ourselves use the whip of unkind words and deeds? So, perhaps Battling may even carry a message of warning.

1---Shot from dock across the river. A small sailing ship passing in the night. Lamp post with light burning. Dawn coming on.

FADE OUT

2----At the turn stiles of the East---the bund of a great Chinese port

FADE IN

3----To street scene in Chinese port with intimate glimpses of street life

4----Skylarking American sailors

5----American sailors in a street scene at an openair eating place

6 CUT TO Chinese girls. They come to an old Chinese who is fanning himself slowly and smoking a pipe, while reading a book. As the grils approach his table, which is set in the open, they choose sticks and he reads from his book, telling their fortunes.

7----The Yellow Man in the Temple of Buddha before the contemplated journey to a foreign land

8---Chen Huan (Barthelmess) in the temple of Buddha with his older associates going through the routine of a Temple day

----TITLE: Advice for a young man's conduct in this world--word for word such as a fond parent or guardian of our own land might give

(P-15 N 37)

original story of 1600 words by Robert M. McBride & Co., N.Y. 1919

9 ----A priest of Buddha giving advice to Chen Huan,as a father would to his son

10 ----Priest striking Temple gong,with the glow of sunset in the background

11 ----CUTBACK to Chen Huan and the priest as they hear the sound of the gong.

12 -----Cut to full figures,shot of priest going before Buddha,kneeling and bent low in prayer

13 ----CLOSEUP of Buddha

14 ----Back to MEDIUM SHOT of priest bending low in prayer

15 ----BACK to Chen Huan and priest,the latter holding book in hand and looking up as if to the gods for advice

TITLE: The Yellow Man holds a great dream to take the glorious message to the barbarous Anglo-Saxons,sons of turmoil and strife.

16 -----3/4 figure of Chen Huan in a dreamy attitude

17 ----BACK to full figure shot of Chen Huan and the priest

18 ----BChen Huan exits

19 ----Street scene---Sailors finishing meal.An argument with Chinaman about paying.They pay off and start down the street

20 ----Chen Huan appears from side street,dressed in fine raiment and hat of a mandarin.Sailors walk on to scene and start argumenet among themselves

21 ----3/4 shot of Chen Huan,looking in amazement at the qualrrelsome Yankee sailors.He appraoches them and attempts to placate them, repeating Buddha's teachings.

TITLE:"Do not give blows for blows.The Buddha says,'What thou dost not want others to do to thee,do thou not to others'".

22---Chen Huan,hands upraised to Heavens.Sailors looking from one to the other,askance.Then they start fighting and in the melee Huan finds himself sprawling on the ground

TITLE:Just a sociable ~~free/fr/all~~ fight for the Jackies,but the sensitive Yellow Man shrinks in horror

23----Other sailors interfere and hustle the fighting Jackies out of the scene.

24--Chen Huan picks himself up,holding his jaw and moving around in a daze.He sits down,exhausted,holding side of his head in pain

TITLE:The Yellow Man more than ever convinced that the great nations across the sea need the lessons of the gentle Buddha

26 ----Chen Huan sitting down at the corner near a building,in deep meditation,and still holding his jaw

26 ---Chen Huan arises and exits from the scene holding his jaw.

TITLE:The day set for departure to foreign shore

27 ----Street scene,with traffic.A rickshaw appears,bearing Chen Huan en route to his boat.He smilingly nods and acknowledges greetings from passersby.

FADE OUT

28 ----Shot from dock,showing ocean liner leaving.It is just before dawn

29 ---Early morning in the Limehouse district of London some years later

30 ----Street scene in Limehouse in the early morning

TITLE:Now---Limehouse knows him only as a Chink storekeeper

31 ----Another scene street scene in Limehouse.Chen Huan comes in into the picture dressed as any of the other Chinese in the district

32 ----Chen H. walks slowly to the corner of his own store.He props himself against the wall,his arms crossed,his foot raised.He leans leans there in dreamy meditation,reviewing with half-closed eyes the scenes of the night before.

TITLE :The Yellow Man's youthful dreams come to wreck against the sordid realities of life

33 ----Half figure of Chen in thought

34 ----Broken bits of his life in his new home

34 ----Long shot of opium den

35 ---Chinese,Malays,Lascars,where the Orient squats at the portals of the West

36 ----Two Chinese musicians playing

36 ---Closeup of hands playing

37 ---Semi closeups of figures in scene---Malays,Lascars,Negroes and white woman type,etc.

37 ---Long shot of same room.Then closeup of women's heads.Then back to full figures.Same f of man smoking.

TITLE: In this scarlet house of sin,does he ever hear the Temple bells

----FADES and FADE OUT on Chen Huan sitting on pillow smoking.Then dissolve and CUT to Temple priest striking gong in the temple of Buddha

FADES and FADE OUT on Chen Huan,still smoking,in deep reflection--a sad expression on his countenance

--Evil Eye at table of House of Sin,in close intimate conversation with white woman

--Long shot of same and FADE OUT

--FADE BACK to Chen Huan,still standing at the corner of his store

--Medium shot of two figures loading pipe

--BACK to Chen Huan

TITLE: Fan Tan,the goddess of chance

--Five players seated at Fan Tan table

--Closeup of Chen Huan

--Closeup of dealer

--As counting of beans begins,one player starts a fight.Chen Huan interferes and parts them.

--FADE BACK to Chen Huan still standing at corner

--LONG SHOT of street scene,now full daylight.Merchants putting out baskets.People coming from houses.In an attitdue of despondency,Chen Huan enters his store which has now been opened by another Chinese.Chen Huan sits down

(The lapse of time from before dawn to daylight)

---Rising fog scene along canal with houses on both sides.A small sail boat going through.People walking

----LONG SHOT from opposite side of canal---a story-and-a-half house along the canal.Then move in to a closer view of the squalid surroundings

----The home of Lucy and Battling Burrows

TITLE:Fifteen years before,one of the Battler's girls thrust into his arms a bundle of white rags---so Lucy came to Limehouse

----Interior of Batling Burrows' home.Battler seated,manager standing. Battler drinking.

~~Burrows,abysmal brute,gloating~~

----Battling Burrows,the abysmal brute,a gorilla of the jungles of East London,gloating on his victory

----Battling Burrows,in squalid home,still drinking.

----The manager complains about drink and woman;puts Burrows in a rage He cannot take his temper on him so saves it for weaker object

---Manager exits

TITLE:END OF PART ONE

(Reel Two)

---Shot across the canal,boat in foreground,men working.Front of Battling Burrows' home in background.Lucy walks into scene.

TITLE:Lucy the girl,when not serving as a punching bag to relieve the Battler's feelings,this bruised little body may be seen creeping around the docks of Limehouse

---Medium shot,Rough-looking workingman stands smoking,looking into distance.Lucy comes along,dragging herself,more dead than alive by

---Back to long shot.Lucy walks along.Then to
Then to full figure.She sits on coil of rope
Closeup: She pulls shawl around her.

FADE OUT

FADE IN on
TITLE:Lucy's surroundings have not been the most cheerful---
a married acquaintance has told her---

---Back to Lucy sitting on coil of rope at dock's edge,dejected

---Lucy walks into home of her married friend...squalid surroundings ...kids all around.Woman washing.Husband fussing with her.Woman turns around as Lucy comes over to tub.

TITLE:Whatever you do,dearie,don't get married"

---Back to husband fussing,older child climbing over him.Back Back to woman at tub talking to Lucy

---Long shot of room

FADE OUT

Title:Warned as strongly by the "ladies of the street" against their profession

FADE IN 72-73-74

---Lucy meets women of the streets.A series of short cuts from women to Lucy and back.

FADE OUT

---Back to Lucy sitting on coil of rope.

Long shot,back and front of Battling Burrows' home

TITLE:In every group there is one,weaker than the rest--the butt of uncouth wit or ill-temper.Lucy is one of these.

---Lucy approaches entrance of her home.Stops at door,afraid to go in

---Lucy enters the house,as the Battler is raising a drink with one hand,has bottle in the other.The room is squalid.

79 ---Several cuts from the Battler and Lucy and back

TITLE--Lucy as usual receives the Battler's pent up brutishness

80 ---Lucy is the object of the Battler's mean rage and shows her fear of him.She attempts to get over to the fire.The Battler starts around the table after her.She moves slowly,fearing to stand still.

Titles:"Don't whip me,don't"
Please don't daddy"

81 ---Lucy stands with hands in her pocketa

Title---"Put a smile on yer face,can't yer?"

82 ---Lucy puts fingers to her mouth, trying to force the lips into a smile

Title---Poor Lucy,never having cause to smile,uses this pitiful excuse instead

83 ---The Battler still threatening her.Lucy goes to fireplace to get him something hot to eat.He drinks from pitcher.While Lucy is bending over fireplace,he hurls spoon at her,much to his enjoymnt.He starts to hurl a chunk of bread at her but,thinking better of it, starts eating it instead

FADEOUT

Title---She has to wait
He can't stand poor manners

3 w 4/-85-86-87

84 ---The Battler at the table.A series of cuts showing Lucy standing and watching while he eats all the food except a few crusts.He gets up and,still bullying her,prepares to leave

Title---He orders tea for five o'clock [Have tea ready at five]

85----The Battler bullies lucy about the room,as if to box with her.

Title--"Come on,give us a smile"

89 ---Lucy resorts to her prop smile to stop Battler's bullying.He leaves and is seen outside the house and going down the street.

90

91 ---Back to interior of house showing Lucy picking around Battler's plate for the few scraps.She sits down to eat...

FADE OUT

Title---"My brother leaves for China tomorrow to convert the heathen"

92 ---Front of Cheng Huan's store.He stands in doorway with men in ministerial garb.Introduction by old clergyman of young minister who seems full of confidence in himself

----CLOSEUPS all three,from one to the other.

Title---"I-I-wish him luck"

93----Back to medium shot.Older man gives Huan a book.

94---Closeup of book,the word [illegible] inscribed thereon.

95---Back to medium shot,Oliver and [illegible] and younger man depart. Huan looks at book,presses it to his and enters into his shop.

FADE OUT

96---Interior of Burrow's home.Lucy,seated at table,darning sox, cutting thread with a table knife.She finishes,puts sock,and puts them away

Title---Shopping trip

97 ----Lucy puts on her hat,lifts up stone in floor and takes a small package of tinfoil,some pieces of ribbon and a letter

Title:"Dearie,---This aint much but it is all I got to leave you.You might find them some use for your wedding,the pieces of silk..."

98 ---Closeup of Lucy with silk pieces.She goes to a small mirror and tries them against her hair

Title:Enough tinfoil might get something extra

99---Insert:Four pennies and a piece of tinfoil

100 ----Lucy exits to street

101 ---Cut to Burrows,enerting a saloon in great glee

102---Exterior of house--Lucy going down the street

103----Lucy walks down the street

104---Cut to saloon.Burrows in gay mood.Joins men and women at a table for a drink.

105----Lucy comes down side street and crosses in front of Huan's shop

106----Interior of Huan's shop.

107---Medium shot of Huan sitting on stool smoking----to half figure of Huan enjoying his smoke in deep meditation

108---Lucy stops in front of shop,picks up piece of paper with tinfoil in it.

109-----Closeup of hands and tinfoil

110---Medium shot of Huan's store,with Lucy removing foil from paper. Huan seen through the window,still seated,but watching Lucy.

Title:The Yellow Man watched Lucy often.The beauty which all Limehouse missed smote him often

111--Closeup of [illegible] Huan,still seated,watching Lucy intently

112---Cut to front of store,Lucy looking in window,Huan still seated watches her as she leaves.

113---Cut to closeup of groups of units to a single unit.

114-115-116 A series of cuts from Huan to Lucy

Title: This child with tear-aged face

117----Fade-in on a closeup of Lucy as she looks thru the window of shop

118-119-120 Several cuts from Lucy to Huan to get over the fellow Man's thoughts and helplessness

121----Lucy turns and walks down the street

122----Cut to scene across the street,in front of small Chinese store also

Title---The Evil Eye watches

123----Closeup of Evil Eye

124----Lucy walks over to the shop where Evil Eye is standing near door. Evil Eye moves off down street as Lucy approaches and starts looking at some flowers FADE OUT

---FADE IN

Title: The Spirit of Beauty breaks her blossoms all about his chamber

125---Huan walks restlessly about the shop and exits to the street.After Lucy had passed,nothing in the street seemed the same to him

126----Huan walks across the street to where Lucy is being waited on by a Chink storekeeper and watches her making purchases.She covets a flower in the stall and timidly asks the price,hoping to trade for it an accumulation of tinfoil.But she finds she hasn't collected enough tinfoil and sadly turns away.

127-128-129 Several closeups cutting from Huan to Lucy and back;and then to a closeup of Evil Eye who is taking it all in,unknown to either Huan or Lucy.This gets over Lucy's disappointment and Huan's interest in her which she is unaware of.

131---Back to saloon where Battling Burrows is drinking at a table with a man and woman two women.Battler's manager walks in and before the fighter sees him,he is standing at his side.

Title:The manager horrified to find Battling at it again

132----The Battler arises and says to his manager in a half-pleading way:

Title:"What yer want me to do--pick violets?"

133---Bar room.Battler bids good-bye to his lady friends and exits with manager

134---Back to stalls on street where Lucy was making her purchases.The Chink storekeeper hands her a small package.

136---Closeup of Lucy and the flowers.She touches one of them lightly

137---Title:but not quite enough tinfoil

138---Lucy starts down the street and is accosted by evil eye.Huan,seeing seeing this,comes between,roughly jostling him.Evil eye,scenting trouble,enters a doorway as Huan keeps on down the street,not looking at Lucy.

139---Huan stops and watches Lucy pass out of sight around a corner

140---Title: The manager's protest against Burrow' dissipation sends the the Battler home in another rage

141---Exterior Battler's home."e is seen walking fast and entering in a rage

142---Interior of house.Battler,in his rage,starts to smash a chair but thinks better of it.

143---Exterior of house.Lucy entering.

144---Interior.Lucy finds,as she comes in,the air heavy with impending trouble

145-6-7-8---A series of closeups from The Battler to Lucy and back.Then to a clock.It is 4:30

149-10-11---A series of short cuts back and forth showing Lucy's fear and the Battler's rage.

Title:Taint five,t'aint five'"

149---For the moment the threatened whipping is averted,while Lucy nervously prepares the Battler's food.

150---Ext. of Borrows home.Huan,walking slowly down the corner,turns and walks back from where he came

151---Inter. of Burrows home.Battler berates Lucy and demands she hurry and put his food on the table

Title--His last mean before taking up training quarters across the river,for his return match with the Tiger

152---Lucy comes from the fireplace with frying pan containing food. She is terrified and in ~~pleading~~ putting the fingers of left hand to her mouth to force a smile as she approaches table,she spills some of the hot food on the Battler,slightly burning his fingers. This enrages him.

Title---"Pretend yer didn't do it on purpose!I'll learn yer'"

153---The Battler picks up a black snake whip and starts for Lucy who is standing against the door.

154---Several closeups from Battler to Lucy,the Battler with whip in hand.

Title---"Don't do it,Bunny'You'll hit me once too often---and then they'll---they'll make you"

---cut from b/g figure of Burrows with whip in hand to Muy in closeup,terrified

---Title:"Oh look'Daddy'dust on your boots"

---Lucy drops to floor and starts to clean the Rattler's boots with her skirt,holding one hand as to ward off blow on her head. Burrows grabs her hand and pulls her to her feet,and dragging her towards a corner of the room where there is a bed,lashes her into unconsciousness.

SHORT FALL

---The Rattler stands unnoticed--talking to himself,he starts to hurl the teapot at Lucy's unconscious form, laying on the floor but changes his mind and puts back on table;then exits to street

---Street--showing Burrows passing out of sight

Title---After dim aeons,dumbly,blindly,Lucy struggles away from her house of suffering

---Interior.Medium shot down to close shot.Lucy recovering somewhat, manages to get to her feet and stumbles gropingly out of the house and down the street

Title---returning from tea and noodles

---Chen Huan coming down the street

---Lucy stumbling along side street in daze

---Chen Huan turns corner and enters his shop

~~Title~~---With perhaps a whiff of the lilied ppipe still in his brain

---As he enters Huan leaves door ajar

---Shot to interior where he passes out of sight and into adjoining room.

---Lucy crosses street,staggers and turns,falls against Huan's door and partly inside.She attempts to rise but falls again into the center of the small shop,unconscious.

---Chen Huan comes from adjoining room and passing behind small counter,he has closed door and sat down before he discovers Lucy.He stares at her,amazed when the child moves as she regain consciousness

---Huan goes to adjoining room

Title---The first gentleness she has ever known

---Lucy struggles to sitting position as Huan returns with water to wash her wounds

FADE IN

TITLE---Lily flowers and plum blossoms,
Silver blooms and star-starred skies

FADE OUT

169---(Wlhen Huan and Lucy on floor of Huan's shop
He bathes her wounds

170---(c) Long shot of same/Lucy tries to rise but falls over

FADE OUT

FADE IN to---

Titlethe saved her from nameless horrors---What he brings her is love and death

FADE OUT

171--- Huan's shop.Lucy still lying on floor.He picks her up and carries her to his room upstairs

172--- Huan's room over the store.He carries Lucy to a couch.He lights a lamp and gives her a drink from a cup.Lucy is only partially c nscious

FADE OUT

FADE IN

Title---The room prepared as for a princess

FADE OUT

173--- Lucy is now lying on a couch in Huan's room as he goes about decorating the place

FADE OUT

Title---A magical robe treasured from an olden day

174--- Huan's room.He approaches the couch and Lucy places her fingers to her mouth trying to force a smile.Huan shows Lucy a gorgeous robe which she is to wear.She seems bewildered by its beauty and as he gives it to her,her forced smile gives way to a real smile of delight

175---- Medium shot of Huan and Lucy as he raises her gently to a sitting posture

FADE OUT

FADE IN

Title---She seems tramsformed.Into the dark chambers of her incredulous,frightened little heart comes warmth and light

176---GHuan's room.Lucy is sitting on the couch,admiring her shoes as he comes up the stairs

Title---Blue and Yellow Silk caressing white skin,her beauty so long hidden shines out like a poem

177---as Huan brings many finery for hair,one eye looks on the couch, covering her feet again with the robe

178---He places the decoration in Lucy's hair and brings her a mirror that she may see herself

179-180-181---(In this sequence there are a series of closeups from Huan to Lucy to show the emotions of each)

182---Lucy smiles joyfully when Huan brings to her couch a vase of flowers.She claps her hands in rapture,much to Huan's delight, then takes a flower and inhales its fragrance.

FADE IN

Title---He dreams her prettie,her birdlike ways,her sweet self,are all all his own

FADE OUT

183-4-5-6---A series of cuts---closeups of Huan and Lucy and back to their figures.These are shown a number of times to indicate the feelings of each

Title---"What makes you so good to me,Chinny?"

187---Closeup of Huan and Lucy.After a considerable pause he turns away

FADE IN

Title---Then he brings rays stolen from the lyric moon and places them on her hair ;and all night long he crouches,holding one grubby little hand

FADE OUT

188---Lucy is sleeping on the couch.Huan raises his hands in a sort of ecstacy to the moonlight shining through his window.He goes through a series of motions as though scooping up handsful of moonlight and placing it on Lucy's head.

189---Huan kneels beside the couch and kisses the sleeve of Lucy's robe;then rests his head against the couch as he holds Lucy's hand

FADE ~~OUT~~ IN

Title---Breathing in an amber flute to this alabaster cockney girl,her love name--White Blossoms

FADE OUT

190---Lucy,sitting up on her couch,is eating with evident relish,while Huan sits near playing his flute

FADE OUT

FADE IN

Title----Now there is one,a firned of Battling's having some business in the Yellow Man's shop

FADE OUT

191---A customer brings Huan downstairs to this shop,a friend of ~~Battling~~ Battling's.He makes a purchase and offers Huan a half-crown in payment

192---Cut to room above,showing Lucy walking about,admiring the various objects there

Title---Change for half a crown

142--Huan and his customer,Battling's friend.Latter becomes impatient because Huan cannot make change and tells him to go get it.Huan exits.

144--Exterior.Street scene,showing Huan crossing street for change

144--Cut to room above Huan's shop,showing Lucy leering admiringly

142--Cut to Huan's shop,with Battling's friend leaning in a waiting attitude against counter

2--Cut to room above.Lucy hits against table and smocks a dish to floor,breaking it.

146--Cut to Huan's shop.The crash of breaking dish attracts the attention of the Spying One.

199--Cut to shop below.Glancing furtively about,Battling's friend starts upstairs to investigate

200--Room upstairs.Medium shot.Battling's friend peers over top of stairs and sees Lucy reclining on Huan's couch.Gleeful over scandal he leeringly grins as he leans forward to assure himself the girl is Lucy.

201--Back downstairs.Battling's friend waits for Huan to return,grinning over his discovery.

202--Street scene.Huan hurrying back with change.He enters shop.

203--In the shop Huan gives spying one his change.The latter,in great amusement,kiddingly regards Huan,then flecks imaginary dirt several times from Huan's shoulders with his fingers.Huan regards him questioningly,wonderingly.

204--Spying One exits from shop.

205--Exterior of shop.Battling's friend makes special note of the place, as if to be sure of the address,before he starts away.

FADE OUT

FADE IN

Title----Across the river,where Battling is training for his fight before the munition workers,comes the ~~man~~ the Spying One

206----Battling is training in a ring,with a few of his handlers..

207--As Burrows finishes boxing,the Spying One approaches rigside, whispering to Burrows his secret

FADE OUT

FADE IN

208--Lucy in Huan's room

SHORT FLASH

209---Back to Spying One at the ringside telling Burrows what he has seen.Burrows,unbelieving,makes as if to strike the Spying One but thinks better of it

Title----Battling discovers parental rights---"A Chink after his kid! He'll learn him!"

210---In a rage Battling leaves ringside to dress

FADE IN

Title---Above all,Battling hates those not born in the same great country as himself

FADE OUT

211---Battling dressed,leaves the training quarters in company with the Spying One and manager

FADE IN

Title---The girl moves to home

FADE OUT

212---Flash of Lucy in Huan's room,about to get up from couch,Huan standing near.

Title---But decides to wait until tomorrow

213---Lucy,still weak,is easily dissuaded by Huan from returning home for the time.She decides to wait until the morrow and sinks back on couch,partially covering herself with robe

214---Cut to bar room where Burrows,his manager and friends enter and go to bar

Title----"Wait till I'm through with this fight tonite.I'll get 'em"

215---Burrows downs a drink as he boatsfully tells his companions what he intends to do to Lucy and the Chink after his fight

216---Cut back to Huan and Lucy in Huan's room.Huan is showing Lucy a doll which she takes and fondles lovingly,rocking it on her breast in maternal fashion

217-18-19-20---(In this dsequence there are a number of closeups of Huan and Lucy to indicate their emotions as Lucy caresses the doll)

221---Huan watches Lucy intently for a moment,then turns and goes down the stairs to his shop

REEL FIVE

222---The Ringside.Spectators ,announcer,etc.,a rough-looking crowd of munition workers expactantly waiting for the fight to begin

223---Burrow's opponent,The Tiger,enters the ring and is followed by Battling

224---After introduction of fighters and usual preliminaries the fight is on

2[illegible]---Second round.The fight is a vicious one and battling is knocked to the mat."e is up again quickly and knocks the Tiger down.

226---The fight continues;the spectators now in great excitement.

227---Cut to closeup of Lucy lying on couch in Huan's room."e comes up the stairs from the shop.

228---Closeup of Huan,his expression showing passionate desire

229---Lucy,still mothering the doll,draws back in fright as Huan comes nearer

230---Closeups of Huan and Lucy,showing Huan's desire and Lucy's fright

231---Lucy draws back on couch as Huan advances, raising her hand as though to defend herself against the fellow Man

232---As Lucy raises her hand,Huan's expression changes.He gazes at Lucy intently and as his eyes lose their longing,Lucy's fright passes.She looks at Huan with her former confidence."e bends over and kisses the sleeve of her robe.Then he turns and goes down the stairs.

233---Lucy,wonderingly,touches her sleeve where Huan had kissed it.Then ,still rocking her doll,she relaxes contentedly on the couch.

FADE OUT

FADE IN

Title---His love remains a pure and holy thing.Even his worst foe says this

FADE OUT

234---The Ringside.Battling knocks the Tiger out,then exultantly acknowledges the plaudits of the spectators,his whole bearing that of a braggart

FADE OUT

FADE IN

Title----He goes to right his---his honor?

235---At Ringside.Battling,hiss manager and a few others are in the arena.Battling is dressed to go home.

236---Closeup of Battling,talking with the Spying One.

237---Battling,his manager and the Spying One leave the arena together as the others move off into the background

FADE OUT

FADE IN

Title---The lowering storm

FADE OUT

238---Exterior of Battling's home.Battling,his manager and the Spying One approach and enter

239---Interior.Battling looks for Lucy

240---Street outside Huan's shop.He comes out and goes down the block

241---Cut to exterior as Battling,manager and Spying One leave

242---Huan's room.Lucy contentedly sleeping on couch,clasping her doll close to her bosom

243---a flower stand nearby.Huan is buying flowers for Lucy.

244---Battling,manager and Spying One enter Huan's shop

245---Interior of Huan's shop.Battling rushes up the stairs and discovers Lucy.

246---Battling's face convulsed with rage,he dashes over to the couch as Lucy wakes with a start

Title---"You'With a dirty Chink'"

247---Lucy,at first not fully awake,cannot realize Battling has come. Then,as she does,her eyes are filled with terror

248---Battling pounds his fists in rage as he threatens Lucy.She shrinks in fright as she realizes the punishment that is to come

(in this sequence,there are a series of closeups of both Lucy and and Battling(from head and shoulders to eyes)depicting Battling's rage and Lucy's terror

Title---"Taint nuthin' wrong'Tain't nothin' wrong'I fell in the doorway---and---it wasn't nothin wrong'"

249---Lucy tries to explain as Battling stands,with first ready to strike,as she gets up from couch

250---At the flower stand in the street.Huan having completed his purchase,starts away but is detained by flower merchant,a Chinese,who takes a letter from his pocket and asks Huan to read it

251---Huan's room.Battling seizes Lucy.

Title---"I'll learn yer'I'll learn yer'"

252---Lucy struggling on the floor in an effort to escape Battling's grasp

Title----Evil Eye investigates

253---Huan's shop.Evil Eye enters and goes up the stairs.

254---The room above

Title---"Take them things off'"

255---Evil Eye,at head of the stairs,views the scene.Lucy is crouched on the floor.Evil Eye disappears and Battling goes over to stairway, looks down and then comes back to Lucy who is still on floor and desperately trying to get into her own dress

256---Exterior of Huan's shop.Evil Eye mentons out and down the street.

257---Cut to flower stand where Huan is reading the Chinese vendor's letter

FADE IN

Title---The closing river mist

FADE OUT

258---Short scene showing boat in front of Battling's home and the mist rising in the foreground

259---Cut to Huan's room.Battling frightfully abusing Lucy as he tears to bits inthe robe Huan gave her.Lucy,terrorized,is crouching on the floor

260---Battling throws the torn robe at Lucy,then picks up the table lamp and,like a mad bull,starts smashing everything in the room

FADE IN

Title---Evil Eye at flower stand where,leeringly,he recounts to Huan what he had seen

261---Cut to Huan's room.Battling still smashing things

Cut to exterior of Huan's shop.Battling's manager and the Spying One stand leaning against the door

262---Down the street from the flower stand comes Huan hurriedly on way to his shop

263---At the flower stand Evil Eye purchases a spray of narcissus,sniffing it wih a sardonic expression of amusement as he contemplates Huan's agony

264---In Huan's room.Battling still smashing.Poor Lucy crouched on floor at end of couch.

Title---"Where is her?"

265---Battling seizes a vase to throw at Lucy as he threateningly demands to know where The Yellow Man is

266---Lucy desperately tries to escape

267---Huan hurrying through the street

268---Huan's room.Lucy eludes Battling and succeeds in reaching stairway

269---Huan's shop.Lucy flies down stairway and through shop

270---Exterior of shop.Battling's manager and the Spying One notice Lucy as she rushes out and hold her,deaf to her terrorized pleas

271---Huan's room.Battling races down the stairs after Lucy

---Exterior of shop.Battling seized Lucy from her captors and drags her through the heavy fog to home

272---Flash of Huan hurrying through the dense fog and entering his shop unaware that he has just missed Lucy and her captors

273---Interior of Battling's home."e enters,dragging Lucy,and throws her violently on a couch in the corner

274---Huan's shop int.Huan rushes up the stairs to his room.He sees the wreckage and drops on the floor be.ides Lucy's couch,writhing and weeping in anguish.

275---Battling's home.Battling now insane with rage.He stands over Lucy, who crouches on couch.He bullies her as he taps her head repeatedly with the butt end of the black snake whip.Lucy cries out in anguish.

Title---"Daddy'Don't ,Daddy'It wasn't nuthin' wrong'"

276---Battling,murder in his eyes,crosses room to lock door

277---Lucy,with strength born of terror,dashes from the couch and succeed in reaching a clothes closet which she locks from the inside

278---Battling returns,tries the door of the closet

Title---"Open,I tell yer'"

279---Lucy hysterical,inside closet.She paws at walls in her agony, and rushes back and forth in terror

280---Closeup of Huan writhing on floor of his room.He rises and starts for the atirs but comes back,and opening a flat trunk,takes out a pistol.

281---Ext.Huan's shop. Huan leaves hurriedly through the door.

REEL SIX

282---Battling's home.He knocks viciously on closet door,demanding that Lucy open it.

Totle---"Don't Daddy'---DON'T'THEY'LL HANG YER'"

283---Lucy in closet,claws the walls like a trapped animal,knowing Battling won't let her escape yet not daring to unlock the door

(Insert flashes of Lucy to Battling during this scene show her terror and his murderous rage)

Battling's home.He enters on ex and steps at closet door

Lucy in closet hysterically pleading as Battling steps at door

C/U figure of Lucy.Then to outside,showing Battling entering the ex

Exterior shot of Huan nearing Battling's home

Battling's home."e bruses through upper part of closet door with ex,and through the opening drags Lucy into the room and throws her like a sack of potatoes on the couch

Seizing the black snake whip,Battling menacingly taps Lucy's head repeatedly with the butt end.Pleadingly she raises her hands in an effort to ward off the blows,beaten only further arouses the brute in Battling."e smashes her hands down and then gives her one terrible vicious blow with the end of the whip.Lucy falls back unconscious.

FADE OUT

Close of Huan hurrying through street

Battling's home.He stands menacingly over Lucy,holding whip.In when she does not move any longer,he goes into adjoining room, lights candle and sits down at table with a bottle of whiskey

Cut to street,showing Huan hurrying through heavy mist

Then to Lucy on couch in Battling's home.Blood trickles from her mouth and in her little hand,scarred with the marks of the black snake whip,she still holds her beloved doll.As she pulls the doll closer,she puts one hand to her mouth in an effort to pull it into a smile

FADE IN

Title: Dying,she gives her last little smile to the world that has been so unkind

FADE OUT

Lucy's face set in her forced smile,her eyes rolled upward,she passes into the Great Beyond

Cut to Huan stealthily entering window of room,and finding Lucy on couch.He touches her gently and finds she is dead.

Battling in adjoining room finishing bottle of whiskey

In room where Lucy lies.As Battling opens door,Huan draws away from Lucy.His hand slips into the front of his coat and he stands motionless regarding Battling.

312---(closeups of Huan and Battling showing expressions of each.Huan, constantly unafraid,Battling confused by his attitude

313---Huan remains motionless as Battling steps toward him,a sneering expression of amusement spreading over his features.This stops Battling and he steps back.As he does so his heel touches the hate hatchet which he had thrown to the floor.An expression of cunning in his eyes,he attempts,without turning to pickup the hatchet

313---as Battling starts to stoop,Huan's hand flashes out from his coat, and his pistol is fired once,twice...three times in quick succession

314---Battling staggers,then attempts to put up his hands in boxing attitude,as though demanding that the Yellow Man meet him in a fair fight,but his face contorted with pain,he sinks to the floor

315---Huan bends over Battling to be sure he is dead,then opens the door and finding the coast clear,picks Lucy's body up from the couch and exits

316---Street scene.Huan carrying Lucy's lifeless form,hurries through the fog to his shop

317---ext.Battling's home.Battling's manager and the Spying One are seen entering.

318---int.-Thinking Battling is drunk on the floor,his manager and the Spying One exchange jocular remarks.They bend over,intending to pick Battling up,when they discover he is dead.

319---Street scene.Battling's manager and the Spying One hurrying throug the fog to report to the police.

320---Cut to Huan's room as Huan comes up the stairs,carrying his precious burden which he [illegible] places tenderly on the couch.Lucy's lifeless hand still clutches the doll and Huan folds her arms around it.He gently spreads a covering underneath her arms and over the lower part of her body.

321---Closeup,3/4,of Huan

322---The police station,int. Sergeant at the desk.Outside the railing a reporter and a policeman look at reords and exchange remarks

Title---"Better than last week---only forty thousand casualties"

323---Battling's manager and the Spying One rush into police station and address the sergeant excitedly.He waves them aside brusequely and,after a pause,indicates he is ready to listen

324---Huan's room.Huan surveying the wreckage.He starts to clean it up.

325---Cut back to police station.Policemen,reporter,manager and the Spying One depart for Battling's home

326---Battling's home.Policemen,manager,reporter and Spying One enter.The The latter two answer questions put them by cops in great excite ment

322--Back to Huan still fervently praying before Buddha.He arises goes on table and continues in prayer

326--Butting's home,showing departure of police

327--Huan's room.He is still praying

FADE IN

Title---as he smiles goodbye to white blossoms,
all the tears of the ages rush over his heart

FADE OUT

332--Huan finishes his prayer

334--Closeup of Huan,his head thrown back in anguish, then a fleeting smile crosses his features.

332--Huan raises long knife and plunges it into his aching heart

THE END

323--The ancient temple of Buddha in Huan's fatherland,showing the high priest,in religious ceremony,striking a gong.

334--Scene in a harbor,ghostly outlines of vessels gliding along through the night.

BROKEN BLOSSOMS.

We see the bund of a great Chinese treaty port, with its intimate glimpses of Oriental street life. In a temple of Buddha, we find the young priest, Cheng Huan, going through, with his elder associates, the routine of the temple day, until the sunset comes with its prayers and striking of temple gongs. The young priest holds a great dream to take the message of the Buddha overseas to the barbarous Anglo-Saxons.

Some jackies from a visiting Man-of-War, enjoying to the full their shore-leave, engage in a sociable free fight. Cheng Huan happens to be a spectator of this encounter, and attempts to interfere, adjuring the men to refrain from blows. A moment later he finds himself sprawling in the street, more than ever convinced that the rough Anglo-Saxons need the gentle lessons of the Great God Buddha.

The day of his departure for foreign shores comes at length, and he is drawn along the bund on his way to the harbor.

After a gap of years we find Chang Huan in Limehouse, the terrible water-front slum of London. His dream of missionary work has shattered against the realities of life. In Limehouse he is known only as a Chink store-keeper. He stands before his little shop and ruminates, recalling hours spent in the dens of the tenements, where Malays, Lascars, and Chinamen congregate to enjoy the pleasures of opium, and the society of girls. He recalls the gambling games in which he has taken part. Perhaps he recalls something of the splendor of his early vision, as he turns almost despondent and enters his little shop. In Limehouse lives Battling Burrows, an abysmal brute, a gorilla of the jungles of

East London. The manager of the successful prize-fighter comes to him, as he sits gloating over his ring victory of the previous night, and cautions him against indulging in wine and women. The complaint puts Battling in a rage, but he saves his spleen --- since he cannot take it out on the manager --- for his defenseless fifteen year old child, Lucy.

Lucy, bruised and suffering, creeps about the evil streets of Limehouse, during the hours when she is not ministering to her father's needs, or receiving his merciless beatings. She sits beside the water-front and thinks of the of the warnings she has received --- from a harassed but friendly tenement mother, and from women of the streets. The former warned her against marriage, the latter, against their profession.

Returning home the motherless child finds the battler in an ugly mood. She prepares his meal to an accompaniment of threats, jeers, and curses, then watches while he devours his food --- since he will not tolerate her presence at the table with him. He leaves, ordering her to have his tea ready at five.

After the Battler has gone, Lucy eats, and goes about her household tasks in the tenement hovel, finally setting out upon a shopping trip to procure food for other meals. She passes Ching Huan's shop, and the Chinaman, who has watched her often before, sees in her pale face the beauty that all others have missed. After she has passed, nothing in the little shop seems the same; the young Yellow Man follows the child along the street, and watches her while she makes her purchases. Lucy covets a flower in one of the stalls, and timidly asks the price, hoping to trade for it an accumulation of tinfoil, but she finds that she hasn't collected enough tinfoil, and turns sadly away. A

Chinaman accosts her but is rudely jostled aside by Chang Huan, who notices the advances of his countryman.

Battling, returning to his alcohol and his sweetheart in the bar room, is again called to account by his manager, and once more returns home in a towering rage. Again Lucy finds him when she comes in, and this time the air is heavy with impending trouble. It is not yet five o'clock and for the moment the threatened whipping is averted, but a few moments later, when the child places upon the table the last food that the Battler will eat at home before taking up his training quarters across the river for the coming fight, she spills the tea and burns the fighter's fingers. This releases the Battler's pent-up rage, and he lashes the child into unconsciousness --- then slams the door and goes his way.

Lucy, recovering somewhat, manages to get to her feet and stumbles gropingly away from her house of suffering. Coming to the shop of Chang Huan, she finds the door ajar, and tumbles through it, falling, again unconscious, upon the floor of the shop.

Chang Huan has just returned from noodles and tea and a pipe of "chandu," and comes upon the still figure on the floor, with perhaps, a whiff of the lilied pipe still in his brain. He can hardly believe that the phantom at his feet is flesh and blood, and only stirs from his reverie of contemplation when the child moves. Then he salves her wounds, and takes her to the little room above his shop.

Under the first kindness that she has ever known, the child blossoms like a rose. Chang Huan lavishes upon her his attention, decorating the room, giving her soft silks in place of the ragged garments of her every day life, and crouches beside her during the night, holding one grubby little hand. His love for her grows as the hours pass, although even his worst enemies have ad-

mitted it is a pure and holy thing -- not of the flesh.

To the shop comes a friend of the Battler's, on chance business. He gets the package, then waits in the shop while Chang Huan hurries out to secure change for a half-crown. While Chang is away, Lucy moving about upstairs, knocks a dish to the floor. It breaks, and the little crash catches the attention of the man in the shop below. He creeps up the stairs, sees Lucy without himself being seen, and returns to his former place beside the counter before Chang Huan returns. To Battling Burrows, training across the river for his great fight, comes the Spying One, with the news that Lucy has gone with a Chink. Then Battling discovers parental rights, and vows vengeance. But he decides, after a couple of drinks, to wait until after the fight that is to take place that night.

While the great fight is in progress, Chang Huan and White Blossom, as the Chinaman calls the alabaster Cockney child, enjoy each other's gentle companionship, all ignorant of the word that has gone to Burrows.

Burrows finds his fight a hard one; he is knocked down, and almost put out, but rises before the count in time to score a knock-down on his antagonist, the "Limehouse Tiger." In the end the Tiger is knocked out. Then Battling seeks his vengeance.

With the Spying One and one other, he crosses the river to his home and finds it empty. Then, he is guided to Chang Huan's shop.

The Yellow Man has left on an errand and is held, by the mischance that dogs his every motion with the certainty of doom, in conversation with a countryman. Battling Burrows finds Lucy, and wrecks the room. One of Chang Huan's friends, coming

into the shop, hears the turmoil above, and hurries off to take word to the shop proprietor.

Chang Huan, as soon as he received the warning starts back to his shop, but is too late.

Lucy, after changing back in frenzied terror, to her own rags, makes a dash from the upper room while the Battler is not looking, and runs through the shop below to the street. Escape seems assured, when she is caught and held, by Battler's unsavory friends. An instant later the Battler dashes from the shop in pursuit, siezes Lucy's wrist, and hurries with her to the place that they call home.

Chang Huan, returning, finds only chaos. For the moment he is overcome, abandoning himself to a frenzy of mental anguish; then he pulls himself together, gets a revolver, and starts to follow the Battler.

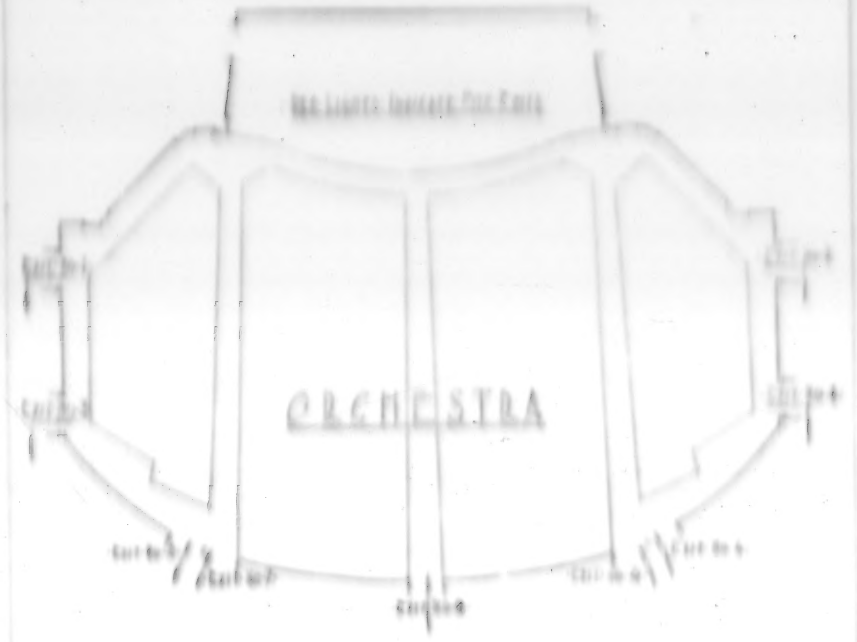
In their home Lucy secures a moment's respite by locking herself in a closet. But Battling's insane anger is not to be balked. Burrows siezes a hatchet and breaks in the closet door, while Lucy claws at the further wall, like any trapped animal. She is dragged through the opening by the Battler's gorilla-like grasp, and clubbed to death with the butt of his heavy whip. As she dies she puts her fingers at the corners of her mouth, and forces them up into the pitiful smile with which she has learned partially to mask her misery. Battling goes into the next room and takes a drink.

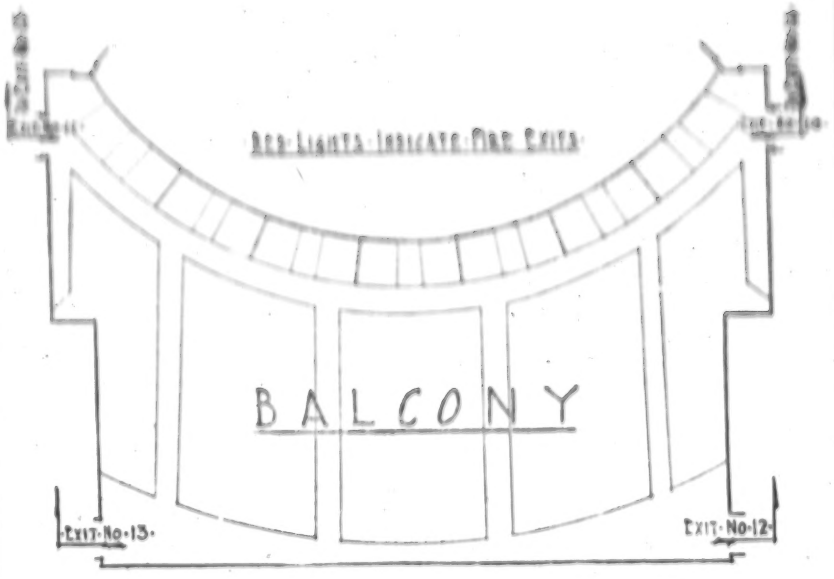
Chang Huan slips through the window, to find Lucy, dead, upon the couch. The Battler comes back into the room and finds him. Chang Huan shoots the murderer through the heart, just as the Battler reaches for the hatchet to trow at him.

Gathering Lucy's body into his arms, Chang hurries back to the wrecked little room above his shop, and reverently covers the murdered child. Then he says his prayers to the smashed joss, and prepares for death.

The Battler's friends, returning to his home, find the prize-fighter's dead body on the floor. They hurry to the police station, with their grewsome news. Policeman accompany them to the scene of the murder, then to the Chinaman's shop.

But the Yellow Man who came to convert the barbarous Anglo-Saxons has balked them. With his last smile of goodbye to Lucy upon his face, he has plunged a knife deep into his side, and lies, inert, in the still chaos of the upper room.


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D. W. GRIFFITH'S

DREAM STREET

in conjunction with the

KELLUM PICTURES

AT

The TOWN HALL

Direction of WENDELL McMAHILL

Foreword

BLIND Homer, sitting by the blue Aegean, chanting the greatest epic of all time to a small group of entranced listeners; Abraham Lincoln, uttering his keen wisdom, a winsome smile lighting his sad features; great men and women of other days as they walked and talked among their fellows, immortal artists of the past doing their parts—if such scenes as these, as on a mighty panorama of sight and sound, could again roll before us, how priceless the unfolding!

The Past is locked—the Present, how rich in possibilities! By sensitive mechanism, so marvelous and accurate a synchronization of motion and sound has been effected through the Kellum invention, that the intimate gesture, the interplay of thought and emotion, the light and shade of the countenance are simultaneous with the spoken word. Uncannily real, the poet waves his spell, the orator sways by his eloquence, the actor speaks his lines; song wings its way from the lips of the singer; the harp, the violin, thrills under the fingers of the performer. Moreover, to the older form of picture play is added, as zest to new interest, the charm of the human voice—our favorite "movie" star no longer merely a silent partner to the drama. Talent hitherto enjoyed only by small and select groups by a thousand and one duplications ministers to the happiness of many.

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D. W. GRIFFITH'S
"DREAM STREET"
A Dramatic Comedy

Suggested by Characters of
THOMAS BURKE
Scenario by ROY SINCLAIR

Dream Street—some may say London, Poplar or High Streets—but we do not claim any of these. Our people are dream people who look from wistful windows, or walk with visions on the street of dreams.

CHARACTERS AND PLAYERS

Gypsy Fair.....*Miss Carol Dempster*
Her Father.....*W. J. Ferguson*
James "Spike" McFadden.....*Ralph Graves*
Billie McFadden.....*Charles Emmett Mack*
Sway Wan.....*Edward Peil*
Samuel Jones.....*Porter Strong*
A Police Inspector.....*Charles Slattery*
Tom Chudder.....*George Neville*
The Sayer of Old Truths (The Good Influence).....*Tyrone Power*
The Trickster of the Streets (The Evil Influence)..*Morgan Wallace*

Entire production under the personal direction of Mr. Griffith.

Photography by Hendrik Sartov
Technical Superintendent, Frank Wortman
Sets designed by Charles M. Kirk
Film continuity by Rose and James Smith
Music adapted by Louis Silvers
Musical Directors: Martin Van Praag, Wm. P. Aumiller

Stage Settings and Light Effects
arranged by John Wenger.

The Kellum Talking Pictures produced by Talking Motion Pictures, Inc., under the direction of Bryan M. Battey.

November 20, 1916

Mr. Fulton Brylawski,
Jennifer Bldg.,
Washington, D.C.

Dear Mr. Brylawski:

On September 18th we mailed you a typewritten synopsis of Mr. Griffith's forthcoming photoplay production entitled "The Cradle of Souls" which we asked you to protect so far as copyright was concerned. This photoplay is now completed and is now being released under the title of "The Greatest Thing in Life" and the two copies of the picture which were forwarded to you on November 14th are the two positive copies telling the picture story of this same photoplay.

Will you kindly see that this is properly attended to.

Yours very truly,

D. W. GRIFFITH STUDIO

By_____
Manager

ECB-W

WILLIAM ELLIOTT & RAY SMALLWOOD & MORRIS GEST
PRESENT

D. W. Griffith's

SUPREME TRIUMPH

Hearts of the World

THE SWEETEST LOVE STORY EVER TOLD
A ROMANCE OF THE GREAT WAR

GENERAL OFFICES
CENTURY THEATRE, NEW YORK

I am taking this method of calling to your attention the fact that Mr. D. W. Griffith, producer of "The Birth of a Nation" and "Intolerance" is presenting at the Garrick Theatre "Hearts of the World", a new and marvelous war picture acclaimed by the leading men of this country as the greatest American propaganda ever presented to our loyal citizens. You and the gentlemen of your organization know what Mr. Griffith can do in espousing any cause of which he is in sympathy. You must recall him as the champion of labor in his great picture, "Intolerance", remembering how he took up the cudgel in defense of organized labor in its battle against capital. You must recall how he showed the intolerant conditions under which labor was forced by the large corporations.

And now that he is espousing the cause of Americanism, democracy and world liberty against autocracy and militarism at the Garrick, you may rest assured that it is just as truthful a picture of conditions that exist as was his defense of labor in "Intolerance".

"Hearts of the World" was filmed by Mr. Griffith himself, on the actual firing line of Northern France within range of the German guns. For eighteen months he labored under the auspices of the British and French Governments, and with the full co-operation of their war departments, to present a faithful picture of the huge battles raging in that unfortunate territory. And with the assistance of a faithful company of artists, most of them who appeared in "The Birth of a Nation" and "Intolerance", and at great personal risk to them, he connected up his wonderful battle scenes with the sweetest story ever told on screen or stage.

Mr. Griffith wishes his friends, the labor unions, to co-operate with him in spreading this propaganda of Americanism, and he wants them all to see this picture. Will you, therefore, please take up the matter with your union and select a representative to see this picture as the guest of the management of "Hearts of the World" and report to your union of its merits? Make request for complimentary ticket to me at your earliest convenience.

Thanking you in advance for this co-operation, I am

Very truly yours,

J. A. Manning

Garrick Theatre,
Philadelphia, May 29, 1918.

Bus. Mgr. "Hearts of the World".

Hearts of the World

All of reel 7

in shades

amber, blue,

green in all —

Reel 8

all colors

except B & W

Reel 9 - B-W

Roll 1 - Blue
Scene 2 - Girl walking along wall
" 5 - Man turns talks to Girl
" 17 - Girl goes in door
" 18 - Couple Cu.

Roll 2 - Amber
Scene 1 - Girl comes in room
" 2 - Title - "The End"
" 9 - Couple seated in garden

REEL A -

Roll 1 - R.E.

Scene 1 - Title - "Part Four"
" 7 - Title - "Tears are Etc."
" 8 - Title - "I'll be Back Etc."
" 18 - Girl by Table

Roll 2 - Amber

Scene 1 - Title - "The Girls Etc."
" 2 - Couple Cu.
" 5 - Girl-Flag
" 7 - Title - "Forever & Ever"
" 9 - Title - "The Sons Etc."
" 10 - People on Street
" 12 - Parade
" 14 - "
" 19 - Title - "The Wedding Etc."

Roll 4 - Pink

Scene 1 - Title - "The Bombardment Etc."
" 2 - Soldiers in Trench
" 3 - Battle Field
" 15 - Soldiers Cu.
" 17 - Title - "The French Etc."
" 21 - Battlefield
" 22 - Battlefield

Roll 1 - Amber
Scene 1 - Title "Part Six"
" 3 - Title "Through some etc.
" 4 - Houses
" 5 - Title "The boy's etc.
" 6 - Inn
" 7 - Men and Women
" 10 - Title "The boy's eldest brother
" 13 - Woman kneeling by girl in bed
" 14 - Title "The Girl
" 17 - Woman by girl in bed
" 19 - Girl in room

Roll 2 - Blue
Scene 1 - Girl kneeling by man on ground

Roll 3 - B.&.
Scene 1 - Title "Our Musketeers etc.
" 7 - Soldiers
" 10 - Soldiers in trench
" 13 - Title "Von Strohm etc.
" 14 - Man gets out of auto
" 15 - Cafe
" 16 - "
" 17 - Title "An old-fashioned etc.
" 18 - Men in Cafe
" 19 - " " "
" 20 - Soldiers Cu.

Roll 4 - Amber O.K.

Roll 5 - Amber
Scene 1 - Battlefield
" 2 - Title "The French etc.
" 3 - Battlefield
" 11 - Man Cu.
" 13 - My love etc."(title)
" 14 - Girl Cu.
" 15 - Title "End part six.

Roll 6 - Pink
Scene 1 - Battlefield

Roll 7
Scene 1 - Title "The boy interpreting etc.
" 2 - Trench
" 3 - "
" 12 - Two soldiers Cu.
" 13 - Title "Also battling!

REEL 6

Roll 7 - Blue
Scene 1 - Title "The Allies etc.
First 6 scenes are amber in positive, should be Blue
" 4 - Machine Guns
" 7 - Battlefield
" 9 - Men in trenches
" 12 - Battlefield
" 13 - Battlefield
" 14 - Battlefield

Roll 8 - Red
Scene 1 - Smoke on battlefield
" 2 - Title "End reel 6"

Price, Waterhouse & Co. July 15, 1918.
Los Angeles, Calif.

Frank J. Garbutt, Esq.,
801 Occidental Blvd.,
Los Angeles, Calif.

Dear Sir:- D. W. GRIFFITH STUDIO
"HEARTS OF THE WORLD"

In accordance with your instructions we have made an examination of the expenditures relative to the above picture to May 25, 1918 which may be summarized as follows:

Cost of the Picture:		
Foreign expenses, as per agreement		$75,000.00
Los Angeles Studio expenses:		
Production	$184,813.85	
Administration	25,004.99	
Developing negative and printing sample print	7,444.33	
Packing and shipping	147.88	216,909.69
		291,909.69

In addition to the above, there has been expended on POSITIVE PRINTS:

Film	27,615.91	
Manufacturing expenses	8,321.96	35,937.87
Making a total of - - - - -		327,847.76

and the Famous Players-Lasky Corp., New York, have reported the following advances which are not taken up on the studio books:

Famous Players Film Co., Ltd., London:		
October 25, 1917 D. W. Griffith	28,578.00	
Jan. 24, 1918, J. C. Graham	407.64	
Famous Players-Lasky Corp., New York		
May 22, 1918 Morris Gest (exploitation)	20,000.00	
Payment made Capt. Kleinschmidt	16,000.00	64,985.64
Total cost of picture to May 25, 1918 -		392,833.40
Expended on equipment, etc.		5,561.38
Total expenditures		398,394.78

which were made from funds secured from the following sources:

Advances made by the Famous Players-Lasky Corporation-			
London and New York		$288,540.61	
Los Angeles:			
Film	$ 9,190.74		
Cash May 11th to 16th	30,000.00	39,190.74	
Advances made by D. W. Griffith		115,977.47	
Cash drawn for First Artcraft picture(D-1) used for "Hearts of the World".	35,446.11		
Less expenses charged to "Hearts of the World" applicable to "D-1	6,429.48	29,016.73	
Accounts Payable - - - - - - - - - -		5,091.09	464,836.64
Less:			
Sundry accounts receivable		5,081.98	
Petty cash on hand		10.18	5,092.06
			459,744.78

We are informed that an agreement was entered into between Mr. Griffith and Mr. Zukor to the effect that the Famous Players-Lasky Corporation would advance Mr. Griffith $75,000.00 to cover all costs of "Hearts of the World" prior to the commencement of work thereon at the Los Angeles studio and should such advance be in excess of the actual expenditures, the difference was to be considered as Mr. Griffith's salary to that time. We note, however, that in addition to the amount mentioned above there is included in the costs $28,985.64 advanced by Famous Players Film Co., Ltd., for which no vouchers or other details have been produced and consequently we are not in a position to state whether the latter advances are proper charges to the cost of the picture.

In support of the Los Angeles studio expenses we have examined invoices, payrolls, cancelled checks, etc., which, subject to the following comments, appeared to be in order.

An Arbitrary adjustment was made on the books of the expenses for five weeks from January 19th to February 6th, 1918 inclusive as follows:

Total expenditures for above period, originally charged to

'Hearts Of The World'	$47,[illegible].16
of which there was considered as directly applicable to that picture.	15,334.59
Leaving an amount considered applicable to both 'Hearts Of The World' and "D-1"	$32,017.57

WHICH WAS DIVIDED on the basis of the days actually photographing on picture "D-1" i.e., if D-1 were photographing two days in the week, 2/6 of the expenses for that week were charged to D-1.

"D-1"	$14,651.80
'Hearts Of The World'	18,066.47
	$32,017.77

We have already reported under date of May 28, 1918 concerning a further adjustment between these two pictures for the four weeks from March 24 to Apr. 13, inclusive, which has been given effect to in the above figures.

During the periods under review Mr. Griffith's salary has been paid irregularly at the rate of $2,000.00 per week. Such amounts as have been charged as follows:

	"Hearts Of the World"	"D-1"
November 11 to 24, 1917 (inclusive)	$ 4,000.00	
December 1, 1917 to Jan. 5, 1918"	10,000.00	
February 3 to 9, 1918 (inclusive)	1,333.33	666.67
" 10 to 16, " "	1,000.00	1000.00
" 17 to 25 " "		2000.00
" 24 to Mar. 2, 1918 "	1,333.33	666.67
	$ 17,666.66	$4333.34

We have transferred from the cost of "Hearts of the World" items of equipment aggregating $509.13 and items which appear to be applicable to picture "D-1" aggregating $3,429.38. This latter amount is caused principally by the adjustment of idle time for the four weeks from March 24 to April 13, 1918.

It might be mentioned that the segregation of manufacturing costs between those applicable to the negative and the sample prints, and those applicable

F. [illegible] Gerbutt, Esq. July 18, 1918.

to positive prints is more or less arbitrary, as these costs were not segregated on the books.

Of the amounts advanced by the Famous Players-Lasky Corporation only $25,000.00 are included in the Los Angeles studio books. These amounts together with the advances by Mr. D. W. Griffith were traced into the bank account.

The sundry accounts receivable consist of the following and are considered good and collectible:

Epoch Producing Company	$1,951.55
Advances re-production in New York	479.38
A. L. Mc Kelvey	3,695.81
Mark Producing Company	155.56
	$6,281.95

We trust the foregoing will meet your requirements, but should you require further details we shall be glad to discuss the matter with you.

Yours very truly,

PRICE, WATERHOUSE & COMPANY.

ARTS OF THE SOUL

COST OF MOTION PICTURE

Exhibit I

Foreign Expenses as agreed	$75,000.00	
Los Angeles Negative Charges	184,[illegible]	
Administration	[illegible],001.95	
Developing Negative and Sample Prints	7,444.35	
Packing and Shipping	147.00	
Advanced by London	[illegible],[illegible]74.00	
Expenses of J. C. Graham	[illegible]07.84	
Paid to Captain Kleinschmidt	[illegible],000.00	
Expended on Equipment, etc.	[illegible],[illegible]61.58	
		$41[illegible],[illegible]70.01

AT TO OF FAI [illegible]

INV STMENT ACCOUNT

Cost of Negative	Exhibit I	$41,458.81	
Positive Prints		37,937.47	
Price, Waterhouse Charges			
for unit		444.50	$78,879.78
Advances By D. W. Griffith		113,977.47	
" " Famous Players-			
Lasky Corporation	Exhibit II	85,103.68	
Accounts Payable	$ 991.09		
Accounts Receivable & Petty Cash	[illegible]	CC.27	$78,879.78
Net Receipts from Exploit-			
t'on	Exhibit III		$ [illegible],810.78

Moneys expended by Mr. Burlack and Mr. Griffith in London on account of War Pictures.

AS PER MR. BURLACK'S STATEMENT.

Burlack Expenses	Aug. 11 -- Dec. 8=	[illegible]
" "	Dec. 8 -- Jan. 30=	[illegible]

AS PER D. W. GRIFFITH'S PAYER CHECK BOOK RETURN.

Personal (wigs)	19 - 0 - 6
Expenses (France)	100 - 0 - 0
French Exp.	14 - 5 - 0
Cash returned Burlack	400 - 0 - 0
Kodak	18 - 18 -6
Cash	300 - 0 - 0
"	400 - 0 - 0
Barker	83 - 14- 5
Kodak	66 - 18- 10
Savoy	178 - 16- 1
Clarkson (wigs)	56 - 4- 6
Eclipse Co. French neg.)	74 - 11- 3
London Film	25 - 0 - 0
Cash	200 - 0 - 0
"	200 - 0 - 0
"	300 - 0 - 0
Savoy	157 - 14 -9
Cash	200 - 0 - 0
Savoy	91 - 1 - 1
Cash	200 - 0 - 0
Major Wrightson	25 - 0 - 0
Bitzer (cash)	100 - 0 - 0
Barker (film)	82 - 8 - 0
Kodak	79 - 14 - 4
Cash	30 - 0 - 0
"	40 - 0 - 0
"	100 - 0 - 0
" (Paris)	250 - 0 - 0
Bitzer	100 - 0 - 0
"	50 - 0 - 0
Mrs. Gish	100 - 0 - 0
American Express (Cash)	550 - 0 -0
Gideon (Guide)	120 - 0 - 0
White Star S.S. (tickets)	169 - 0 - 0
Cash	100 - 0 - 0
W.O. C.C.	1257 - 0 - 0
Cash	250 - 0 - 0
"	150 - 0 -0

...s per E. H. Griffith's Three Cheek Book 8 tube --- Continued.

. . . . . .

London Fila Company	884 - 15 - 0	
G. A. E. Way (Continued)	70 - 10 - 6	
Garrods (Motor Hire)	137 - 5 - 6	
" " "	5 - 17 - 0	
Hotel Savoy	200 - 0 - 0	
	9618 - 17 - 7	
	4.77	
	[illegible]	
	66612	
	30064	
	[illegible]	
	435	
	£ 1509.57	

Total £ 1,095.57

Dec. 30, 1919

Mr. G. A. Schallenberger,
c/o J. D. Kaye Company,
Metropolitan Bldg.,
Los Angeles, Calif.

Dear Mr. Schallenberger:-

We are enclosing herewith our check amounting to $811.76 which pays our account in full as per your statement of December 3rd, since when we have received additional bills not shown as yet on any of your statements.

In looking into our policies I discovered that we are carrying insurance on "Ho arts of the World" negative (Picture A-1) amounting to $115,000.00 which is covered by your policies as follows:-

Policy	# 30[illegible]85	$30,000.00
	[illegible]901	15,000.00
	7059	25,000.00
	301[illegible]079	5,000.00
	[illegible]1509	5,000.00
	467[illegible]01	5,000.00
	[illegible]0654	5,000.00
	1607286	25,000.00
	1900719	10,000.00

It seems to me that this is more insurance than we should carry on the negative of that picture now, inasmuch as the picture has been completed and we have taken off about one hundred prints, I should think that fifty thousand would be sufficient now, and I therefore suggest that you issue concellations on your policies to bring the insurance down to this amount-giving us the necessary credits.

Yours very truly

[redacted]

[redacted]

[redacted]

Jas. Nichols Subinaus Harry Carey Jack Richford

At the edge of the Indian village, where the renegade white man is occupied with trading, he meets the Indian maid, who later becomes his purchased bride. A son is born. Playing with his kind the child, who inherits his mother's Indian character, passes on to boyhood. Then the racial difference between the father and son is felt. At length the father, angered at the reluctance of the youth to leave his people and accompany him on a trading trip, compels the boy to do so by threats and violence, but later during the journey he becomes ashamed of his Indian wife and child. Broken guns and bad whisky, sold to the Indians by trader, inflame their desire for vengeance. In the coming attack the memory of his ancestors stirs the young Indian's blood. The father's crimes prove his own destruction, while the boy and his mother are sicked by their own.

4020

BIOGRAPH
Released Nov. 4, 1911

HIS TRUST

A Story of the Great War

By General Horatio C. King

THIS country justly boasts of its many beautiful valleys, especially the Mohawk, the Wyoming, the Cumberland and the Shenandoah. All are replete with stories of heroic deeds and sacrifices, but none so great or numerous as the rich and beautiful Shenandoah, then which runs the lovely river of the same name in its long stride to join the Potomac on its journey to the sea. Winchester, long noted for its beauty, its culture and its thrift, was its principal town, which unfortunate bore was occupied alternately by the Union and Confederate armies at least sixty times.

Property, for three years of the war, at least so far as the Shenandoah Valley was affected, was gingerly preserved. With a consideration quite unparalleled in the history of foreign wars, plethoric barns were carefully avoided, the people cultivated their farms with little hindrance, and the Dunkards, a religious sect, who were opposed to fighting on conscientious grounds, sowed and reaped without molestation. These Dunkards were always ready to supply the rebels, to the extent of their ability, for money if they could get it, or without if the Confederate exchequer was low, and the latter was usually the case. In consequence the Shenandoah Valley became a sort of military racecourse, up and down which the contending armies chased each other with great regularity. It was long before our government seemed fully to appreciate the necessity of putting an adequate force there, and



THE COLONEL LEAVES FOR THE WAR.



ON THE BATTLEFIELD.

not until 1864, when Sheridan was sent into this land flowing with milk and honey, was the importance realized of devastating this region and making it impracticable for the Confederates again to undertake to make excursions into Maryland and Pennsylvania, at so long a distance from their base of supplies. Sheridan made it impossible for them to subsist upon the country.

It was a sad piece of business, this conflict of brother against brother, a struggle to the death in which the South consecrated its noblest sons, and, before the war ended, had literally robbed the cradle and the grave. The men at the front were diverted by the daily routine of camp and march or the terrible ordeal of actual combat; but what praise shall be accorded the heroic women who yielded, with unsurpassed fortitude, their husbands, brothers and sons to the demands of country, and to a cause the justice of which they believed from the deepest depths of their hearts. But the one problem that gave the gravest concern was the probable attitude of the slaves who, with the aged or decrepit men, unable to bear the stress of campaigning, were left behind to carry on the farm and to protect the women and children. There is no parallel in history to the conduct of the slaves during this momentous crisis. They realized fully what the success of the Union Army meant for them, and yet, with singular devotion, they accepted the charge laid upon them by their masters, and in thousands upon thousands of instances never betrayed their trusts. All honor to the faithful blacks, who, yearning for freedom, nevertheless stood firm and true to the ideals of affection and integrity born and bred in them by life-long association with their white masters. It is of one such that this story has to tell.

On the banks of the river Shenandoah, not more than ten miles from Winchester, and not far from the famous battlefield of Cedar Creek, stood a farmhouse, commodious but not pretentious; a typical country residence, built of the native limestone and beautifully shaded by a grove of stately oaks. The owner, or master, as he was styled in Virginia, was a man of about twenty-five, with a commanding figure, well rounded out, a determined face and with all the attributes of a true Virginia gentleman. His business took him frequently to Winchester, where he was exceedingly popular. John Frazier, familiarly called Jack,

was his name, and his parents, much advanced in years, were long-time and prominent residents of the quaint old town. The other occupants of the farm were his dear wife and child, their first-born, an infant in arms, and the slaves. Altho opposed to the secession of Virginia, as were a majority of the people of that Commonwealth, nevertheless when the State seceded and joined its fortunes with the Cotton States, he threw himself heart and soul into the contest and busied himself promptly with raising a regiment of which he was chosen Colonel. The anguish of his wife when he announced his purpose and donned the Confederate gray almost prostrated her, but patriotism nerved her to endure the sacrifice, and with heart-breaking tears she approved his decision and bade him go forth to do his full duty to his country. But the dread problem presented itself—: To whom is to be entrusted the care of the loved ones and the property during his absence? for, his mother and father had died several years before. In the household was an old servant, George, formerly owned by Colonel Frazier's father, and who had been transferred to the new owner upon his father's death. George had carried Jack in his arms in infancy; he had toted him on his back until the child outgrew that fascinating method of travel, and had always held toward him almost the relation of parent. In fact, he really felt that he had been in some sense the equal of a father, and surely he had not been second to him in his tender affection and devotion. He was, moreover, a sort of "head-over," and oracle, of the other domestics. To him, therefore, Colonel Jack naturally turned for the protection he desired.

"George," said Colonel Jack to the old negro one day, "you see that I have joined hands with my beloved State and am going to the war. It may be a long one and perhaps I may never return. I have no one to whom to entrust my dear ones, and the care of the farm, but you. You have nurtured and cared for me from my infancy. I have brought you into my domestic household because of this life-long guardianship and affection. Today my regiment goes to the front. My darling wife and child I must leave behind. Around her perhaps the battle may sometimes rage, and she may be subjected to the incursions of the



COLONEL FRAZIER WOUNDED.

stragglers and thieves of both armies. Can I leave everything to your care, trusting wholly in your devotion to me and to them?"

Tears stood in his eyes, and his sobbing wife threw herself half-fainting and hysterical upon his shoulder.

George's eyes were moistened, too, and as the big tears coursed down his black cheeks, he seized his beloved master by the hand and kist it reverently.

"Massa Jack," said the slave, when he had regained his composure, "you has been my boy since you was a baby, and I has knowed mistress since you and her played t'gether in Winchester, as little boy and girl. I lubs you just as if you was my own children, and I'se gwine to stand by dem, and be a gyardine to my blessed mistress and dat lovely baby 'clung as dere's a hef left in dis ole body."

There was no distrusting the sincerity of this answer, and so, with a relieved anxiety, but a heavy heart, he held wife and baby in a long embrace, kist them both, mounted his horse, and, waving his hand to the assembled domestics, rode rapidly away toward Winchester, and there he rejoined his regiment which was about to move to strengthen the forces at Martinsburg under the command of the brilliant Confederate General Johnston. They were soon to have their mettle tested in the horrible scourge of battle.

The Valley first figures in the war by the presence in 1861 of a Union force under General Patterson, which the wily General Johnston outwitted. Leaving the Union soldiers to enjoy the picturesque sight of deserted tents and abandoned camp fires, General Johnston had skipped blithely thru Manassas Gap just in time to turn the tide of battle at Bull Run, and to send our raw recruits panic-stricken back to and thru Washington, some not halting until they reached their peaceful homes in Maine. Their excuse was that they received an order to retreat and that they never heard it countermanded. To make such concessions is frank, in view of the assurance that, according to some Southern accounts of the period, the Confederates never ran away, but invariably retired in good order in the face of superior numbers.

For a beginning, this initial battle did very well, tho it dwindled into in-



HER HUSBAND'S SWORD.

significance after the great conflicts on the Peninsula, at Antietam, Chancellorsville, Gettysburg and elsewhere. Both sides were untried, and poorly drilled and disciplined. In the morning the advantage was with the Union troops, before whom the Confederates were retiring, but the opportune arrival of Johnston's reinforcements reversed conditions with the inevitable panic to be expected from green troops, a large part of whom had scarcely indulged even in target practice.

Our Colonel Jack was there with his regiment, and he was in the forefront of the battle, which raged with great bitterness on the Henry farm.

"Look at Jackson's brigade!" exclaimed Lee, "it stands there like a stone wall!" and thus was nicknamed one of the greatest, and, next to Lee, perhaps *the* greatest of the leaders of the Confederacy. The line taken up by Stonewall Jackson was a very strong one. The ground was high and covered in the rear by a heavy wood. Lee, Barton and Evans rallied on this, and, here, too, came the much needed and timely reinforcements from the Shenandoah Valley. Against these the Federal commander, McDowell, had at hand the brigades of Sherman, Willcox, Franklin and Porter, also Palmers' battallion of regular cavalry and the regular batteries of Ricketts and Griffin.

It was the 21st of July and fearfully hot. These troops had been under arms since midnight, and were weary from their long and dusty march from the Potomac. But the assault was bravely made, the northern part of the plateau was carried, Rickett s and Griffin's batteries secured a position near the Henry house, and everything seemed to favor the Union side. Back and forth over this bloody field the tide of battle ebbed and flowed. Rapidly the troops from the Shenandoah were hurried to Jackson's support, as fast as they could be debarked from the arriving cars. So long as these batteries held out, the battle was not lost. And here occurred one of those accidents which bore heavily upon the result, if it did not actually cause the defeat of the Union Army. Just when their infantry supports had been driven back, a regiment of infantry came out of the woods to the right of Griffin. Believing it to be Confederates, he was about to open on it with canister at short range, when Major Barry insisted that they were Union troops sent to support his battery. But a deadly volley proved his mistake. Nearly every cannoneer and horse was cut down, and the usefulness of the battery was destroyed. Ricketts suffered equally. Desperately wounded and with Lieutenant Ramsey, next in command, killed, further resistance was impossible. The tide had finally turned in favor of the Confederates and Bull Run past into history.

Colonel Frazier's regiment was sent to reinforce Jackson. Twice it had been called upon to resist flank movements, the last penetrating the rear of some small earthworks which had been previously thrown up in anticipation of this fight. It was here, while heroically meeting and repelling the second charge, that Colonel Frazier fell, pierced thru the lungs by a minnie ball. His faithful adjutant caught him in his arms, and, dragging him to the rear and out of the range of fire, received from him the last messages to his darling wife. He asked that he might be buried where he fell, and his last words were pitiful. He begged that his sword should be delivered to his wife, as a lasting and sacred memento of his devotion to the cause for which he had given up his young life.

"Take—this—sword—to—her," he gasped, "give her—my love, and—tell George—to be faithful—to his trust."

The cessation of hostilities for a time enabled the adjutant to carry out the wishes of his beloved Colonel.

Who shall attempt to describe the meeting of the messenger of this sad news and the widowed and broken-hearted wife? He described with enthusiastic praises the gallantry of his friend and Colonel, he delivered with extreme tenderness the last messages of the dying hero, he admonished the weeping slave to be faithful, and, plac-



LOOTING THE WIDOW'S HOUSE.

ing the sword in the stricken widow's hands he bade her a sorrowful farewell.

It is said, with what truth each reader may decide, that misfortunes never come singly. Soon the battle raged once more, and the Shenandoah became the field of its devastations. A marauding party of stragglers came upon the widow's home. Despite her tears and entreaties, they ruthlessly despoiled the building, scattered the furniture about, removed all that they could make use of, and, not satisfied with this, they set the house on fire. There is no apology for this, tho both sides had many such incidents to their discredit. War is barbarism, but the great Civil War exhibited less of it than any war of ancient or modern times.

Anticipating no harm, the mother had gone out for a walk, and was retracing her steps, when the ascending smoke aroused her to her danger and loss. Her child was in the burning house.

The trusted George was in the field at work at the time, but, seeing the flames, he rushed to the house and thru the billowing smoke into the upper chamber. He seized the child just as the angry flames were darting thru the windows and up thru the cracks in the floor. Dashing thru the hallway, down the shadowy stairs beneath the crackling timbers he at last reached the fresh air and breathlessly placed the child into the arms of its half-crazed mother. Then he recalled the precious sword, and again with eager zeal ran back into the house, now almost enveloped in flames, seized the relic from its resting place above the mantle, and returning to his mistress laid it at her feet. Then the poor old slave sank exhausted. If the lone woman had lost her husband and the home, she still had her child, and her dead husband's sword. And then, too, she had her faithful slave, and it was well that she did.

The dastardly marauders had hurried away for fear of capture, leaving the heart-broken widow to brood in sorrow over the loss of home and possessions.

The beloved house is a hopeless ruin. Sadly she stands and watches the last timbers fall. Her property was all dissipated. His parents were dead, and her own relatives and friends were stripped of their support by the ravages of war. There was no



GEORGE LEADS THE WIDOW AWAY.

one to whom she could turn for help. As the awful loneliness of her position crowded upon her, her eyes turned toward her faithful slave. Before him were freedom and independence; to escape to the North was easy. Would he go and leave her? No! There was no such thought in his mind. There sat his beloved mistress with her orphaned child. Could he desert them? The solemnity of his promise to the dead master surged in his breast. On one hand liberty; on the other, faithfulness to his trust. The



"DIS YERE IS YO' ABIDING PLACE," SAID GEORGE.

situation was trying, but the decision not long delayed. Taking his mistress' hand in his own, and with tears filling his eyes, he fell reverently upon his knees.

"Dear mistress," he sobbed, "I promised de dead Colonel dat I'd be true to him an' to you; dat I'd neber desert you an' as de Lawd is my judge I'll keep my word. My ole log cabin shall be yours; an' dese old fingers 'll be worked to de bone for yo' comfort an' support."

The widow looked sadly down into the old negro's eyes, but said not a word; then, taking the little one in his arms, he led them to his humble cabin.

"De yere is yo' abiding place, an' I can spread my blanket outside de door till de better days comes."

Thus far the old slave has been faithful to his trust.

THE SEQUEL — His Trust Fulfilled

Four years have elapsed, and smiling peace once more rests upon the whole land. The South has accepted the Constitutional Amendment that freed the slaves, and the emancipated, for the most part, have availed themselves of their freedom. But, to the faithful George this change meant only a better opportunity to fulfill his self-imposed obligation. He had supported his mistress and her child all these years, without a murmur, and without a thought of leaving them.

The heart-broken wife, worn with worry and privations to which she was unused, at last pined away and died. Her last moments were soothed by the unsolicited promises of black George that he would care for and protect her little daughter, now rapidly growing toward womanhood.

To keep the child in the log-cabin was no longer practicable. The awful losses of the protracted war had created an unusual demand for labor, and faithful workers found steady employ-



CYRUS TAKES NELLIE TO THE LAWYER'S.



YEARS PASS BY AND NELLIE BLOSSOMS INTO YOUNG WOMANHOOD.

ment, the at low wages. Determined to do his utmost, he arranged then a friendly, kind-hearted lawyer in Winchester, Carson, by name, to provide for her a comfortable home and education, and to conceal from her the real source of her support.

Several uneventful years thus pass, until Nellie Frazier blossomed into young womanhood, and during all these years the old slave remained her benefactor and friend.

Then came the natural craving for a higher education. To the lawyer who, as intermediary for George, had acted also as her guardian, she broached the subject and with tears importuned him.

"I must go away," she said; "I cannot be forever dependent upon charity. I must get an education at some fine school, so that I may teach and earn my own living."

To the lawyer, himself ruined by the war, and recovering slowly his long-suspended practice, such a plan seemed wholly impracticable. But he had underestimated the zeal and fidelity of the hero, under whose black skin beat a heart as pure and white as snow. To him Mr. Carson repeated Nellie's importunities and his own apprehensions.

"De chile she shall have her way," heartily responded George; "I'll kill myself wif work if de good Lawd says so."

There was more severe labor, and even greater self-denials, that Nellie might have her wish gratified, and so she was sent to a famous school in Baltimore.

But at the end of the term the old slave found it impossible to earn the large amount necessary to meet the school expenses. He was at his wit's end. Cast down and hopeless he wended his way to the lawyer's office to unfold his tale of disappointment and defeat.

There, by one of those circumstances which seem to be the direct outcome of providential interposition, he found one of the relatives from England, a distant cousin, seeking the address of Nellie Frazier. The stranger was talking earnestly to Mr. Carson as George entered, and the former's overcoat was thrown carelessly upon a chair. From the breast pocket of the coat there protruded a fat pocket-book. George saw it and he was tempted.



GEORGIE IS TEMPTED.

Would it not keep Nellie at school? Would it not solve all his difficulties? The temptation was too much for the negro, and, yielding to the impulse, he surreptitiously seized the wallet and hastily concealed it in his own pocket. But he kept it only for a moment. It burned in his bosom. Stricken with remorse, he quickly returned the wallet to the stranger's pocket. It was the work of a moment, but, sudden tho it was, it was observed by Mr. Carson. The lawyer charged the humiliated George with the theft; but, realizing the motive, and the temporary aberration which had prompted the act, he



AFTER THE WEDDING.



GEORGE HAPPY WITH HIS MASTER'S SWORD.

sent him away with a slight reprimand. The angels themselves must have viewed the negro's act with sorrow, rather than with condemnation.

The English envoy had something greater than idle curiosity in his search. Blest with the means, he sought the acquaintance of the beautiful Nellie and they met. It was a case of love at first sight, and the English purse opened to enable Nellie to complete her studies.

A year passes. Nellie has arduously pursued her duties at school, but love has grown with each day, and has at last become impatient. The term is ended. Teachers and pupils overwhelm Nellie with regrets and flowers on her departure, and she returns to Winchester, where lawyer and lover greet her with affectionate welcomes. The happy day cannot be long deferred. There is scarcely time to create the not too elaborate trousseau, when the wedding bells peal forth, and Lawrence Frazier and Nellie Frazier are made man and wife. In the assembled group at the wedding festival stands George, his eyes suffused again with tears, but this time they are tears of gratitude and joy, as he sees his heart's fondest wish fulfilled.

As the happy couple speed away, followed by the congratulations, rice, and cheers of the guests, George, beaming with happiness, and elastic of step, went back to his humble home. Over his rough fireplace for years a sword had been hanging. It was his master's, that had been left him by the widow. Day by day he had looked at it with loving eyes, but he had never taken it down. Now, he tenderly lifts the sabre from the nail, and presses it to his breast. He kisses and fondles it tenderly, happy, thrice happy in the realization that he has fulfilled his trust.

THE INNER CIRCLE

A REFLEX OF AN ODIOUS CONDITION EXISTING IN THIS AND OTHER COUNTRIES FOUNDED UPON FACT

Adolph Lestrale — Pagat — Mary Pickford

A lonely widower living in the Italian quarter of the city, since only solace since the death of his wife is his little child, is reluctantly a member of a secret society existent among his countrymen. The active members of this society have observed with envy the success of another Italian and feel that they should share the proceeds of his industry without working for it, so to this end send the wealthy man a demand for $6,000, ostensibly to defray the expenses of their society. The rich man is defiant and consequently the society decides upon his annihilation, electing the widower to do the deed. He at first rebels against the move, but has little choice, for it is a case of the marked man or himself. Hence, off he goes on the terrible errand. In the meantime, the widower's child wanders off and is thrown down by an automobile and, though not injured, is carried into the doomed house just as the father places and lights a bomb beneath it. You may imagine the man's position she, as he is leaving the place, he sees his own child through the window of the room just above the terrible instrument of destruction.

1967

BIOGRAPH
Released Aug. 12, 1912

* * * * * * * * * * * * * * *

- Earnest A Hooton

- Ernest Hooton
- Harvard Univ
- Cambridge, Mass
- (1930) Crime and the Man

Stanley Hall
Alfred Binet

- Madam, are these any of your children or is it a picture
- Sir, these are my children, and it is no picture

Man is an organism, and his behavior arises from the organism's contribution. It responds and reacts to environmental stimuli

Cleveland

Published

Tued my Griffith

"Griffith, Griffith, you're quite a
terrible person. I go to the
theatre to be entertained, to
be relaxed and. I don't go
there to be thrown out of my
chair on the floor by the
throng I'm seeing as dead
as Dr Faustus. You bloody
fool sort of thing."

Put in Davenport

Cut out with Clapham & Dorry did that sort of thing

J. M. Barrie / saw it from the right
succession

sat up at Barrie's terrace at
dinner to see
him — said
how calm they

Davy,
Dear
Admiral

Dear sir, Griffith only that you
let me make you an
unpaid screen for the cinema. If
made it would have to be
something new — you see
Barrie's selling rights after
they have been
passed
dying to

Check Balaber

STATE OF NEW YORK
EDUCATION DEPARTMENT
MOTION PICTURE DIVISION

IRVIN CONGDON
DIRECTOR

OFFICES
STATE BUILDING
80 CENTRE STREET
NEW YORK CITY
303 BROADWAY STATE EDUCATION BUILDING
ALBANY, N. Y.

Intolerance
censored
in 1942
naked breasts

New York, N. Y.
December 9th, 1942

Mr. Joseph Balaber
The 55th Street Playhouse
East of 7th Ave. on 55th St.
New York, N. Y.

Dear Mr. Balaber:

In response to your letter of December 5th I enclose a copy of the eliminations in the picture "Intolerance" which we ordered under date of September 3rd, 1942.

Under our rules we can only give notice of our action to the applicant or some party who has a direct interest in the picture. I am therefore sending this copy to you rather than mailing it to Mr. Bravermann. You may take such action in regard to mailing him a copy as you may desire.

Very truly yours,

Irvin Congdon

DIRECTOR

IE:BML
ENC.

Eliminations in re 'INTOLERANCE'

REEL 3: Eliminate all views of girls where naked breasts are displayed.

REASON

'Indecent'

[illegible] published a piece (Oct. 26) under the title of The Movie Art that serves as an interesting example of what happens when the tyro ventures to do serious film criticism and merely succeeds in presenting uninformed opinions amid a swirl of poppycockish esthetic jargon.

The author of the above piece cites the camera images of Tissé in Eisenstein's Alexander Nevsky to illustrate what he chooses to say in these words: "In the peculiar quality of each image, and in the movement created by their succession, exists the particular expression of the artist". The selection of this film for reference is an unhappy one, for anybody who has had the experience of seeing this picture knows that it is episodic in the worst sense of the term and therefore poorly mounted, in spite of Eisenstein's partly erudite, partly valid and considerably foggy analysis of it in his book, The Film Sense.

What Mr. Farber has yet to learn is that the visual qualities of film images "in succession", however well recorded or composed, do not make a film work distinctive. Nor do they, as in Alexander Nevsky, add anything pertinent to the stilted, inhibited direction.

Discoursing further on "the movie art", Mr. Farber brings up Griffith's Intolerance and does a disservice to this masterpiece by stressing "the sentiment of Bissert" in the "camera images" of that picture. On the basis of his statements concerning the camera work of "Bissert" I wish to call your film reviewer's attention to the following facts:

(1) Intolerance happens to be the work of a director who was angered because of what happens to human beings when they permit themselves to become the victims of tyranny conceived and enforced ruthlessly by those who rule the state, the church and private industry. The images built around this intrinsic material for the most part are bold and almost brutal. Any sentiment in them serves chiefly as a foil for Griffith's socially vehement criticism. Forthright, hard-hitting image-ideas dominate most of the film's 1300-odd scenes. But whether they embody boldness or "the sentiment of Bissert", they were thus recorded because of what Griffith selected for the cameraman to photograph and not merely because a certain cameraman turned the camera.

(2) Furthermore: Any layman who has seen Intolerance a few times knows that the name of its principal cameraman is Bitzer and not "Bissert". This error is repeated in a second mention of "Bissert" by Mr. Farber and suggests clearly an unfamiliarity on his part with a film he presumes to discuss. These references to "Bissert" raise doubts as to his capacity to see and judge critically, however briefly, what is technically, esthetically and historically pertinent in a most important film work. as if
Thus, Mr. Farber dispenses freely his opinions on films he does not seem to know what to look for in a film creation. Under the circumstances his labored exploitation of esthetic terminology is just a lot of twaddle. Brother, give me the film reviewers in the tabloids! At least they make no pretensions.

New York, N.Y.

B.G. Braver-Mann

That my letter,mailed to you Dec.14,in which I criticised your film commentary on "The Movie Art" has neither been acknowledged or published by you seems to indicate an attitude suggesting that your film reviews are to be accepted without challenge regardless of their callow eclecticism, misinformation and dubious estheties.Such an attitude in itself is a serious reflection on the value of such reviews and,hence,on the policy of The New Republic which claims to be a liberal publication.If you are thus to ignore dissident opinion on the merits of your film reviewing,why run a movie colun at all?Under the circumstances I request,therefore, that my letter of several weeks ago which I herewith append be published in full--without a single deletion--in your next issue.Criticism is battle---even between friends.

New York,N.Y.
Jan.2,1943

B.G.Brever-Mann

Mr.Sancton:I am using a New York date-line because the town is my place of legal residence.

[redacted] St.Peter Street,St.Paul 6,Minnesota
June 13,1945

Memorandum to Mr.Albert S.Griffith

On May 7,on April 8,I wired you and early in February I wrote you a detailed letter concerning the return of a scene from Intolerance by one I.S.Meginnis.In these messages I stated that you suggested I get in touch with you about the matter.

I set forth the following details to you:

1.The particular print of Intolerance to which the said scene belongs was shown at the 55th Street Playhouse in the Fall of 1944.

2.I phoned Balaber from Madison to learn how the film was being received.He said it had been censored.I happened to write a note to Meginnis and stated therein something about wanting to get details on the censorship...from Balaber or the censor or both;this note was sent to Meginnis about six weeks after showing of the picture closed.

3.About two weeks after writing above note to Meginnis,he replied and seemed to be anxious that I consult neither Balaber or the censor,and that I should consult him,Meginnis,only.This seemed odd,so I dropped a note to Meginnis telling him he must be "cracked",and I asked for an explanation. . .In his response that followed,Meginnis stated that he managed to see the letter from the censor concerning the scene to be deleted and would forward details,but again he urged that I do not consult Balaber.All of which seemed as anything but straightforward.

4.Then I wrote Meginnis for the exact number of feet of the deleted scene,(this was a guess on my part)or else I would get the information from Balaber. To this,he replied that I should not disturb Balaber(this is a joke) and that he,Meginnis,had access to the film and would procure the desired data for me. In other words,he had access to the film two or three months after the picture had been taken off at the 55th Street Playhouse.

5.I then wrote Meginnis that either he had a dupe of Intolerance or else must have a pull or a whale of a lot of sex appeal suddenly acquired to get Mrs.John E.Abbott(Iris Barry) to let him see the print,that he might check on the footage of the deleted scene just to please him,me or anybody.

6.The reply from Meginnis seemed frantic as he admitted having the deleted scene in his possession.This still did not explain why he seemed anxious for me not to consult Balaber,a guy who feels happy when interrogated about anything.Anyway,in this reply from Meginnis, he proposed the following:(1)That he would like to send me the deleted scene,for me to hold and some day out of a clear sky to turn over to the custodian of the Intolerance prints of which there are only two in any fairly decent shape,(2)That I do not reveal from whom or when I I got the scene,(3)BUT that before he ships the

(Continuation,p.--July 10,'40)

existed outage,along with some documentary shots & took out his bag for me,he would like to have me return the letter to whom he owes the payment.

As other words,it seemed evident that Reginnis thought I valued my documentary shots. . .even to the point of submitting to the pressure he was futilely trying to apply.

Shortly after his first proposal and still trying to use my documentary shots as a basis for pressure,Reginnis inquired whether or he could use my name to verify his claim that he is a conscientious objector.I merely mention this to suggest the presence of the one. . .for his being a C.O. was something new to me.

The 4 conclusions to be drawn from the foregoing are as follows:

1. The scene spliced out by the censor should have been replaced.

2. If Reginnis came into possession of this scene validly, he would not have asked me,almost 200 miles away,to accept,hold and some day return the scene.

3. His concern that I might consult Malabez suggests that Reginnis did not obtain the scene honestly

4. That the Museum of Modern Art Film Library should provide facilities for protecting the only two remaining good prints of Intolerance,and be in a position to account for all damage and loss.

It is well to point out that Reginnis was the distributor of a pirated version of The New York Hat last year in Hollywood.It was such a libelous hodge-podge and so unlike the original that DWG asked Miss Pickford to take action against Reginnis to bar future showings of bastardized print.

DW

I have communicated with you more times then I ordinarily would with anybody else because what happens to Intolerance is important.I also wrote you because DW asked me to communicate with you about the Reginnis matter.

Unless I hear from you in the near future concerning the items referred to,I shall assume that you care neither about Intolerance nor DW's implied suggestion that you give the matter your attention.

Copy to Mr.Albert Bebbington

Enclosed please find photostat of pages 6 and 7 of the Meginnis letter, referred to in my letter to you last February and in another last month(July 10). Came upon the original a few days ago after having been unable to find it. Perusal of the two pages photostated will confirm the basis of my communications to you, written by me only because DWG advised same. I intend to make a public issue of the carelessness to which Intolerance evidently has been subjected, and will continue to be subjected to, unless the right kind of guardianship is provided. And that scene must be returned by Meginnis.

If, after noting the contents of the two photostated pages you still decline to concern yourself with the matter, please return the photostat herewith in the self-addressed envelope here enclosed.

As far as I am concerned, in accordance with my July 10 letter, you evidently---because of your disinclination to explore possibilities for the return of the Intolerance scene by Mr. Meginnis---have put yourself on record as not caring what happens to Intolerance. I wonder why the devil DWG asked me in the first place to confer with you.

B.G.Bravermann
558 St.Peter Street, St.Paul 2, Minn
August 2, 1945

P.S.---This same Meginnis is distributor of a bastardized, pirated print of the New York Hat, shown last year in Hollywood with full credits to DWG. It was a botched up version to such an extent that DWG wanted Miss Pickford to take legal action against Meginnis who, in my opinion, is as crooked as they make 'em. EMBLAZON THE CONTENTS OF THE PHOTOSTAT ON YOUR MIND. Do you mean to tell me that anyone not a crook would make such a proposal?

[illegible] St.Peter St.,St.Paul 2,Minn.[illegible]

Mr.D.W.Griffith
Hotel Roosevelt
Hollywood,California

Greetings,D.W.:

Intolerance is the only thing on this earth that would cause me to the point of writing,even such for more than half a year,to the torture of its creator.And my more excellent [illegible] for not wanting to give the slightest attention to this film.Undoubtedly he is entitled to entertain these reasons.But if you knew he had any such grounds for indifference to the picture, it is rather to wonder why you refused me to write him at all.

On page 1 and on page 2,lower half,are questions concerning Intolerance that ought to be answered,in view of the importance of the film.The questions are simple but direct--five on page 1 and three on page 2---a total of eight questions. Can you please let me have the answers by return mail?

I hope you will soon be directing a film without hindrance. If Churchill could direct a war,,you should be able to direct at least a few more pictures in your best movie technique...especially since you have been taking life quite leisurely since 1916.

As for [illegible] biographical writing,I am learning that it is a punishment intended for the torture of the damned.

Please let me have the answers to the questions herewith,if you wish.They are vital,,ou must admit.Am looking forward to seeing you in a few months.Best thoughts for your health and strength.And it is hoped you've quit smoking...considering what the poison in the lower half of a cigarette can do.

Aufwiedersehn.

*And please forget about your remarks via phone from Reno about giving me a job in case you get to shooting a pic.First:I could be of no help to you on a picture.Second:I don't care to seem patronized.

To Mr.D.W.Griffith-Sept.27,1944

4.What about the Intolerance negative?

Please advise on the following:

1.What is the present condition of the Intolerance negative?

2.Who is responsible for keeping the negative in good condition?

3.How often has the negative been checked in recent years?

4.How long has the Museum of Modern Art had custody of the negative?

5.Have you personally ever checked the negative?If so,how often and with what results as to its condition?

NOTE:It is important to record for a future,more civilized society how both the negative for Intolerance and the positives therefrom have fared under present conditions.Inasmuch as your brother ,Albert L.Griffith,has seen fit to give the brush-off to Intolerance to which I referred seven times over a period of seven months---and to whom I wrote at your suggestion---I must suggest that you are the logical one individual to ask for answers to the above five questions.

It is therefore assumed and hoped

that the above information may be

available by return mail,please.

This paper would have to be made of asbestos to withstand my thoughts about anybody capable of being indifferent to the preservation of Intolerance,especially after having been more or less associated with it for a considerable number of years.

II. Safeguarding Positive Prints of Intolerance.

1. Early in 1944 you advised me to call the attention of your brother, ALG, to the following:

(a) That after one of the two better prints of Intolerance had been shown late in 1942 at the 55th Street Playhouse in New York, one I.K. Meginnis---several months after the showing---wrote from New York to me in St. Paul stating that he had an Intolerance scene ordered out by the censor, and

(b) That he, Meginnis, proposed that he send the Intolerance scene to me...for return some day to the owner or custodian of the picture. Said Meginnis specified I was not to divulge how or when or from whom I obtained the piece of film containing the deleted but undamaged scene.

(c) That said Meginnis wrote me three or four times subsequent to his first inquiry or proposal, only to be advised by me to be forthright about the matter and return the piece of film himself...presumably to the Museum of Modern Art from which the print of the film was obtained for the 55th Street Playhouse

Incidentally, I advised ALG that the above I.K. Meginnis also distributes and distributed last year a pirated version of The New York Hat which you saw in Hollywood, and which you asked Miss Pickford to take steps to prevent the libelous showing thereof.

(Meginnis secured my St. Paul address from T. Huff. I met the former at the Museum of Modern Art a few years ago, at the time my letters about Intolerance appeared in The N.Y. Times, but I never made any special effort to cultivate the man)

(d) By pretending to be dumber than I am, I trapped Meginnis into admitting that he had the piece of film containing the deleted, undamaged piece of film.... For some reason or other, he seemed anxious that I should not consult Balaber about the total number of feet deleted by the censor's dictum...and, furthermore...he, Meginnis, insisted---several months after the brief run of the picture on 55th St.---that I need not confer with Balaber because he, Meginnis, had access to the film. Whereupon I replied

(e) That if he has access to the print of Intolerance several months after the showing of the picture on 55th Street, then it is either a dupe of else a print to which he had access by a pull suddenly with Miss Barry. His dubious proposal followed. It smacked too much of an effort to put me on the spot or else to evade responsibility of a dubious act.

(11.Safeguarding Positive Prints of Intolerance)

(f)Meginnis repeated his proposal four times,only to be advised by me that he should be forthright about the matter by returning the piece of film either to the Museum of Modern Art or to you.Furthermore,that should be simple since he was in New York,whereas I was in the northwest and constantly on the go.But I stipulated that he advise me if he had the courage to follow my suggestion.

I presented the above first to Jean E.Abbott and sent along carbon copies of my replies to Meginnis,but received no response.I wrote Abbott in September of 1944.Not being prone to controversy I let the months pass without dunning Abbott for a reply.It is possible that he may not have gotten my letter and enclosures.It may be that these were channeled to Miss Barry.I recall once having had some differences with her and being advised to take them up with Abbott.But the letter I wrote him found its way to Miss Barry's desk during Abbott's absence from the city.

It is more than a year since I wrote Abbott.However,the above facts were presented to your brother last February,followed by wires sent monthly reminding him about a reply and two subsequent letters summarising the details...and stressing the importance of the careful handling of Intolerance prints.

Abbott may be the type of administrator who doesn't care about the dignity of his job nor about the urgency of taking precautions when either of the two better Intolerance prints at the Museum are sent elsewhere for exhibition.

Perhaps the arrangement between you and the Museum is such that it need not be held responsible for non-replacement in the film of undamaged pieces or scenes from Intolerance (or your other pictures),and also that the Museum is not responsible for salvaging as much as possible such pieces of film or scenes as may be somewhat damaged?PLEASE ENLIGHTEN ME ON THIS.What about it? And is the museum free of such responsibility because of some arrangement between you and it as regards the "take" on your pictures as distributed by the Museum of Modern Art Film Library?

1945

If such be the case, then it is unjustifiable by neither Abbott, to whom I wrote on my own initiative, nor Ald to whom I wrote at your suggestion, have seen fit not to answer my inquiries.

If it is not the case, then matters can be made quite easy for Abbott...on principle.

I have no personal gripe against the Museum of Modern Art nor any of its personnel.

But if there be no arrangement or agreement between you and the Museum which absolves the latter from responsibility for damages incurred by a film like Intolerance during projection, then it might be well to make sure that the Museum have its own representative present in the projection room whenever and wherever Intolerance is shown.

###

The brush-off attitude of your brother as regards Intolerance and Meginnis is quite interesting. In a final message last month I advised him that his attitude can only be construed as one of unconcern about Intolerance, for next to you he of all people should be grateful that his attention is called to a definite type of vandalism perpetrated against the film.

###

I cannot help but wonder what Bernard Shaw, who is old enough to be your pappy, would say and do even today if he had made intolerance and learned that it had been subjected to unwarranted carelessness?

5. I advise, our brother that in view of his indifference to these inquiries about Autochromes, his attitude can only be construed as one of indifference to the picture itself.

6. In the final message to Ai I stated I would make a public issue of the entire matter. However, upon reconsideration, it would seem that you are the logical individual to make an issue about the lack of care connected with the saving of Autochromes...because neither Meginnis or anybody else could have access to an undamaged piece of film from the picture if the present custodian thereof thought well enough of it to have some one present to guard the film.

7. Do you think it warrants that now save Autochromes, we could be silent about unwarranted damage to it?

8. Of course it may be that you and the Museum of Modern Art Film Library have an understanding whereby both of you split the rental and admission "take" on your films, when shown either at the Museum or elsewhere, but without making the Museum of Film Library responsible for any damage to the prints or for the greatest possible salvage of scenes that have been marred during projection. Can you please give me a candid answer to this item concerning such understanding and arrangement absolving the Museum of same from responsibility. . .I have nothing personal against either the Museum or Meginnis. . .but I have no patience with those who are indifferent to the most important of American films.

9.

[redacted]

[redacted]

[redacted]

* * * * *

	Year Ending December 31, 1918		Year Ending December 31, 1917	
Gross company earnings, per exhibit	₱[illegible],196.09		₱777,484.48	
Company expenses, per exhibit	[illegible],578.01		855,776.74	
Company profit or loss		[illegible],976.7[illegible]		₱[illegible],647.74
Sale, territorial rights		[illegible],500.00		[illegible],909.59
Total earnings (or loss)		[illegible],976.7[illegible]		₱576,857.85
Cost of film and equipment, (proportion of)	...	...	₱518,222.00	
General expenses, per exhibit	₱ 50,108.46		77,[illegible].68	
Interest	...	50,108.46	[illegible],961.26	407,645.94
Loss for year		₱ 50,985.18		₱ 30,788.09

[illegible]

Film owned January 1, 1918 --- one subject ---
depreciated value (basis 1916) [illegible]
Purchased in 1918 --- None ---

Residual value, estimated, Dec. 31, 1918 175,000.00

Cost of Film for 1918 [illegible]

This film originally cost (with its prints and accessories) $275,106.91. It was vigorously pushed in 1916/1917, but made a loss of $56,985.18 in 1916, a loss of $50,786.89 in 1917, and $68,334.90 in 1918. The value of the film shown above ($175,000.00) is based solely on the possibility of adaptation, as in its present form it makes a continuous loss. The company has only this one film --- PICTURE NOT ---

1918 Earnings

Sale of territorial rights U.S.A. and Foreign	114,[illegible]87.14
Australian exhibition receipts	10,145.35
English " "	6,367.90
	131,600.39

TELEPHONES
MAMARONECK

D. W. GRIFFITH STUDIO

ORIENTA POINT

MAMARONECK, N. Y.

JOURNAL ENTRY

Charge: Profit & Loss 9662.20

Credit: Los Angeles 9662.20

To write off Wark Prod. Co.'s a/c on L.A. books as this account represents cost of cutting, piecing, etc. of "Intolerance", will never be realized, as per J.C.E. letter.

Ac. Rec. Voucher 5[illegible]

Sept. 27, 1919.

[illegible] PRODUCING COMPANY
New York, N. Y.

TO

D. W. GRIFFITH STUDIO DR.

---

12 copies MOTHER AND THE LAW - 6[illegible]4 ft. @ .05 -- $[illegible]

(6902 ft. per copy)

6 copies shipped Sept. 15th, 1919
2 " " " 16th, 1919
3 " " " 20th, 1919
" " " 23rd, 1919.

[redacted]

[redacted]

[redacted]

***

	Gross receipts	Expenses	Net earnings or loss
Company operations:			
Company A	$ 81,409.64	$150,875.47	$ [redacted]
B	90,833.75	[redacted]	[redacted]
C	46,841.87	[redacted]	10,106.87
D	[redacted]	17,447.46	9,[redacted]
E	55,436.99	65,962.40	10,525.41
F	4,732.88	4,732.88	...
G	5,028.79	5,028.79	...
H	3,690.80	3,690.80	...
I	1,543.67	1,543.67	...
Total gross receipts	$303,196.29		
Total expenses		$338,575.01	
Total net earnings - loss			$ [redacted]
Other income - Canadian rights			2,500.00
Net company loss			$ 20,376.72

General expenses:	
Salaries	$ 6,902.00
Rent	500.00
Telephone and telegraph	1,287.27
Furniture and fixtures	78.31
Postage and supplies	456.42
Censorship	1,601.46
Traveling	2,504.02
Advertising	12,906.79
Insurance	865.55
Legal	1,746.97
Printing	508.25
Express	94.99
Sundries	821.10
Supplies	755.33
	$ 30,108.46

PRICE, WATERHOUSE & CO.

14 William Street

New York

February 8, 1918.

Mark Promoting Corporation,
Longacre Building,
New York City.

Dear Sirs:

We have made an examination of your books and accounts as at December 31, 1917; annexed we hand you balance sheet at that date, operating accounts for 1916 and for 1917, and explanatory schedules.

The only point requiring particular notice is the value placed to the film and equipment. These assets have been capitalized for more than one year, and on the basis of the experience had with a similar production of Mr. Griffith, handled in exactly the same manner, more than one-half of the total earning of the film has now been realized. We have, therefore, taken the present value to be 50% of the original cost.

Upon this basis no profit is shown for the year, and we agree with your officers that no profit can reasonably be anticipated on this film.

As you have made no profit there is no need for us to enter into the question of Federal taxes in respect of this company.

We have accepted the reports of your traveling companies on the general basis of audit, examining only a few weeks sub-vouchers in support of these reports.

Referring to a question raised when our representative was in your office, we would state that the repayment of any part of the certificates of indebtedness does not constitute taxable income in the hands of certificate holders. It is no more than the payment of a debt; and even though the certificate holders were, instead, holders of stock of the corporation, such payments would be only return of capital, not income.

Yours very truly,

(signed) PRICE, WATERHOUSE, & CO.

[illegible]

[illegible]

[illegible]

* * * * *

Assets

Inventory:		
Appraised value of film on shipments, see below exhibited		$ [illegible]
Current assets:		
Accounts receivable	$ [illegible]	
Note receivable	[illegible].00	
Cash	[illegible]	$ [illegible]
Total assets		[illegible]
[illegible]		[illegible]
		[illegible]

Liabilities

Capital stock:			
No par value - nothing paid in			...
[illegible] shares authorized			...
Certificates of indebtedness:			
[illegible] $1,000 each	$300,000.00		
Less - Paid on account	66,000.00	$ [illegible],000.00	
Loan - D. W. Griffith Corporation, subordinated to the certificates of indebtedness		52,727.68	
			$286,727.68
Loan - D. W. Griffith, personal account			84,344.62
			$371,072.30

[illegible] PUBLISHING CORPORATION

[illegible] PROFIT ACCOUNT

[illegible] JULY 1, 1916 TO [illegible] 31, 1917

* * * * *

	Year Ending December 31, 1916		Year Ending December 31, 1917	
Gross company earnings:				
Exhibit	[illegible]		[illegible]	
Company expenses, per:				
Exhibit	[illegible]		[illegible]	
Company profit or loss		[illegible]		[illegible]
Sale, territorial rights		[illegible]		[illegible]
Total earnings or loss		[illegible]		[illegible]
Cost of film and equipment, (depreciation of)	[illegible]	[illegible]	[illegible]	
General expenses, per:				
Exhibit	[illegible]		[illegible]	
Interest	[illegible]	[illegible]	[illegible]	[illegible]
Loss for year		[illegible]		[illegible]

[redacted]

1 9 1 6

***

	Gross Receipts	Expenses	Net Earnings or loss
Company operations:			
Company A	$ [illegible]	[illegible]	[illegible]
B	[illegible]	[illegible]	[illegible]
C	[illegible]	[illegible]	[illegible]
D	[illegible]	[illegible]	[illegible]
E	[illegible]	[illegible]	[illegible]
F	[illegible]	[illegible]	***
G	[illegible]	[illegible]	***
H	[illegible]	[illegible]	***
I	[illegible]	[illegible]	***
Total gross receipts	[illegible]		
Total expenses		[illegible]	
Total net earnings - loss			[illegible]
Other Income - Canadian rights			[illegible]
Net company loss			$ [illegible]

General expenses:	
Salaries	$ [illegible]
Rent	[illegible]
Telephone and Telegraph	[illegible]
Furniture and Fixtures	78.31
Postage and supplies	[illegible]
Censorship	1,601.46
Traveling	[illegible]
Advertising	[illegible]
Insurance	[illegible]
Legal	1,746.97
Printing	[illegible]
Express	94.99
Sundries	821.10
Supplies	735.33
	$ 30,108.46

[illegible]

1917

[illegible]

	Gross Receipts	Expenses	Net Earnings
Company operations:			
Company A	$ 44,[illegible]	$ [illegible]	$ [illegible]
B	18,[illegible]	16,[illegible]	1,[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
G	87,[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
J	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
Australian Co. [illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
Canadian Co. L	[illegible]	[illegible]	[illegible]
Total gross receipts	$777,[illegible]		
Total expenses of companies		$[illegible]	
Total earnings of companies			$[illegible]

Other Income:-

Rights:

Parts of U.S.A. (McCarthy & McStay[illegible])	$ [illegible]	
Canada (Busil Corporation)	17,500.00	
Italian (Signor Domenico Cazzulino)	11,[illegible]	
California-Nevada-Arizona (All Star features)	30,000.00	
Great Britain (F. Wertheimer)	[illegible],[illegible]	
Idaho-Montana-Oregon-Washington (De Luxe features)	15,000.00	
Scandinavian (J. Olsen Co.)	10,000.00	
Parts of U.S.A. (Westcott Film Corporation)	30,000.00	
		$255,209.58

General expenses		
Salaries	$ 54,386.87	
Rent	1,700.00	
Telephone and telegraph	4,058.17	
Furniture and fixtures	396.94	
Postage and supplies	107.01	
Conventions	1,181.71	
Traveling	4,873.50	
Advertising	10,971.18	
Insurance	11,[illegible]76.41	
Legal	7,[illegible]19.01	
Printing	4,[illegible]88.36	
Expense	9,[illegible]54.87	
Taxes	193.[illegible]	
Entertainment	1,78[illegible].[illegible]	
Gasoline	817.[illegible]	
Supplies	818.[illegible]	
	$ 77,[illegible]15.88	
Less - Capital expense return	177.00	
		$ 77,[illegible]38.88
Interest - Distributed on Capital Loans		1,[illegible]61.[illegible]

[illegible]

[illegible]

[illegible]

* * * * *

Assets

Inventory:		
Residual value of film and equipment now being exhibited		[illegible]
Current assets:		
Accounts receivable	$ 4,184.18	
Note receivable	214.06	
Cash	6,011.84	
		[illegible]
Total assets		[illegible]
Deficiency		81,778.87
		[illegible]

Liabilities

Capital stock:			
No par value - nothing paid in			. . .
1,500 shares authorized			. . .
Certificates of indebtedness:			
300 @ $1,000 each	$300,000.00		
Less - Paid on account	66,000.00	$234,000.00	
Loan - D. W. Griffith Corporation, subordinated to the certificates of indebtedness		52,737.68	$286,737.68
Loan - D. W. Griffith, personal account			84,334.62
			$371,072.30

[redacted]

[redacted]

1917

***

		Gross receipts	Expenses	Net earnings
Company operations:				
Company	A	$ 44,560.80	$ [illegible]	$ [illegible]
	B	48,015.89	[illegible]	[illegible]
	C	[illegible]	[illegible]	14,660.08
	D	50.50	...	50.50
	E	[illegible]	[illegible]	[illegible]
	F	[illegible]	[illegible]	[illegible]
	G	[illegible]	[illegible]	[illegible]
	H	77,561.36	64,014.91	13,546.45
	I	[illegible]	[illegible]	[illegible]
	J	[illegible]	[illegible]	9,740.49
	K	[illegible]	18,414.19	1,747.83
Australian Co.	1	[illegible]	[illegible]	[illegible]
	2	[illegible]	[illegible]	[illegible]
	3	18,916.98	[illegible]	[illegible]
	4	41,074.17	[illegible]	[illegible]
English Co.	1	[illegible]	[illegible]	[illegible]
Total gross receipts		$777,424.46		
Total expenses of companies			$655,776.71	
Total earnings of companies				$121,647.75

Other income:-

Rights:

Parts of U.S.A. (McCarthy & McSween)	$ 27,494.53	
Canada (Basil Corporation)	17,500.00	
Italian (Signor Domenico Cazzulino)	11,901.25	
California-Nevada-Arizona (All star features)	20,000.00	
Great Britain (E. Wertheimer)	126,313.75	
Idaho-Montana-Oregon-Washington (De Luxe features)	15,000.00	
Scandinavian (J. Olsen Co.)	10,000.00	
Parts of U.S.A. (Westcott Film Corporation)	30,000.00	
		$255,209.53

General expenses:		
Salaries	$ 34,999.37	
Rent	1,735.00	
Telephone and telegraph	2,050.17	
Furniture and fixtures	295.34	
Postage and supplies	187.41	
Censorship	1,361.71	
Traveling	2,879.90	
Advertising	10,874.48	
Insurance	11,[illegible]78.41	
Legal	7,[illegible]89.01	
Printing	2,[illegible]83.90	
Express	2,[illegible]59.85	
Taxes	193.39	
Storehouses	1,785.30	
Sundries	647.46	
Supplies	818.48	
	$ 77,959.68	
Less - English expense refund	477.00	
		$ 77,[illegible]82.68
Interest - Certificates of Indebtedness		$ 15,[illegible]91.29

PRICE, WATERHOUSE & COMPANY

54 William Street

New York

March 5, 1919.

York Producing Corporation,
1178 Broadway,
New York City.

Dear Sirs:

We enclose three copies of our report on the accounts of your company for the year 1918.

Yours very truly,

(signed) Price, Waterhouse Co.

Enclosure -

Report &

[illegible] PRODUCING CORPORATION

BALANCE SHEET

[illegible] 31, 1914

* * * * *

Assets

Film and accessories, used, at estimated value based on possibility of future exploitation		$175,000.00
Accounts receivable:		
Sundry advances	$ 789.88	
Fourth Producing Corporation	7,000.00	7,789.88
Cash		16,[illegible]
Total assets		$[illegible]
Deficiency:		
Balance, January 1, 1914	$ 91,778.87	
Loss for year 1914	[illegible]	110,[illegible]
		$309,717.67

Liabilities

Capital stock:		
No par value - Nothing paid in		
1,700 shares authorized		
Certificates of Indebtedness, 300 at $1,000 each	$ 300,000.00	
Less - Paid off	135,000.00	$165,000.00
Loan, D. W. Griffiths Corporation, subordinated to the certificates of indebtedness		60,250.00
S. W. Griffiths, personal account		84,364.62
Sundry creditors		133.05
		$309,717.67

[redacted]

[redacted]

* * * *

[redacted]

Sale of territorial rights, per exhibit	£107,755.04	
Company receipts, Australia	[redacted]	
		£117,900.39
Company expenses, Australia	£ [redacted]	
General and administrative expenses, per exhibit	[redacted]	
Premium on certificates of indebtedness, per contract	[redacted]	
Interest on certificates of indebtedness, etc.	[redacted]	
Bad debt	[redacted]	
		[redacted]
		£ [redacted]
Exhaustion of film value		[redacted]
		£ [redacted]

[redacted] loss, [redacted], etc.

Great Britain

Company receipts	£6,[redacted]7.90	
Sale of residual rights	[redacted]	£ [redacted],700.00
Company expenses, road	£ [redacted]5.54	
English expenses, principally 1917 items, not reported until 1918 (Mr. Burlock)	11,910.69	[redacted]

Operating British loss, before charging for exhaustion of film values 4,[redacted]6.[redacted]

Total loss for year £ [redacted],500.99

[redacted]

* * * * *

		Company receipts	Company expense on this deal
[redacted]	No. 1	[redacted]	[redacted]
		791.59	807.39
		903.30	845.80
		[redacted]	[redacted]
		[redacted]	[redacted]
English Company	No. 1	$ 6,987.90	$ 6,988.54

[redacted] - PAGE 1

Head		Great Britain	
Salary	$ 6,778.00	Salary	$ 5,949.01
Rent	850.90	Advertising:	
Telephone and telegraph	458.24	Newspaper	278.54
Supplies	859.12	Billboard	406.87
Travel	278.65	Printing	116.78
Advertising	357.32	Theatre supplies	258.00
Legal expenses	5,085.14	Picture supplies	116.80
Taxes	182.88	Sundry expenses	357.58
J.J.McCarthy commission	10,089.35		
Sundries	1,152.95		
	$36,360.31		$ 6,985.54

TERRITORIAL RIGHTS SOLD

South America	$ 7,155.00
Southern European countries	15,000.00
Italy	1,186.08
U. S. A. special	652.96
Egypt	2,000.00
Holland	6,000.00
McCarthy & McSween	55,764.00
Asia	13,000.00
Scandinavia	2,000.00
South America	5,000.00
	$ 107,755.04
Great Britain	$ 6,832.10

GALESBURG DEPT.

—

"[illegible] COMPANY"

—

1 Rumble- round

1 Gong

1 Sword Machine

4 Horse machines

1 Fire gun effect

1 Cannon ball crash and plate

1 Train effect

1 Chime

1 Train whistle

1 Drum

1 Tom Tom for Orchestra.

Ward Boundary Corporation Report
Jan 3, 1921

Note on a/c p. 103

This page shows that Doug advanced his own money to the company from time to time. As of the final $4,002.32 he [illegible] Ward Corp's check at one point in order to pay a payroll. These funds were paid back. These funds were never closed.



$ 54,662.32 New York, N. Y., Jan. 15, 1923 19

On Demand After date We promise to pay to

the order of D. W. Griffith

Fifty-four Thousand Six Hundred & sixty-two & 32/100 Dollars

At Central Union Trust Company, 42nd St. Branch, N. y. C.

Value received Wark Producing Corporation.

No. _____ Due _____ Pres. Treas.

June 8, 1917.

Board of Education,
730 Security Bldg.,
Los Angeles, Calif.

Attention Wm. A. Shaloan.

Gentlemen:

I am writing to assure you that Mr. B. C. Bidwell is properly authorized to represent Mr. D. W. Griffith in relation to his request for certain school films to be used in connection with patriotic pictures to be sent to Russia.

I have known, of my own knowledge, that Mr. Bidwell has been secretary to Mr. Griffith for at leasy two years last past, and is still representing him in that capacity.

Yours very truly,

LW-B

7 reels

Schedule C. [illegible]

Balance Sheet

	12/31/17		12/31/16
Assets			
Fils and accessories, used	$ 358,909.91		175,000.00
Accounts Receivable			
Epoch Producing Corp.		5,000.00	
Sundry advances	4,279.19	789.88	2,789.48
Cash	8,011.41		
Total assets	369,238.43		180,[illegible].81
Deficiency	81,279.87		110,874.86
	371,072.30		309,717.67
Liabilities			
Capital Stock, 1500 shares no par value nothing paid in	- - - - -	- - - - -	- - - - -
Certificates of Indebtedness	334,000.00		165,000.00
Loan, D. W. Griffith Corpn., subordinated to the certificates of Indebtedness	33,737.68		80,[illegible]0.00
D.W. Griffith, personal loan	84,3[illegible]1.62		84,3[illegible].62
Sundry Creditors			154.05
	371,072.30		309,717.67

[illegible]

[illegible]

File owned January 1st, 1918 ~~one~~
subject to depreciated value (basis 1918) [illegible]
Purchased in 1918 None " "

Residual value, estimated, Dec. 31st, 1918 175,000.00
Cost of File for 1918 [illegible]

This file originally cost (with its suits & and accessories) £ 575, 130.01, it was vigorously pushed in 1916/1917, but suits a loss of £ 50,385.19 in 1916, a loss of £ 36,788.89 in 1917, and £[illegible] in 1918. The value of the file shown above (£175,000.) is based solely on the possibility of exploitation, as in its present form it makes a continuous loss. The company has only this one file ~~~ "Intolerance" ~~~

[illegible]

[illegible]

Sale of territorial rights U. . . & Foreign 111,[illegible]87.14
Australian exhibition receipts 10,[illegible]45.[illegible]
~~Sundries~~ " " 6,807.90

131,[illegible]00.89

[illegible]

Expenses

Salaries	4,001.00
Rent	850.00
Telephone & Telegraph	[illegible]
Travel	476.85
Advertising	[illegible]
Legal	[illegible]
Commission	10,000.00
Sundry	[illegible]

Expenses in Great Britain.

Company's Cost Expe.	[illegible]
Office Sundry	11,910.69

Australia

Company's Cost Expe.	6,139.18

Contract payment to holders of certificates of indebtedness 14,500.00

[illegible]

Officers Compensation

Name	Office	Amount	1917	1916
A. S. Roth	Treasurer	[illegible].00	[illegible].00	4587.50

[illegible]

[illegible]

54 William Street

New York

March 5, 1919.

York Producing Company,

1476 Broadway,

New York City.

Dear Sirs:

We have made an examination of your books and accounts for the year 1918, and have your annexed balance sheet at December 31, 1918, and operating accounts for that year.

In the year 1917 the records showed an apparent profit on English business and a loss on all other business.

During this year a charge of over $10,000.00 has been made for expenses of Mr. Burlock, most of which should have been paid in 1917. When these charges are taken into consideration the loss on the English business for 1918 becomes $4,476.23.

Little business has been done during the year excepting the sale of territorial rights and exhibition in Australia and England.

The work of traveling companies in the United States was discontinued before January 1, 1918 the residual value of the film is difficult to determine. There is no ground whatever for believing that the operations of 1918 have produced any profits; on the contrary there is a loss so far as regards the English operations.

We understand that it is contemplated to revise the negative of the company's picture and to use it in a different manner to that in which it has been used in the past. Accordingly we have assumed for the purpose of the American operations that the resifual value of the negative and prints is $175,000.00

The balance sheet is submitted subject to this valuation of film and we wish to make it clear that the value is purely arbitrary and that we are unable to obtain any better figures.

In view of the fact that the company has never made a profit we think this course is the only safe one to take.

Directors of the company, however, should understand that the value of the film is highly speculative.

Yours very truly,

(signed) [illegible]

It is recognized by motion picture authorities that many of the film classics of yesteryear are still at this date alive and fresh. It is of historical importance to review the great films of the past that led up to the present era.

From the sociological point of view we can be viewing these pictures of the past as an indication of the forces that helped shape the vast social and technological changes of the twentieth century, however it is from the point of view of entertainment as well as history that the 55th Street Playhouse is offering the classics of the past to the generation of the present. We feel that many people will enjoy seeing once again or for the first time the drama and struggles that have been depicted through the motion pictures of the last half century.

— 9 —

Film Classics Scheduled for the Season's Presentation Will Include:

"THE TEN DAYS THAT SHOOK THE WORLD"

"HEARTS OF THE WORLD"

"STORM OVER ASIA"

"THE COVERED WAGON"

"END OF ST. PETERSBURG"

"PASSION OF JOAN OF ARC"

"POTEMKIN"

"ORPHANS OF THE STORM"

"THE WEDDING MARCH"

"BROKEN BLOSSOMS"

"METROPOLIS"



TWO WEEKS -
BEGINNING
FRI. EVE.
SEPT. 4
1942.

FIRST FESTIVAL
OF
SILVER SCREEN
CLASSICS

"Intolerance"

Produced and Directed by
DAVID WARK GRIFFITH

55th STREET PLAYHOUSE

presents

In 1916, a film that hit at all forms of intolerance —economic, social and religious—long before the present world fight against it began on the bloody fields of Europe.

MODERN STORY

The Girl	Mae Marsh
Her Father	Fred Turner
The Boy	Robert Harron
Jenkins	Sam de Grasse
Mary T. Jenkins	Vera Lewis
Uplifter	Mary Alden
The Friendless One	Miriam Cooper
Musketeer of the Slums	Walter Long
The Policeman	Tom Wilson
The Governor	Ralph Lewis
The Judge	Lloyd Ingraham
Father Farley	Rev. A. W. McClure
Friendly Neighbor	Dore Davidson
Striker	Monte Blue
Debutante	Marguerite Marsh

JUDEAN STORY

The Nazarene	Howard Gaye
Mary the Mother	Lillian Langdon
Mary Magdelene	Olga Grey
Second Pharisee	Erich von Stroheim
Bride of Cana	Bessie Love
Bridegroom	George Walsh

FRENCH STORY

Brown Eyes ..... Margery Wilson
Prosper Latour ..... Eugene Pallette
Her Father ..... Spottiswoode Aitken
Her Mother ..... Ruth Handforth
The Mercenary ..... A. D. Sears
Charles IX ..... Frank Bennett
Duc d'Anjou ..... Maxfield Stanley
Catherine de Medici ..... Josephine Crowell
Marguerite de Valois ..... Constance Talmadge
Henry of Navarre ..... W. E. Lawrence
Admiral Coligney ..... Henry Hebakery

BABYLONIAN STORY

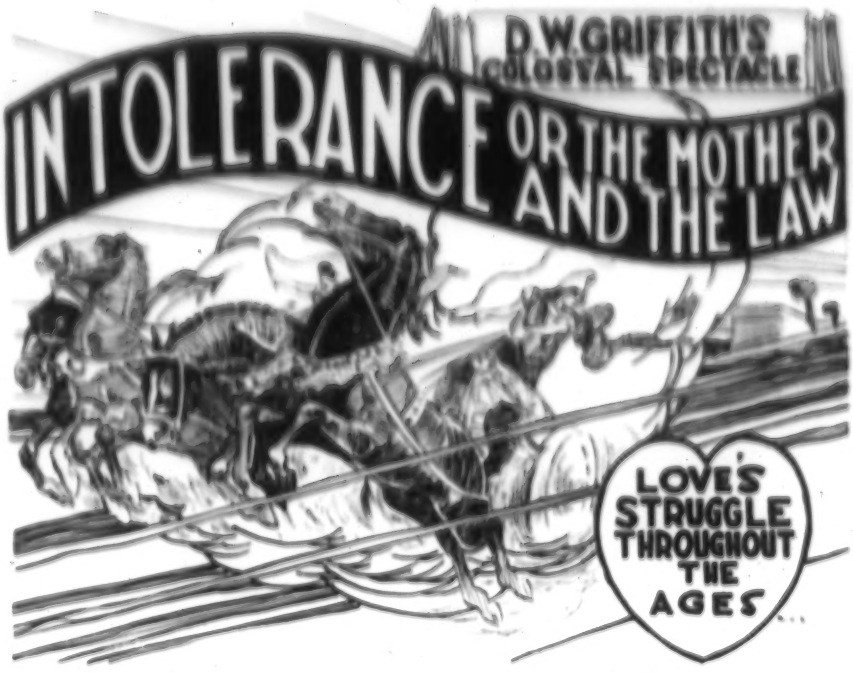
The Mountain Girl ..... Constance Talmadge
The Rhapsode ..... Elmer Clifton
Belshazzar ..... Alfred Paget
Princess Beloved ..... Seena Owen
High Priest of Bel ..... Fully Marshall
Cyrus the Persian ..... George Seigmann
The Mighty Man of Valor ..... Elmo Lincoln
Judge ..... George Fawcett
Old Woman ..... Kate Bruce
Solo Dancer ..... Ruth St. Denis
Slave Girls, Dancers, etc.:
Alma Rubens, Carmel Myers, Pauline Starke, Mildred Harris Chaplin, Eva Southern, Jewel Carmen, Colleen Moore, Carol Dempster, Winifred Westover
Triangle stars who played Extra Roles:
Douglas Fairbanks, Sir Herbert Beerbohm Tree, De Wolf Hopper

Woman Who Rocks the Cradle ----- Lillian Gish

Olympic

AUDITORIUM

Theatre Beautiful



Mr. Griffith's first and only
production since "The Clansman"

D. W. GRIFFITH Presents

The Colossal Spectacle

"INTOLERANCE"

or "The Mother and the Law"

LOVE'S STRUGGLE THROUGHOUT THE AGES IN A PROLOGUE AND TWO ACTS

Entire production under the personal direction of Mr. Griffith

"Who touch upon each theme?" perhaps some friend
"Of all, be welcome," "and to what goes on?"
"Why drag into the light of day
"The strife of an age long passed away?"
I answer: "For the lesson that they teach,
"The tolerance of speech and of speech."—Euripides

THE CAST

The Woman who Rocks the Cradle	Lillian Gish
Miss Mary Jenkins	Vera Lewis
Jenkins, Industrial Magnate	Sam de Grasse
His Secretary	Clyde Hopkins
The Girl of the Modern Story	Mae Marsh
The Girl's Father	Fred Turner
The Boy of the Modern Story	Robert Harron
Mary Magdalene	Lloy Ingraham
Catherine de Medici	Josephine Crowell
Charles IX	Frank Bennett
Henry of Navarre	W. E. Lawrence
Duc d'Anjou	Maxfield Stanley
Admiral Coligny	Joseph Henabery
Brown Eyes	Marjorie Wilson
The Father of Brown Eyes	Spottiswoode Aitken
The Mother of Brown Eyes	Ruth Handforth
The Lover of Brown Eyes	Eugene Pallette
The Foreign Mercenary Soldier	A. D. Sears
The High Priest of Bel	Tully Marshall
The Mountain Girl	Constance Talmadge
The Rhapsode	Elmer Clifton
Prince Belshazzar, reigning with his father, King Nabonidus	Alfred Paget
Nabonidus, King of Babylonia	Carl Stockdale
Attarea, favorite of Belshazzar	Seena Owen
Attarea's Slave	Loyola O'Connor
A Friendless One	Miriam Cooper
The Musketeer of the Slums	Walter Long
The Bride of Cana	Bessie Love
The Kindly Policeman	Tom Wilson
The Governor	Ralph Lewis
Cyrus	George Seigmann
The Mighty Man of Valor	Elmo Lincoln
First Pharisees	Baron Von Ritzau Count Von Stroheim
Chief Detective	Edward Dillon
Charioteer of Cyrus	James Curley
Catholic Priest	J. C. McCline
Judge of the Court	Lloyd Ingraham
Warden	W. H. Brown
Kindly Neighbor	Max Davidson
The Wife	Alberta Lee
Babylonian Mother	Kate Bruce
Favorites of the Harem	Pauline Starke Mildred Harris
Favorite of Egibi	Winnifred Westover
Babylonian Dandy	Howard Scott
Girls of the Marriage Market	Margaret Mooney Ruth Darling Alma Rubens
Brother of the Girl	Frank Brownlie
Attorney for the Boy	Barney Bernard
Babylonian Judge	Robert Lawler
Mary the Mother	Lillian Langdon

CAST—(Continued)

Babylonian Chieftain ..... Chas. Eagle Elk
Ethiopian Chieftain ..... Wm. Jack Loud
Chief Eunuch ..... Jack Chapman
Lys d'Angely ..... Josephine Crowell
Marguerite de Valois ..... Miriam Cooper
Cardinal Lorraine ..... Howard Gaye
Lucas Hunting
Lucille Brown
Olive Washington
Pearl Elmore
Ida Arthur Mackley
Guest of Hall ..... Wilfred Marsh
Owner of Racing Car ..... Ted Reckless

Assyrian, Persian, Median, Roman and French soldiers, militiamen, mill workers, Babylonian dancers, Persians, Ethiopians, Red Indians, Scandinavians, Huguenots, Roman mobs people of Jerusalem, Pharisees, Scribes, Publicans, members of the Sanhedrin, lords in waiting and courtiers at the Court of Charles IX, attendants at the wedding feast of Cana, denizens of the streets of Paris, knights, Huguenots and Gallerite handmaidens of the Babylonian temples, Priests of the Scarlet and Ishtar, courtesans, camp followers, nobles and subjects of Babylonia.

Musical Arrangement by ..... JOSEPH CARL BREIL
Musical Director ..... ALBERT FRESCH
Persian musical themes supplied by ..... FARABI SCHOOL KHANSUR
SIDNEY SCHRAUB
Photography ..... G. W. BITZER and STAFF
Laboratory Expert ..... SAM LANDERS
Photographic Reproductions ..... JOSEPH ALTSCHUCKER
Superintendent Construction ..... FRANK WORTMAN
Scenic Artist ..... W. L. WILLY
Properties ..... RALPH DE LACY

IMPORTANT NOTE.—The audience is requested to remain seated during the brief pause between the Prologue and Act I. There will be an intermission of six minutes between Acts I and II.

The world is old.

The world is very old. But have men changed much with its advancing years?

The Eternal Mother rocks the cradle of Humanity.

Are men less ruthless now than in the days of the cave-dweller?

Have they more charity? Have they grown kinder?

You will find answers to these questions in "Intolerance."

You will see Love's struggle throughout the ages. The creator of this "Sun Play" tells four corelated stories.

Like four currents, they flow side by side. At first with slow and solemn grandeur, but faster and faster as the play proceeds, and closer and closer together till, at the final climax, they rush in one mighty river of expressed emotions.

When they meet in this one great stream, then you see that, though they seem unalike, through all of them there runs one thought, one theme. Before the end you almost hear them sing and the burden of their song sounds like a great hymn:

"Lord give us charity."

"Lord make us kind."

"Lord save us all from the sin of sins, intolerance."

In "Intolerance" Mr. Griffith has departed from the old and outworn forms of drama and has created a new form of art expression, whose reach is boundless, taking you today to Judea, from Judea to Babylon, to Mediaeval France and back again, even as thoughts flash across the mind.

A golden thread binds the four stories
A fairy girl, with sun-lit hair—
Her hand on the Cradle of Humanity—
Eternally rocking.

The modern story shows how hypocritical, sham philanthropists may drive men to misery.

The chief figures in this tale, the boy and the girl, are caught up in a great strike, forced on the mill hands of a millionaire, whose poor wages are cut down to pay for their master's "Charities."

These charities are used to advertise the mill owner. The boy grows vicious, joins the forces of the underworld, but is at last redeemed by the girl's perfect love.

In the second tale you see how the Nazarene gave up his life to save the souls of men.

You watch Him preach His law, the law of love, and always kind tolerance.

You see Him perish on the cross of Calvary.

The third story shows how irreligious hate led, in the days of Charles IX and his evil Queen Mother, to the dreadful massacre of the helpless Huguenots (Protestants) by Catholics.

Last, but not least, in this amazing tale, you will live in the crowded streets and palace halls of once mighty Babylon, the Queen City of all the world.

You will see her glory and her pomp destroyed by Cyrus and his hordes.

For the Priests of Bel, who had long been supreme, grow jealous of the priestesses and priests of Ishtar. They plot the downfall of Belshazzar.

You will gasp and thrill as the monstrous moving towers and the battering-rams of the invaders lay siege to Babylon.

The dancing girls and swaying, half-naked nuns and priestesses will charm you at Belshazzar's far-famed feast, the most famous in all history.

In a hall, a mile in length, and built at a cost exceeding that of the entire expense of any motion picture ever produced, including "The Birth of a Nation," you will marvel at the almost incredible luxury of a long-vanished civilization.

And as the close of the fourth story nears, you may have new thrills as you look on the mad ride of a brave mountain girl, racing ahead of the thousands of horsemen and chariots, the onrushing army of Cyrus.

Through her love for Belshazzar, she tries to warn him of his approaching doom, and through it all goes ever-ever-mighty love—from the tender redeeming sentiment of the little slim girl of the modern story—through the pure lovers that, like Romeo and Juliet, die in each other's arms on St. Bartholomew's Eve—to the wild, barbaric, perfumed passion of Belshazzar and Attarea, who die clinging to each other's lips as mighty Babylon falls!

IMPORTANT NOTE.

The latest excavations in Mesopotamia have unearthed cuneiform tables which tell the true story of the Fall of Babylon. The intolerant treachery of the priests brought about the victory of Cyrus exactly as shown in "Intolerance."

Incidents of the modern story are founded on actual scenes, from the brutal taking of the baby from its mother to the pursuit of the governor's train by the automobile. Misha Applebaum, the head of the humanitarian cult, pursued Governor Whitman's car sixty miles. While he was talking to the Governor the electrodes were being prepared for the electrocution of Stielow.

Are These Intolerent?

"If we would not be marplots with our miserable interferences, the work, the society, letters, arts, science, religion of men would go on far better than now, and the heaven predicted from the beginning of the world, and still predicted from the bottom of the heart, would organize itself, as do now the rose and the air and the sun."

—Emerson.

HYSTERICAL REFORM—

"No age will take hysterical reform. The world is very human, not a bit given to adopting virtues for the sake of those who merely bemoan its vices. * * * Is it because we are better at being common scolds than at being wise advisers that we prefer little reforms to big ones? Are we to allow the poor personal habits of other people to absorb and quite use up all our fine indignation? It will be a bad day for society when sentimentalists are encouraged to suggest all the measures that shall be taken for the betterment of the race. * * * And the mind that is impatient, or intolerant, or hoodwinked, or shut in to a petty view shall have no part in carrying men forward to a true hospitality."—Woodrow Wilson "On Being Human."

TYRANNICAL LIBERTY—

"The tyranny of liberty is now generally included among the evils against which society requires to be on its guard. When society is itself the tyrant and it issues wrong mandates instead of right, or any mandate at all in things with which it ought not to meddle, it practices a social tyranny more formidable than many kinds of political oppression. It leaves fewer means of escape, penetrating much more deeply into the details of life, and enslaving the soul."—John Stewart Mill.

A SOCIAL QUESTION—

"In the present heated state of public opinion about the drink situation he who attempts to differentiate the chaff of exaggeration from the known truth, in writing of its social aspects, must expect to be stigmatized as an advocate of drink. The open-minded will realize that to fashion safeguards to meet supposed social conditions not in consonance with the facts, is to court an unavoidable disappointment which can serve only to make the path of reform more difficult.—John Koren, in the Atlantic Monthly.

PERILOUS PHILANTHROPY—

"From the knowledge I have gained in my work as chairman of the Federal Commission on Industrial Relations, I challenge the wisdom of giving public sanction and approval to the spending of a huge fortune through such philanthropies as foundations * * * taking money obtained from the toil of thousands of poorly nourished, specially submerged men, women and children, and spending these sums through a board of personal employes, in such fashion that his estate is in a fair way not only to exercise a dominating influence in industry, but before many years to exact a tribute of loyalty and subserviency to him and his interests from the whole profession of scientists, social workers and economists."—Frank P. Walsh, in the Independent, 1915.

POLITICAL INTOLERANCE—

"Intolerance, political or religious, is the fatal characteristic throughout its history, of French party life."—Wilson's History of France.

"Which of the two parties began them? It would be difficult to determine. The passions that lead to revolt, attack, defense and vengeance were mutually felt and equally violent on both sides. * * * From 1561 to 1572 there were twenty-one massacres on both sides, and thirty or forty single murders sufficiently important to have been kept in remembrance by history."—Guizot's Reformation and Massacre.

FROM ANOTHER AGE—

Shall man be a free agent in prohibition? It is a grave and serious question. A famous rabbi has said, "While excess and intemperance is most strongly condemned, merely the use of wine is not frowned upon in the Bible."

"And John came among you, neither eating nor drinking and ye said he was possessed of the devil: Jesus, the Son of Man, came among you, both eating and drinking, and ye said:

"'A wine bibber, a friend of publicans and sinners.'"—Matthew 51-19.

"Be no longer a drinker of water, but use a little wine for thy stomach's sake and thine often infirmities."—1 Timothy V-23.

"Wine cheereth God and man."—Judges 18-14.

EARLY CIVILIZATION—

Babylon

(Added Note to Herodotus by the Editor, George Rawlinson.)

For nearly two thousand years Babylon was the center of the world's civilization. Her script and her language were known in Egypt, and on the shores of the Mediterranean, and were the universal medium of communication between educated men. She was the bank and emporium of the East; and in the age of her splendor, with her daughter states about her, dominated the thoughts of mankind. What Rome has been, and London is, that Babylon was—"the glory of kingdoms, the beauty of the Chaldaean's pride" (Isaiah xiii. 7). Her ruins are still wonderful; but she has left us spiritual ruins, too, and these are yet more strange. The debt of ancient Israel to Babylon was immense. The code of Hammurabi (B. C. 2200) may well have influenced the Mosaic code; the angelology of later Jewish Scriptures was Babylonian in origin; the legends of Creation, the Fall, and the Deluge, are of Babylonian ancestry. Little wonder if, when the end came, and she fell, a cry went through the earth that had once feared her power, her pride, her universal empire—"Babylon is fallen, is fallen!.... (Isaiah xxi. 9)."



Out of the Cradle, endlessly rocking—
Love—Love—Love—Love!
Beloved—Beloved—Beloved.
Wave pressing against shore—
Love—Love—Love—Love!
Wave against the white breast of the foam—
With Love—Love—Love!
Four stories throughout the ages—
The perfect love of a boy and a girl—
In the maelstrom of a modern city they struggle.
Paris when Catherine de Medici with
The whip of Intolerance brought the sorrows
Of St. Bartholomew's Eve.
Babylon the Magnificent with its pomp and wickedness.
Four loves—
Two, pure as the romance of Romeo and Juliet—
Two that erred—
One in Babylon like the one of today.
"Woman, where are thy accusers?"
"Let him that is without sin among you cast the first stone."



A DECLARATION OF Personal Independence

AWAY WITH MEDDLERS

!!! READ !!!

The hour has struck.

The Declaration of Personal Independence will soon be signed.

For this new Magna Charta **D. W. Griffith** has blazed the way with his new creation, "**Intolerance.**"

Do you love life and laughter?

Or do you want meddlers to regulate your lives?

Do you believe in freedom of thought, action and being?

Or do you prefer a selfish paternalism that would legislate the joy out of life?

If you have not yet made up your mind, see "Intolerance" and learn the lesson of the ages. You will secure knowledge that would require months of hard study.

And at the same time you will for three hours forget your troubles and your sorrows.

You will enjoy laughter, thrills and suspense.

In this mighty spectacle which is not only daringly new but radically revolutionary in its handling of dramatic themes pulsating with life, you will see as from a mountain top with one comprehensive glance the four greatest stories of the world's history sweeping down the vistas of time like four mighty rivers gathering strength and power as they flow until they commingle in one mighty flood of humanity.

You will see the world's greatest paintings come to life and move and have their being before your eyes.

You will see the birth of a perfect love in the hearts of a boy and a girl. In the maelstrom of the underworld of a modern city they are drawn down to the depths.

Will love save them or will intolerance drag them deeper?

Another glance and you will see the love story of a little Huguenot maiden in medieval France.

You will see Paris, laughing, loving, drinking, dreaming until Catherine de Medici with the whip of intolerance brought about the fatal eve of St. Bartholomew.

Another wave of the magic wand and you will see Babylon the Magnificent.

You will see the Feast of Belshazzar, in mighty halls stretching away a mile in length.

You will see the pomp and wickedness of that cradle of civilization.

You will see the countless hordes of Cyrus the Great as they sweep over the plains of the Euphrates with thousands of chariots to battle at the gates of Babylon.

On those mighty walls, towering three hundred feet in the air you will gaze with awe at war-maddened masses of men struggling to the death while great chariots dash through the frenzied hosts.

Again you gaze with wonder as huge siege towers move against the mighty walls and liquid fire is flung on the besiegers below.

And through it all goes ever—perfect love—from the tender, redeeming sentiment of the winsome little girl of the modern story—through the pure lovers that, like Romeo and Juliet, die in each other's arms on St. Bartholomew's Eve—to the wild, barbaric, perfumed passion of Belshazzar and Attarea who die clinging to each other's lips as mighty Babylon falls.

You rub your eyes and lo, **you see the gentle Nazarene turning water into wine and rebuking the pharisees, precursers of the intolerant reformers of today.**



And then the earth quakes—the sun turns black and the moon is red as blood and the stars fall to the earth while the heavens are rolled up like a scroll. It is the last hour on Calvary.

Before you are able to grow tired of one period, you swing into another, from Babylon to Judea, back to our own days and then to medieval France, until in the end they blend in one splendid paean of humanity. You have been thrilled, you have seen the past re-created before your eyes and you have learned the truest lesson that history teaches, that **love is more than all, that freedom of thought and action should never be shackled and that the world was made for love and laughter and happiness.**



As Seen Thro

Louis V. De Foe in The World:

"The artist who can evoke from the cold pages of history visions of ancient Babylon in its ascendant hour and of the imperial city of antiquity in the mighty pathos of its downfall, is nothing less than a genius. Imagination on the dramatic stage has never dared so stupendous a task. The spectacle is one which stirs the imagination, attacks the emotions and staggers the eye. It reaches its climax in the assaults of Cyrus on Babylon. In the frenzied resistance of its defenders, here the groupings and maneuverings of its hordes of actors exceed any previous accomplishment of the stage or screen."

The Mail:

"Griffith's revelation of soul clashes the greatest ever seen in an American theatre."

Herald:

" 'Intolerance' probably never has been equaled as a photo-drama or a spectacle. It is the life, the history and the romance of four civilizations. The new work is more than a spectacle. It is an epochal appeal for liberty in which Mr. Griffith, with fancy's wand, literally rebuilds the past. Through four civilizations, including that of today, he reveals how human happiness and human liberty have been prevented by intolerance."

Times:

"The verdict 'Intolerance' renders in the controversy concerning its maker is that he is a real wizard of the lens and screen. The stupendousness of its panoramas, the grouping and the handling of its great masses of players, make it an impressive spectacle. Is worth going miles to see."

rough The Eyes of the New York Critics

Burns Mantle in The Mail:

"Griffith is still a giant among an assorted group of pigmies in the breadth of his vision and the artistic scope of his ambition. Here are such distances, such heights, such depths, such masses of people and suggestions of color, such reproductions of old paintings with new life, that the very number and variety of them is staggering."

Louis Sherwin in The Globe:

"The best thing about it apart from the magnificence and stupendous scale of the spectacle, is that it proves that a film can really be a huge popular success and still be about something. The illusion of the whole affair is marvelous. The scale upon which the picture is carried out really surpasses all expectation."

Commercial:

"In 'Intolerance' he achieved the seemingly impossible."

Dorothy Dix in The Journal:

"You never have any idea how paltry and poverty-stricken the English language is until you try to describe a Griffith production. There is no use trying to describe 'Intolerance.' You will have to see it with your own eyes to get the faintest conception of its magnitude and grandeur, its poetry, its whirlwind action, its soul-searing preachment."



Walter Anthony in The San Francisco Chronicle:

"Daring imagination of Griffith soars to riotous limits. You meekly bow to the daring and vision of the man who conceived it. There is a grandeur which in nature takes the breath away—a glimpse at Niagara, a sight of the Yellowstone Canyon or the Canyon of the Colorado is likely, I'm told, to stun the beholder to tears or silence or both. There is something of that quality in 'Intolerance'."

Heywood Broun in The Tribune:

"Babylon and New York go pretty well together. There is a parallelism in these two stories which holds the interest. Thus, for an instant we see an automobile racing to save the boy from the electric chair, while in the next the girl is galloping along the Euphrates in her chariot to save Belshazzar. Strangely enough the sudden switch from Cyrus to Sing Sing, to Babylon and back to the Bowery does not work against the suspense of either story, but heightens it."

T. E. Oliphant in The Mail:

"No one will be accused of rashness of statement in averring that never before has the American theatre witnessed so stupendous a spectacle. From the point of the story told, the drama of modern life claims the chief interest of the spectator. This because it involves problems of our social structure that are constantly demanding solution."

Review:

"Imaginings such as one might have after reading the Arabian Nights, but never expect to enjoy except in fancy."

Zit in Journal:

"The picture is so gigantic a spectacle, so universal in theme and so diversified in content, that it seems almost impossible to believe that the brain of one man directed and planned it all.

"Mr. Griffith has done an enormous thing. He has carved a name for himself that will live in the memory of human beings just so long as his wonderful lesson brings forth the good and the bad in the human race, which only the human race itself can see and conquer and improve."

Thomas Human in The San Francisco Examiner:

"Intolerance is a bewildering spectacle. Throngs marvel at new Griffith production. 'Intolerance' looms so big and so meaningful that 'The Clansman' is not in its class."

Charles Darnton in The Evening World:

"Once again D. W. Griffith proved himself the ruling genius of the motion picture world when his amazing production, 'Intolerance,' revealed the greatest of film spectacles. The audience was thrilled to cheers. 'Intolerance' is nothing less than wonderful."



Jane M'Lean in The Journal:

"There is no word in the English language that one might use to adequately show the scope, the breath-taking vastness of the thing. People are going to rave over this picture. They are going to rave over the gigantic cost of the thing."

Telegram:

"Multitudes will enjoy the splendor of the settings, the wealth of pictorial beauty, the thrills of the big moments and the crash and tumult of the battle scenes."

You will not see another "Birth of a Nation" as the New York Herald says: "The Birth of a Nation is to 'Intolerance' what the old one reel motion picture is to the present day feature."

You will be Thrilled the First Time you see it

D. W. GRIFFITH'S

COLOSSAL SPECTACLE

"INTOLERANCE"

Love's Struggle Throughout the Ages

AT

CLUNE'S AUDITORIUM

TWICE DAILY, EXCEPT SUNDAYS

The Second Time you will be Enthralled

You will not see an old fashioned, stereotyped Drama, but an absolutely new form of Art Expression, whose reach is boundless.

THE GREATEST ADVENTURE



What is your idea
of the greatest adventure
within your reach?

Would you like to go
on the greatest adventure
any human being
has ever known?

These fair girls
will be your companions.

Your heart has been stirred
and thrilled
by reading the swash-buckling,
swaggering,
dashing,
love-making,
suspenseful adventures
of the heroes of the past;
—that was well enough,
but you never dreamed
that you could take part
in them yourself!

Come with us
on the great adventure
to the streets of Now,
—your own street.



The Dear One



The Mountain Girl



The Princess Beloved



Brown Eyes



The Dear One

You can go with a slim little modern girl — daisy sweet — the Dear One. With the Dear One, in a quaint little cottage — honey-suckled, fragrant — you and she will get into all sorts of excitement — happenings between the great mill owner and his employees — fighting, suspense.

The tide turns. With another girl, the Friendless One, a flaming little brunette, you go to the city. The Dear One fights an exciting, passionate battle with life. The Friendless One is caught in the meshes of the city's undercurrents. You have had almost enough of this story of modern life.

So let us again on our way, to new fields, with the great adventure! It seems beyond belief that this journey, so wonderful, could be done so easily. Into the streets of Paris, Paris in the Sixteenth Century. Imagine it!

The sun is shining. The gayest, naughtiest, happiest, handsomest prince the world has ever known, Henry of Navarre, comes white-plumed, down the flag-bright streets of Paris, bowing and smiling to thousands of gayly dressed people; and as he passes them on his magnificently caparisoned war-steed, an occasional roguish glance flashes through the masks of the beauties of the court, watching him on his way—masked because they were thought too beautiful to be looked at too closely by common eyes.

You see—as near you need but reach out to touch her—Marguerite of Valois, her black eyes flashing mischievously through her mask. She is to marry Henry of Navarre to-morrow night. So close is she that it needs but an effort to place your hand on the soft ermine that is against her snowy breast. They gossip,—"last night she entertained the Duc de Guise, instead of her husband!" What of it? Life is Life!

You see the Court of France. Tapestried, embroidered, hand-carved halls reach a half-mile into the distance. You see Charles IX on his throne. You see Catherine de Medici, with her flying squadron—the most famous beauties of France—gathered around her. You see all France, from her king down



Charles IX and Catherine de Medici, the Queen Mother

to her most lowly subject; from the masked beauties of the court to the simple little Huguenot girl in the religious atmosphere of her peasant home.

The little Huguenot (French Protestant) maiden is called Brown Eyes. She and her lover get into all

sorts of trouble with the opposite party, the Catholics. Swords flash—horses gallop—battle cries ring out! Very, very dangerous, and very, very exciting. War, that great game that many of mankind seem to hold dear, is being played all around you. You



Belshazzar and His Princess Beloved

reach for a sword yourself to get into the thickest of the fight. Remember—you are on the greatest adventure!

Again, just as you are almost tired of battling, loving, flirting, smiling, in France, *the magic wand waves.*

You have often read of Belshazzar, the great Prince of Babylon. You have often seen the sensuous pictures of his feast, the greatest in all history. The

feast of Belshazzar, it rings with a vibrant thrill against your ribs as you repeat the sounding phrase. That is where we will go, right off, on the great adventure — into Babylon.



Virgins of the Sacred Fires

We will take you so close to Belshazzar you could almost reach out and shake hands with him. You can see the very inner pupil of his eye grow small as he rides his war-steed, or see him smile as he looks at his adored one, his Princess Beloved.



A Love Priestess

We will take you through the gate of Imgur Bel, the great gate of Babylon; by the walls, three hundred feet high, exactly as they were the day Belshazzar drove his golden chariot on their dizzy heights.

Can you imagine it? Can you picture it? Did you ever dream of driving along the top of Babylon's encircling walls? Well, you will—this very night! Three hundred feet in height! As you ride in Belshazzar's chariot, you pass other chariots

and meet others,—for miles they stretch down that boulevard, built upon the top of the walls.

There are two religions fighting each other in Babylon. The great High Priest of Bel—he of the cold, stern religion, intolerant and hard and bitter—is jealous of the worship of Ishtar, Goddess of Love.

Let us visit Ishtar's temple, where perfumed, swaying, half-naked priestesses fill her halls, dancing and playing.

Again on the great adventure! We see outside the gate a little Mountain Girl—beautiful, short curled, warm-eyed, adventurous, haydenish, strong in love and hate. She adores Belshazzar; she worships Belshazzar. You want to stay in this great adventure in Babylon the rest of your life!



The Bacchanal—The

You know and see Cyrus, the conquering Persian, in his camp outside the city. His myriads of thousands assault the walls. Belshazzar leads the Babylonian army. His Princess Beloved prays for him. His adoring Mountain Girl fights for him on the walls. Cyrus brings ladders, engines of fire, battering-rams, towers of hide and wood, as high as the walls themselves, filled with armed men. Now—now—you are in the very midst of the great adventure! The moving towers break against the solid walls. From the top of each they throw spears, they hack with swords—sweat, blood,

curses—the roaring of battle—such a battle as has never been seen before!

In the temples the priests and priestesses pray and scream to their god. The adventure is maddening. You thrill and stir with emotion. You know and feel that you are in Babylon, fighting for your beloved upon her walls.

You win.

Belshazzar is triumphant. You are in the feast of Belshazzar, celebrating the victory, in a hall a mile in length. Gigantic elephants of alabaster rise up beside you. Many vari-colored lights play and glow. Fountains of perfume spray around you; other fountains sing with wine, cooled by snow from the mountains. All the swaying priestesses and beauties of the world move before your dazzled eyes. The King, Belshazzar, is on his throne, with his Princess Beloved by his side. All is well in Babylon! The little Mountain Girl looks through the gate, from afar, her heart still filled with love for Belshazzar.



The Feast of Belshazzar

But their songs and prayers of rejoicing are for Ishtar, the Love Goddess. The High Priest of Bel, the rival god, looks upon this revelry with hate and cold intolerance. He has great power. He puts his guards in control of the gates, and bribes some of the king's guards. He plots to visit Cyrus, to open the gates to him and so revenge himself on



The Dear One Races with the Train to Save her Sweetheart

Belshazzar and Ishtar. He sends a trusted young man to prepare chariots and horses at the great gate.

A new light breaks over the great adventure! The Mountain Girl lures the boy into an inn. She beguiles him until, boasting, he tells everything he knows. As the priests go out to visit Cyrus, she follows. She spies upon the army of Cyrus as it leaves for its night journey of destruction. She gallops ahead to warn Belshazzar. While the lilting, perfumed madness of the greatest banquet of all history is at its height in Babylon, the Mountain Girl gallops ahead of the hordes of Cyrus, coming to Babylon's destruction! *Again waves the magic wand. . . .*

Catherine de Medici has begun the massacre of St. Bartholomew. Little Brown Eyes, in her French home, is endangered by the mercenary of Catherine. Her lover, with the means of safety, rushes to her rescue.

Again swings the Pendulum of Time. . . .

The Modern Boy, because of a crime he did not commit, is about to pay the penalty on the scaffold. The real murderer confesses. The Dear One attempts to save him. The Governor alone can pardon him. The Dear One, in an automobile, pursues the Governor's train.

Back to France, Brown Eyes' Lover rushing through the fighting in the streets.

Babylon again! Cyrus and an army of swirling war-chariots rush madly along the Euphrates. Belshazzar holds his Beloved in his arms at the feast.

Again on the great adventure!

The automobile sweeps along our own asphalt roads, after the train. . . . And again to Babylon . . . then back to France—where Prosper, the lover,



The Mountain Girl Races with the Charioteers of Cyrus to save her Hero — Belshazzar

rushes madly to save his loved one—in an instant we are back again to the modern, where the automobile plunges wildly after the train—from the rushing train we go to the fleet-wheeled chariots of Cyrus, whose horses leap like the long spring of lions, along the Euphrates. The sudden switch from Babylon to the modern and back to Babylon again, enhances and



The Mountain Girl Warns the Password from the Enraptured Youth

adds to the suspense and thrill of each story; as though some great tornado gave wings to the very soul of all humanity, past and present—driving it, madly crying, a wild epic song, through the gold-lit halls of time.

In Babylon you will see the great gates of bronze, so heavy they require the strength and weight of twenty-four men to open, by means of levers. You will see the hand-woven and embroidered tapestries of Babylon,—you will see her statues, her carvings. You will know her religion, her thoughts,

the food she ate at her dinners. You will dream her dreams; in other words, you will live for an hour as one of her own children in the city of Babylon. You will know her life from the warm sun of the day to the yellow moon by night,—the moon, worshipped as the Goddess of Love by Babylonian lovers, when stars are dim and pale.



Babylon War Engines Belching Liquid Fire

You will see Jerusalem the Golden, as it was in the time of the Nazarene,—the gates of Jaffa, the beautiful city. You will go in among these people as one of them, selling vegetables, peddling doves, hearing the soft voices of lovers among the clamor and wrangle of marketing crowds by the great gates of the City Beautiful.

The crowd parts,—a friend of the great Caesar, visiting from Rome, borne on the necks of men, goes by. Wise men, from the Far East, with trains of camels; farmers with wooden plows upon their

backs; fruit-sellers, with dates and melons and baskets of grapes, offer you their products.

You see Mary of Magdala, slave-borne in a silken palanquin, wrapped in soft linens and clinging garments, her black eyes glowing softly through a lacy veil.

There is a wedding in Cana, and glad rejoicings greet the bride and groom.

When The Greatest Adventure is concluded you will be bigger, broader, better, wiser, happier than you have ever been in all your life.

We will take you on the Greatest Adventure in the world—one that Caesar could not have procured with his whole empire, Napoleon Bonaparte could not have won with the strength of his armies.

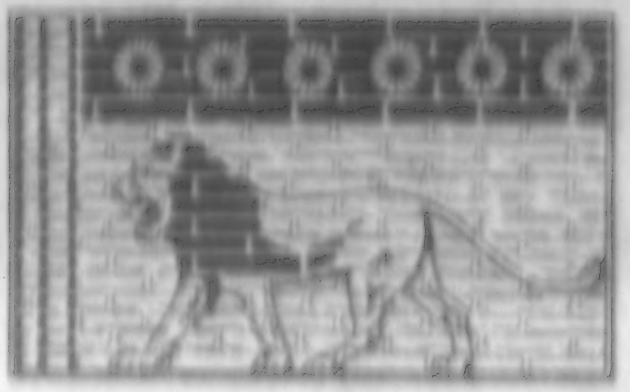
So come with us on the Pilgrimage of Love.

Come with us through the portals of the Colonial Theatre into the land of romance, the land of roseate dreams, the land of Love.

Come with us on The Greatest Adventure ever known and enjoy the wonders of D. W. Griffith's colossal spectacle, "INTOLERANCE," showing love's struggle throughout the ages.



Perfect Love for Evermore



The Golden Lion


BABYLON
FRANCE MDCCXXII
JUDEA
TO-DAY
THE STORY



David Wark Griffith

COLONIAL THEATRE
CHICAGO

D. W. GRIFFITH

Presents

The Colossal Spectacle

"INTOLERANCE"

Love's Struggle Throughout the Ages

In a Prologue and Two Acts

The entire production under the personal direction of Mr. Griffith

One Theme Told in Four Separate Stories Paralleling Side by Side

A Golden Thread Binds the Four Stories
A Fairy Girl, With Sun-Lit Hair
Her Hand on the Cradle of Humanity
Eternally Rocking

THE PRINCIPAL CHARACTERS.

Of All Ages.

The Woman Who Rocks the Cradle ..... Lillian Gish
The Rocking Cradle also marks the change from one story to another.

Of The Modern Story.

The Dear One ..... Mae Marsh
Her Father, a mill worker ..... Fred Turner
The Boy, made a victim of evil environment as a result of the magnate's intolerant injustice ..... Robert Harron
Jenkins, mill magnate, who gives largely and expects much ..... Sam de Grasse
Mary T. Jenkins. No longer able to enjoy the pleasures of youth and society, she keeps her name in the papers by turning her resources over to the uplifters ..... Vera Lewis
Self-styled Uplifters, professional meddlers, supported by Jenkins' money ..... Lucille Brown, Miss Washington, Pearl Elmore
A Friendless One, driven by the Jenkins' strike down into the city's undercurrents ..... Miriam Cooper
The Musketeer of the Slums, who meets the Friendless One ..... Walter Long
The Kindly Policeman ..... Tom Wilson
The Governor ..... Ralph Lewis
Father Farley, the Boy's confessor ..... A. W. McClure

The Nazarene

Of The Judean Story: (27 A. D.)

Mary the Mother — Lillian Langdon

Mary Magdalene — Olga Grey

First Pharisees — Baron Von Ritzau, Count Von Strohein

The Bride of Cana — Bessie Love

Of The Medieval French Story: (1572 A. D.)

Bruna Eyre, daughter of a Huguenot (French Protestant) family — Margery Wilson

Prosper Latour, her sweetheart — Eugene Pallette

Her Father — Spottiswoode Aitken

Her Mother — Ruth Handforth

The Foreign Mercenary, of the Swiss soldiery imported by Catherine — A. D. Sears

Charles IX, King of France, in the eleventh year of his reign, at the age of 21 — Frank Bennett

Duc D'Anjou, brother to the King and heir to the throne — Maxfield Stanley

Catherine de Medici, the queen mother, arch-plotter, and real ruler of France — Josephine Crowell

Marguerite de Valois, sister of the Catholic King, Charles IX — Georgia Pearce

Henry of Navarre, King of the adjoining Protestant state, and betrothed to Marguerite — W. E. Lawrence

Admiral Coligny, the powerful leader of the Huguenot (French Protestant) party — Joseph Henabery

Of The Babylonian Story (539 B. C.)

The Mountain Girl, who worships Belshazzar from afar — Constance Talmadge

The Rhapsode, her suitor and secret agent of the High Priest of Bel — Elmer Clifton

The Prince Belshazzar, ruling Babylon with his father, King Nabonidus — Alfred Paget

The Princess Beloved, adored of Belshazzar — Seena Owen

The King Nabonidus, ancient apostle of religious toleration and archaeologist by choice — Carl Stockdale

The High Priest of Bel, who conspires against the throne because religious toleration is undermining the worship of the god Bel, and weakening the power of its priesthood — Tully Marshall

Cyrus, the world-conquering Persian who profits by the conspiracy of the Priests of Bel for the overthrow of Babylon ..... George Seigmann

The Mighty Men of Valor, bodyguard to Belshazzar ..... Elmo Lincoln

Babylonian Judge ..... Robert Lawler

Musical Arrangement by ..... JOSEPH CARL BREIL

Musical Director ..... ALBERT PESCE

Persian Musical Themes Supplied by ..... { FARAHANGUIZE KHANUM / SIDNEY SPRAGUE

Photography ..... G. W. BITZER and STAFF

Artists of Photographic Reproductions ..... SAM LANDERS and JOSEPH ALTSCHULER

Designs and Construction ..... FRANK WORTMAN, W. L. HALL, RALPH DE LALY

THE STORY-FORM OF THE PLAY

Scene One—The Modern Story.
Scene Two—Jerusalem, 27 A. D.
Scene Three—France, in the times of Catherine de Medici, 1572 A. D.
Scene Four—Again to the Modern Story.
Scene Five—To Babylon, 539 B. C.
Scene Six—Again the Modern Story.

"And so the four stories alternate one with another, until, in the climax of the last act, they seem to flow together in one common flood of humanity."

IMPORTANT NOTE—The audience is requested to remain seated during the brief pause between the Prologue and Act I. There will be an intermission of six minutes between Act I and II.

The Story

Our one theme is told in four plain little stories.

These stories begin like four currents, looked at from a hilltop.

These currents flow at first far apart, slowly and quietly.

As they flow they grow nearer and nearer together, and faster and faster "*until, in the end in the last act, they mingle in one mighty river of expressed emotion.*"

Then you easily see that *though they seem unlike*, through all of them runs *one thought, one theme.*

* * *

The modern story shows how it is possible for men pretending philanthropy to really work injury and misery to their fellows.

The *chief figures* in this modern story, THE BOY and THE DEAR ONE, are drawn into the maelstrom of a great strike.

This strike is forced on the mill hands through their millionaire employer.

He cuts their wages, which are already miserably insufficient, in order to pay for his charities, and to furnish funds to his sister. His sister, having grown too old to enjoy the pleasures of youth, turns the money over to self-seeking meddlers.

Rather spitefully MISS JENKINS strives to uplift a more or less fallen humanity.

The BOY'S father is killed in this strike.

Because of it, the Boy goes to the city where he is led into a vicious life. In the end he is redeemed by the perfect love of The Dear One.

In the general exodus to the city, goes the Friendless One, a neighbor of the Boy. In the city she meets the Musketeer of the Slums and is dragged down into the undercurrents.

* * *



The Attempt to Save the Boy

In the second tale you see the Man of Men, the humble Nazarene, walking and teaching among His people.



The Marriage at Cana

You see Him teaching *His law—the law of love*—and always *kind tolerance*.

You see Him fall beneath the lash of the Roman soldiery.

You see Him perish on the Cross of Calvary.

* * *

The third story is placed in France in the Middle Ages. In the Prologue you see the magnificence of the court of Charles IX; you see the festivities in the streets—those in honor of the betrothal of the Catholic princess, Marguerite of Valois, and the Protestant prince, Henry of Navarre.

Our heroine, BROWN EYES, her sweetheart, and her family, visit France to see those magnificent celebrations, where *Catherine de Medici* is using the *Catholic party* against *Coligny* and the *Protestants*.



Charles IX and His Mother

In the first act Catherine uses the incident of the massacre of the Catholics by the Huguenots at Nimes to inflame her followers against the Protestants.

In the last act she brings about the massacre of the Protestants on St. Bartholomew's Morn.

BROWN EYES, the little Huguenot maiden, is one of the victims caught in the trap.

A Catholic friend on the other side of the town gives her sweetheart the badges of safety—those used to distinguish Catholics from Protestants.

Her lover rushes wildly through the mad streets in an attempt to save her with the password and badges, while she and her father are barricaded in their little home.

The fourth story is placed in Babylon, at the time BELSHAZZAR, the Golden Prince, was ruling for his father Nabonidus.

Nabonidus was a *lover of peace* and *religious toleration*.



Virgins of the Sacred Fires

On this account he welcomed the worship of Ishtar, the Love Goddess.

This *aroused* the *antagonism* of the *intolerant high priest* of Bel.

In the prologue is shown a little MOUNTAIN GIRL, from the wilds, who is in love with BELSHAZZAR.



Belshazzar and the Princess Beloved

BELSHAZZAR saved her from being sold in the marriage market. On another occasion he saved her from a sentence of death imposed upon her by the high priest of Bel. She had nearly strangled an under-priest for speaking ill of BELSHAZZAR, and the high priest had ordered her condemned to death.

But BELSHAZZAR madly adored the PRINCESS BELOVED, by whose pale beauty he was stricken as though by white lightning. So the MOUNTAIN GIRL must worship him from afar.

* * *

Cyrus, the Persian conqueror of the world, attacks Babylon, at the close of the first act.

While the PRINCESS BELOVED prays for BELSHAZZAR in the temples, the MOUNTAIN GIRL fights for him on the walls. BELSHAZZAR wins and vanquishes the armies of Cyrus.

In the last act is shown the feast of BELSHAZZAR, in celebration of his victory over Cyrus. They give honor to Ishtar, the Love Goddess, for victory.

Enraged at this the jealous high priest runs the gates with his chosen guards, bribes some of the king's guards and goes to the tents of Cyrus with a plan to open the gates for the entrance of Cyrus' army in the night.



Babylonian Engine of War

Through the youthful RHAPSODE, passionately in love with the MOUNTAIN GIRL, the latter hears of their visit to Cyrus, and follows the priests in her chariot.

She sees Cyrus and his army start on their last march to destroy Babylon, and dashes ahead to attempt to warn BELSHAZZAR of his danger.

Though the girl is delayed on the way, she rushes into the banquet hall in time to warn BELSHAZZAR, but too late to save him.

BELSHAZZAR, with only a few guards, fights to the last at the gates of his palace, while the PRINCESS BELOVED prays to Ishtar.

"In 'Intolerance' Mr. Griffith has departed from the old-fashioned and stereotyped drama.

"He has created an absolutely new form of art expression, whose reach is boundless.

"He takes you from plain, home-like scenes of the present day to those in Judea in the time of the NAZARENE.

"He carries you from Judea to the glories of medieval France.

"From France you go easily into the pomp and magnificence of ancient Babylon.

"From Babylon back to the present again—*easily* and *clearly*, as *thoughts flash across the mind*.

"Before you have time to tire of one story you are flashed to another.

"In this amazing tale, you will live in the crowded streets and palace halls of once mighty Babylon, the Queen City of all the ancient world."



In the Love Temple

You will see her splendor destroyed by Cyrus and his hordes.

You will gasp and thrill at the monstrous moving towers and battering-rams of the invaders as they lay siege to Babylon.

The dancing girls and swaying, half-naked priestesses will charm you at Belshazzar's far-famed feast.

In a hall, a mile in length, and *built at a cost exceeding that of the entire expense of any production ever made*, including "The Birth of a Nation," you will marvel at the almost incredible luxury of a long-vanished civilization.



Feast of Belshazzar

As the close of the fourth story nears you may have new thrills as you gaze on the wild ride of a brave mountain girl, racing ahead of the thousands of horsemen and chariots, the onrushing army of Cyrus.

Through her love for BELSHAZZAR, she tries to warn him of his approaching doom.

Through it all moves love—from the tender, redeeming sentiment of the DEAR ONE of the modern story—through the hearts of the simple lovers who, like Romeo and Juliet, die in each other's arms on St. Bartholomew's morn, to the wild, barbaric, perfumed passion of BELSHAZZAR and the PRINCESS BELOVED, who cling to each other's lips as mighty Babylon falls!



The Cradle of Time

The world is old—the world is very old—and forever the Eternal Mother rocks the Cradle of Humanity.

Generations come and go but the same old perplexities, the same old joys and sorrows—love and passion remain forever.

FACTS CONCERNING THE PRODUCTION:

The Mothers' Pension Bill was designed to do away with the horrors of unnecessarily separating babies from their mothers (on various pretexts).

Incidents of the modern story are founded on actual scenes, from the brutal taking of the baby from its mother to the pursuit of the governor's train by the automobile. Misha Applebaum, the head of the humanitarian cult, pursued Governor's Whitman's car sixty miles. While he was talking to the Governor the electrodes were being prepared for the electrocution of Stielow.

Is capital punishment intolerance? Who shall answer? Is it a cure? Who shall say? The courtroom scene and subsequent events of the conviction of The Boy to the gallows are the queries. The future may best answer these. Certain it is that had justice been granted, The Boy and The Girl would not have been caught in the series of misfortunes brought about through their environment, which was caused by the injustice of Jenkins, the mill owner, in the earlier story.

trifles, also done in silver, such as the tear vials are minor "properties" of this period.

Many of the suits of armor used in the battle scenes, though not so ostentatious, were equally expensive as the more ornate costumes, notably the armor worn by Cyrus in battle, which is gold plated throughout and weighs sixty pounds.

ARE THESE INTOLERANT?

"If we would not be morpluts with our miserable interferences, the work, the society, letters, arts, sciences, religion of men would go on far better than now, and the heaven produced from the beginning of the world, and still produced from the bottom of the heart, would organize itself, as do now the rose and the air and the sun."

RALPH WALDO EMERSON.

HYSTERICAL REFORM.

"No age will take hysterical reform. It will be a bad day for society when sentimentalists are encouraged to suggest all the measures that shall be taken for the betterment of the race, and the mind that is impatient, or intolerant, or hoodwinked, or shut into a petty view, shall have no part in carrying them forward to a true hospitality."

WOODROW WILSON "On Being Human."

A SOCIAL QUESTION.

"In the present heated state of public opinion about the drink situation he who attempts to differentiate the chaff of exaggeration from the known truth, in writing of its social aspects, must expect to be stigmatized as an advocate of drink."

JOHN KOREN, in the Atlantic Monthly.

PERILOUS PHILANTHROPY.

"From the knowledge I have gained in my work as Chairman of the Federal Commission of Industrial Relations, I challenge the wisdom of giving public sanction and approval to the spending of a huge fortune through such philanthropies as foundations . . . . taking money obtained from the toil of thousands of poorly nourished, socially submerged men, women and children, and spending these sums through a board of personal employees, in such fashion that his estate is in a fair way not only to exercise a dominating influence in industry, but before many years to exact a tribute of loyalty and subserviency to him and his interests from the whole profession of scientists, social workers and economists."

FRANK P. WALSH, in the Independent, 1915.

An eye for an eye—a tooth for a tooth—a murder for a murder. A law as old as Creation—it is shown in the prologue in the Babylonian court room scene. Its spirit is still alive in the end of the first act. Catherine uses the thought: an eye for an eye, a tooth for a tooth, a murder for a murder, in inflaming the minds of the Catholics against the Protestants. Its spirit is repeated again in the last act, in the modern court room where The Boy is sentenced to death for murder (in this case one he did not commit). Have we, as a group, any more right, through the workings of law, to murder a murderer than the murderer himself had to commit his crime?

The latest excavations in Mesopotamia have unearthed cuneiform tablets which tell the true story of the Fall of Babylon. The intolerant treachery of the priests brought about the victory of Cyrus as shown in "Intolerance."

Contrary to belief, the Babylonians, being very religious, watered the ground with their tears of penitence and also prayed earnestly before going into battle.

The musical sources of the production embrace widely varied themes, from the "Hymn of Apollo," the most ancient melody preserved and one that was possibly sung in the days of Babylon, down through the first operatic forms in the days of Catherine de Medici, to the great classic masters since the 17th century, and even to the ballads of the Francois Villons of our own asphalt streets. In the scene of The Dear One with "the hopeful geranium," in the Prologue, when the immortal ballad, "Believe Me if All Those Endearing Young Charms,"—The Dear One's theme—is used:

"The heart that has truly loved never forgets,
But as truly loves on to the close.
As the sunflower turns to her god when he sets
The same look which she turned when he rose."

The costuming of the production is the most costly in the history of the stage, because Mr. Griffith attempted to adequately reproduce some of the most extravagantly luxurious periods of history. Belshazzar's costumes of state, and those worn by the Princess Beloved in the production cost as much as many entire scenes. Cups of solid silver, beaten into authentic designs, after the period, and exquisite

POLITICAL INTOLERANCE.

"Intolerance, political or religious, is the fatal characteristic throughout its history, of French party life."

Kitchin's History of France.

FROM ANOTHER AGE.

Shall man be a *free agent in prohibition?* It is a grave and serious question. A famous rabbi has said, "While excess and intemperance are most strongly condemned, merely the use of wine is not frowned upon in the Bible."

"And John came among you, neither eating nor drinking, and ye said he was possessed of the devil: Jesus, the Son of Man, came among you, both eating and drinking, and ye said—

"A wine bibber, a friend of publicans and sinners." Matthew XI-19.

Be ye no longer a drinker of water, but use a little wine for the stomach's sake and thine often infirmities." I Timothy V-23.

"Wine cheereth God and Man." Judges LX-13.

"Our people have been wine drinkers for thousands of years, and yet are perhaps the most temperate people in existence today."

EARLY CIVILIZATION—Babylon.

(Added note to Herodotus by the Editor, George Rawlinson.)

For nearly two thousand years Babylon was the center of the world's civilization. Her script and her language were known in Egypt, and on the shores of the Mediterranean, and were the universal medium of communication between educated men. She was the bank and emporium of the East; and in the age of her splendor, with her daughter states about her, dominated the thoughts of mankind. What Rome has been, and London is, that Babylon was—"the glory of the kingdoms, the beauty of the Chaldean's pride" (Isaiah XIII-7). Her ruins are still wonderful; but she has left us spiritual ruins, too, and these are yet more strange. The debt of ancient Israel to Babylon was immense. The code of Hammurabi (B. C. 2200) may well have influenced the Mosaic code; the angelology of later Jewish Scriptures was Babylonian in origin; the legends of Creation, the Fall, and the Deluge, are of Babylonian ancestry. Little wonder if, when the end came, and she fell, a cry went through the earth that had once feared her power, her pride, her universal empire—"Babylon is fallen, is fallen!" (Isaiah XXI-9.)

AUTHORITIES.

Over a period of four years of active research, Mr. Griffith and his staff have consulted every established authority on each of the periods of the production, notable among them: For the Babylonian—Jastrow,

King, Rawlinson, Rev. Henry Beyer, et al; for the Judean period—Tissot, the Jewish Encyclopedia, Canon Cheyne, et al; for the French period—the Catholic Encyclopedia, Kitchin, Guizot, et al; for the modern story—U. S. Industrial Commission Report, Legislative Reports on Mother's Pension Bills, National and State public papers, etc.

Tributes to "Intolerance."

David Starr Jordan, Chancellor Emeritus, Leland Stanford, Jr., University:

"A really amazing piece of work. . . . . The general lesson of the play, that of the evils of intolerance and of carelessness as to the feelings and rights of others, is an excellent one, a piece of work inherently great and sure to be successful with the public."

Rabbi Isaiah Myers:

"I consider 'Intolerance' the work of a master who has produced, with head and heart, something that will reach the hearts and consciences of the men and women of the present age."

Raymond F. Bisbee, famous educator and a reformer who knows reformers:

"Intolerance is the greatest social crime; society has more to fear from these professional 'kill-joys' than from criminals. It is the greatest Christian document that has been produced in modern times. The only criticism I have to offer to Mr. Griffith is that he did not tell all of the truth."

This production will never be shown except in first-class theatres, at prices customarily charged for first-class productions.

L E T T E R O F S U G G E S T I O N

To Mr. Vic Shapiro

From Mr. Emil C Jensen Date Jan. 4, 1938

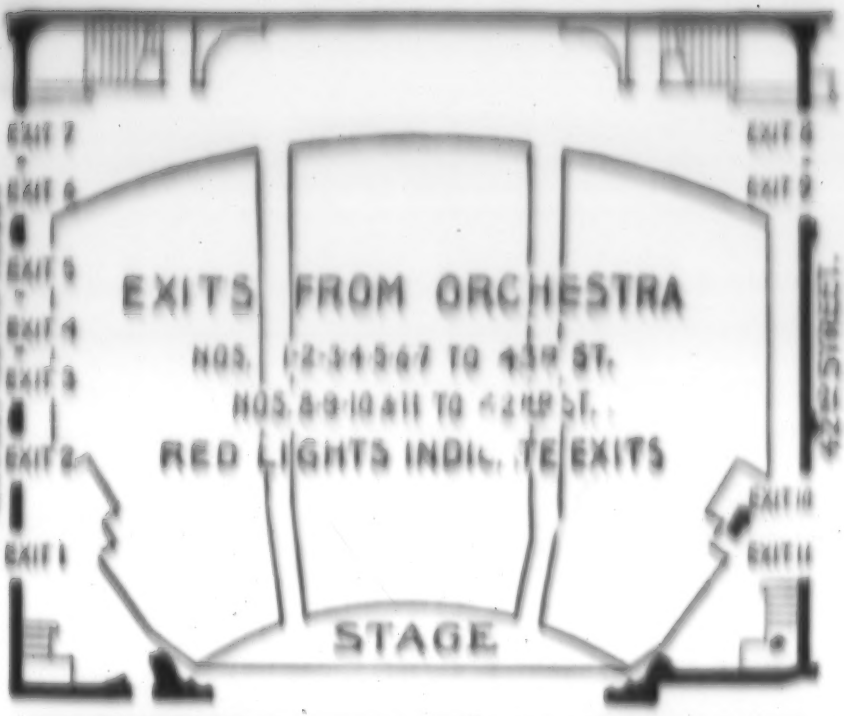
LAST OF THE PAVEMENTS

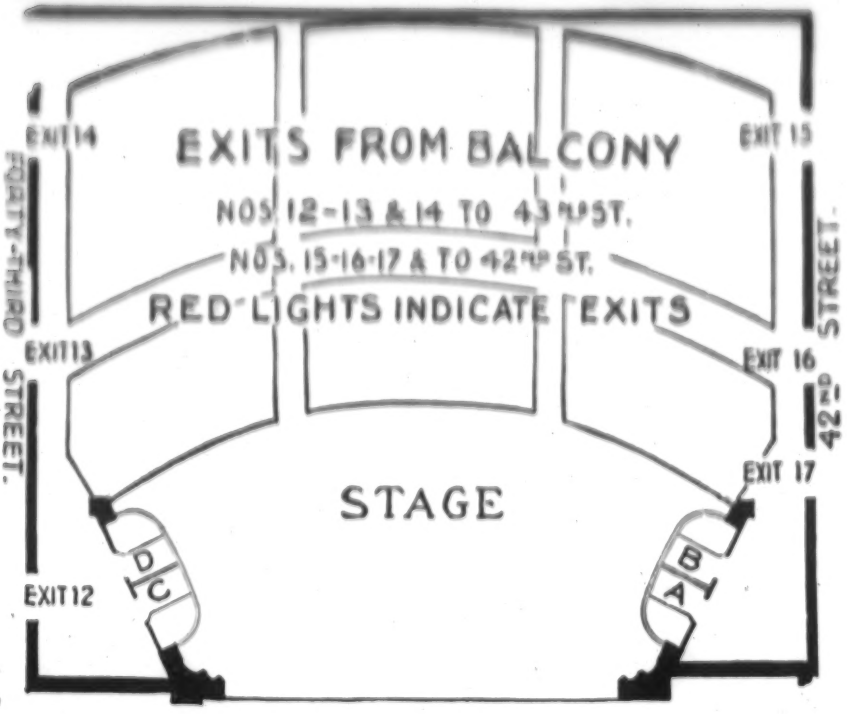
In accordance with our verbal agreement of even date, the following plan of our budget on LAST OF THE PAVEMENTS has been arranged.

25,000	illustrated books as per dummy submitted		$14,465.00
	of these, to be mailed to exhibitors .	1500	
	foreign department	2500	
	balance to be turned over to your department for exploitation, radio hook-ups, branches, etc	21000	
		25000	
25,000	reproductions of oil painting on Lupe Velez		3,175.00
	For exploitation men to cover approximately 25 cities		5,000.00
	For theatre appropriation		7,500.00
	to be divided approximately for New York	$2000 00	
	Los Angeles	2000 00	
	Chicago	1000 00	
	Detroit	1000 00	
	Balance as needed.		
	Incidentals, photos for radio etc		500 00
	Approximate mailing of books and reproductions of oil painting together with the container		2,000 00
		TOTAL	$ 32,640 00

Please sign copy attached for our files and retain original with both signatures for your files.

EMIL C. JENSEN





ARCO PRESS, NEW YORK

APOLLO THEATRE

Program

D. W. GRIFFITH'S

Newest Production

ONE EXCITING NIGHT

INAUGURATING MR. GRIFFITH'S

FIFTH ANNUAL NEW YORK SEASON

Please do not reveal the plot
to those who have not seen it

Please do not reveal the plot to those who have not seen it

FOREWORD

In "One Exciting Night" Mr. Griffith has departed from the heavy and spectacular to tell a modern story of mystery. He has merely attempted to follow the example of the story tellers of old in giving you a story of entertainment.

In particular he has made an effort to have the latter part of the drama follow the old Greek unity with the events and action occuring in one night, and as nearly as possible in the exact time it will take for these events to happen.

We believe this is the first time this has ever been attempted in a motion picture.

We feel you will enjoy the picture more if you watch carefully through the leisurely beginning some of the seemingly unimportant scenes, as we believe you will find they have significance when the One Exciting Night comes. Much of the action of the characters that you may wonder about at first, you will find, in thinking back, we believe, that all have fairly logical reasons for this action.

THE MANAGEMENT

The climax to the second act was suggested and partly caught in the films during the great hurricane that swept New York on June 11, 1922. According to press reports, more than one hundred persons lost their lives. Five thousand trees were blown down in Westchester County, where Mr. Griffith's studios are located. Less than a mile from the studios, a great tree crashed through the roof of an inn, killing two of the diners.

"The picture is a great tribute to the new woman, the woman of our day, from seven to seventy . . . The type that develops the body and mind; while at school takes up athletics, imitating and equalling the man. The new girl is the sweetest in the history of the world. After marriage she can live for and with her mate; unlike her sister of old fainting away in moments of danger"—Says SYLVIA CUSHMAN, in the *Boston Telegram*.

"The young man is the man of the hour: natural, attractive, easy, happy, always looking for a laugh—but ready for anything; treating things lightly on the surface, but at heart and in the test the same true, loyal, brave, dependable character that American manhood stands for."

Please do not reveal the plot
to those who have not seen it

To the Public — whose servant we are —

We welcome you to our new offering — a love romance, just a little mystery, we hope just a few thrills, and trust you who have suffered in the throes of love will smile with romantic Romeo.

Anyhow we greet you and hope that you find some entertainment here, and we shall feel amply rewarded if it serves to make you forget your own little troubles for at least a few minutes during the performance.

D. W. Griffith

CAST OF CHARACTERS

Agnes Harrington	Carol Dempster
John Fairfax	Henry Hull
Romeo Washington	Porter Strong
J. Wilson Rockmaine	Morgan Wallace
The Doctor	C. H. Croker-King
Mrs. Harrington	Margaret Dale
The Detective	Frank Sheridan
Samuel Jones	Frank Wunderlee
Auntie Fairfax	Grace Griswold
The Maid	Irma Harrison
Clary Johnson	Herbert Sutch
The Butler	Percy Carr
A Guest	Charles E. Mack

Story of the play by Irene Sinclair

Photography by Hendrik Sartov

Music arranged and synchronized by Albert Pesce
General Musical Director of D. W. Griffith, Inc.

D. W. GRIFFITH, Inc.
Albert L. Grey, *General Manager*

Mr. Griffith wishes to acknowledge the assistance of:
Herbert Sutch, Assistant Director

James and Rose Smith....Film Editors	Anatole Danashaw....Laboratory Supt.
Frank Wortman.....Technical Supt.	Charles Boss.....Scenic Painter
William Bantel...Asst. Technical Supt	Edward Scholl,.....Art Specialties
Charles M. Kirk.....Designer of Sets	Benjamin Turner..Chief Projectionist

FIRE NOTICE

Look around and choose the nearest Exit to your seat. In case of fire walk (not run) to THAT Exit. Do not try to beat your neighbor to the street.

THOMAS J. DRENNAN, Fire Commissioner.

THE FASHIONABLE MEN

wore at least two watches with long fobs, a brooch, a jewelled horse-shoe at the cuff, anklets and a jewelled band above the fringe attached to one of the trouser legs.

The men wore muffs for all outdoor appearances, silk ones embroidered with beads for the summer, and fur-trimmed ones for the cooler days. With the silks, laces, embroideries, and jewels, the most frugal of fashionable men could not hope to dress decently on less than $10,000 a year. The costumes in "The Two Orphans" are copied from garments now in French collections.

THE CLOSED CAR OF 150 YEARS AGO IN FRANCE

THE COACH

This vehicle is an exact replica of a fashionable coach in Paris 150 years ago. The original is in the Morat collection. The richest of woods and exquisite inlays feature the original. This is the second of two reproductions built by the technical staff of the D. W. Griffith Studios. The first was prematurely destroyed by mobs in exciting scenes in Mr. Griffith's next production, "The Two Orphans."

are dressed in full fashion for the period represented by the coach. The hair-dresses were oftentimes four and five feet tall, and the glass of the coach doors had to be removed, so the ladies riding could keep their heads out the windows for protection to their precious coiffeurs. It was the fad to wear hair-dresses expressing the important things of the moment in the woman's life. For instance, young mothers generally wore their hair dressed in the shape of cradles. The bride of a marine officer supported a battleship in hair. Fruits, vegetables and flowers were oftentimes woven into the hair-dress. Extremely large affairs of the hair had to be supported by attendants carrying silver-tined forks with long ebony handles.

Many of these extravagant head-dresses are reproduced for scenes showing French society in "The Two Orphans."

"THE TWO ORPHANS"

OR

"TYRANNY"

Produced under the Personal Direction of

D. W. GRIFFITH

WITH AN ALL-STAR CAST OF PLAYERS INCLUDING

MISS LILLIAN GISH as HENRIETTE. From Mr. John Barrymore to critics in general, Miss Gish has been proclaimed the supreme artist of the screen.

MISS DOROTHY GISH, well known for her performances in "HEARTS OF THE WORLD" and other vehicles, as LOUISE.

MR. JOSEPH SHILDKRAUT as THE CHEVALIER DE VAUDREY. For the past year Mr. Shildkraut has been starring in the New York production of "LILLIOM."

MR. MONTE BLUE, whose past performances speak for themselves, as DANTON, THE POOR PEOPLE'S FRIEND.

MR. CREIGHTON HALE, also SIGNOR F. PUGLIA, leading man for the famous Mme. Mimi Aguglia, foremost Italian actress—and other stars well known to the public.

COMPLETE CAST OF CHARACTERS

Henriette Girard	MISS LILLIAN GISH
Louise	MISS DOROTHY GISH
The Chevalier de Vaudrey	JOSEPH SHILDKRAUT
The Count de Linieres	FRANK LOSEE
The Countess de Linieres	CATHERINE EMMETT
The Marquis de Presle	MORGAN WALLACE
Mother Frochard	LUCILLE LA VERNE
Jacques Frochard	SHELDON LEWIS
Pierre Frochard	FRANK PUGLIA
Picard	CREIGHTON HALE
Jacques-Forget-Not	LESLIE KING
Danton	MONTE BLUE
Robespierre	SIDNEY HERBERT
King Louis XVI	LEO KOLMER
The Doctor	ADOLPHE LESTINA
The Mother Superior	MISS KATE BRUCE

D. W. GRIFFITH, Inc.
Albert L. Grey, General Manager.

Great pains have been taken to make the costumes, settings, incidents and characters from history absolutely correct. While many of the costumes, particularly of the women, may seem strange to our eyes, they are absolute duplicates of costumes worn at that time.

Thanks are due M. Louis Allard, Professor of French at Harvard University, also the Marquis de Tolignac of Paris.

Authorities—Taine, Guizot, Abbott, and in particular, Thomas Carlyle in his History of the French Revolution.

This production is the most costly of all our efforts—both in money and time. All this means nothing so long as it pleases the People—whose servant we are.

THE STORY IS TAKEN FROM THE PLAY
"THE TWO ORPHANS"

The Revolutionary period embraced is suggested by the lines spoken by the Chevalier de Vaudrey but not seen in the play.

The two orphans of our story in a way represent all humanity caught between the millstones of Tyranny. The first tyrant is that of the old feudal rights of kings and nobility; they used their privileges to oppress the poor people. The common people overthrew the rule of the King, but Robespierre works upon the anarchy that exists after the downfall of royalty and with the aid of a small but aggressive party—in this case headhuns or "sans-culottes" of Paris—becomes very powerful. The new government, to get things done quickly, appoints a Committee of Public Safety, a small group headed by Robespierre. Danton, another great revolutionary leader, establishes this committee and the guillotine for the guilty, but Robespierre uses it against ALL WHO DO NOT THINK AS HE DOES.

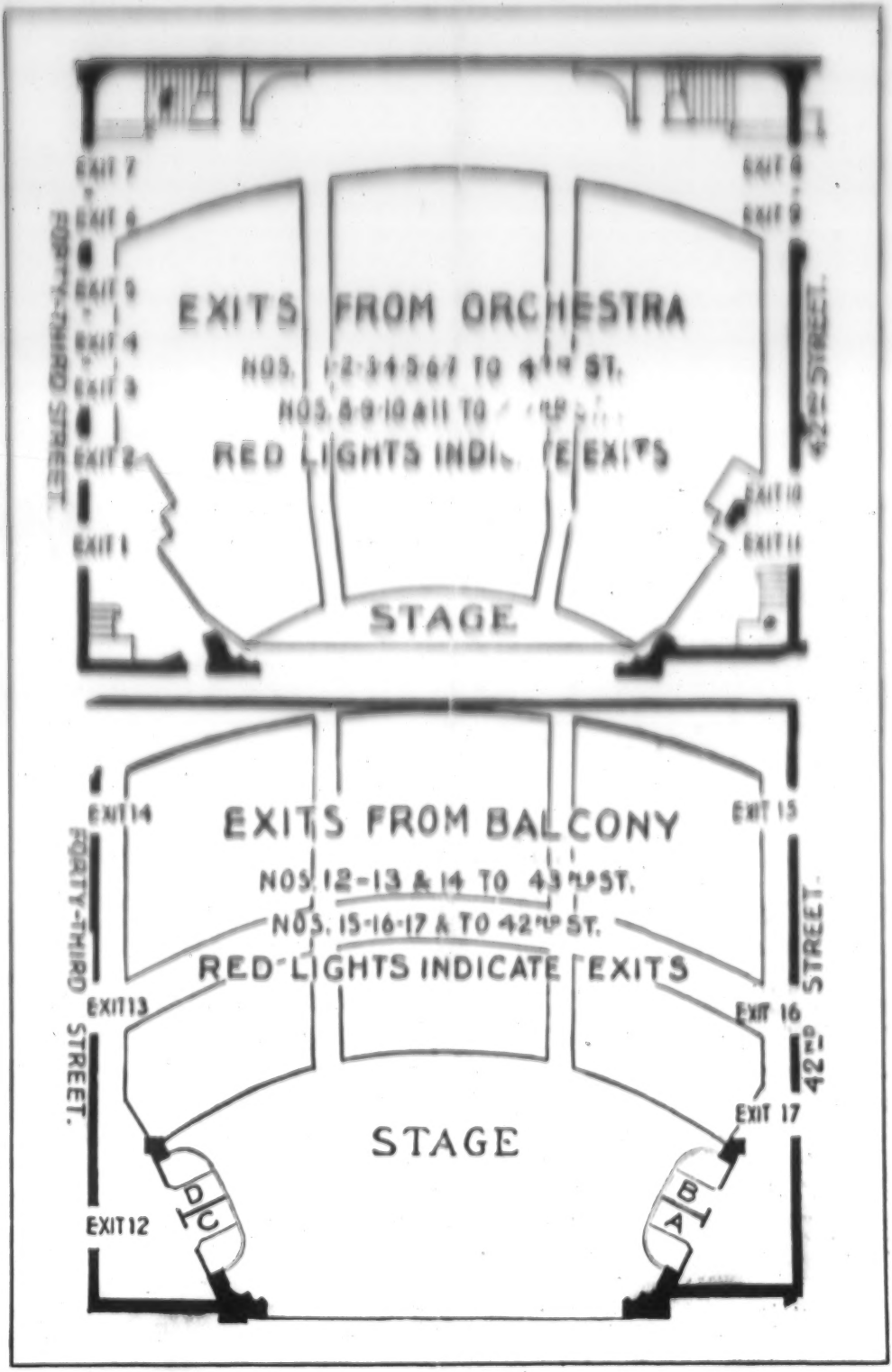
A similar condition exists in Russia today. It is also a great lesson for our own government. Recently here in the United States we find that small but aggressive minorities seem to be able to get almost any kind of a law passed they desire. It is well for all of us to keep our eyes open, as it is not impossible that we may lose our democratic form of government, just as the people did in France, at this time and come under the tyranny of small but aggressive parties that could hold all government and run things to suit themselves, while the rest of the people are asleep.

In the play, the blind girl and Henriette, sisters by adoption, come to Paris. One of them is abducted by a great noble, the other is taken up by an old hag and used to beg upon the streets. Henriette, who loves Louise with the overwhelming love of a mother for her child, searches desperately for her. At one time they nearly meet but are separated by the Count de Linieres, a cold-hearted aristocrat.

In the course of the play Henriette meets Danton, saves his life, and makes an enemy of Robespierre. The last act of the play embraces the spectacular scenes of the French Revolution and come to a climax when Henriette's lover, the Chevalier de Vaudrey, is caught by the mob. Henriette and her lover are both taken before the terrible tribunal. Robespierre—now the powerful tyrant—is a distinguished visitor. He remembers her and has vengeance upon her. An old enemy of all aristocrats, and particularly the Chevalier and all his family, is the presiding judge; so both lovers are placed in a terrible position.

Danton, who remembers that Henriette had saved his life in his poor days, comes upon the scene. They both have already been sentenced to death on the guillotine and Danton's desperate efforts to save them result in the climax at the end of the last act.

In the case of both tyrants the theme is—"THINK AS I THINK OR BE ETERNALLY DAMNED!"


EXIT 7
EXIT 6
EXIT 5
EXIT 4
EXIT 3
EXIT 2
EXIT 1
EXIT 8
EXIT 9
EXIT 10
EXIT 11
FORTY-THIRD STREET
42ND STREET
EXITS FROM ORCHESTRA
NOS. 1-2-3-4-5-6-7 TO 43RD ST.
NOS. 8-9-10 & 11 TO 42ND ST.
RED LIGHTS INDICATE EXITS
STAGE
EXIT 14
EXIT 15
EXITS FROM BALCONY
NOS. 12-13 & 14 TO 43RD ST.
NOS. 15-16-17 & TO 42ND ST.
RED LIGHTS INDICATE EXITS
FORTY-THIRD STREET
42ND STREET
EXIT 13
EXIT 16
EXIT 17
STAGE
D
C
B
A
EXIT 12

Apollo Theatre

WEST 42d STREET

The SELWYNS : : Owners and Managers

FIRE NOTICE

Look around NOW and choose the nearest Exit to your seat. In case of fire walk (not run) to THAT Exit. Do not try to beat your neighbor to the street.

THOMAS J. DRENNAN, Fire Commissioner.

DAILY MATINEE 2:10 **NIGHTS 8:10**

D. W. GRIFFITH

Presents

"Orphans of the Storm"

By Arrangement with Kate Claxton

COMPLETE CAST OF PRINCIPALS

HENRIETTE GIRARD	LILLIAN GISH
LOUISE	DOROTHY GISH
CHEVALIER DE VAUDREY	JOSEPH SCHILDKRAUT
COUNT DE LINIERES	FRANK LOSEE
COUNTESS DE LINIERES	CATHERINE EMMETT
MARQUIS DE PRESLE	MORGAN WALLACE
MOTHER FROCHARD	LUCILLE LA VERNE
JACQUES FROCHARD	SHELDON LEWIS
PIERRE FROCHARD	FRANK PUGLIA
PICARD	CREIGHTON HALE
JACQUES-FORGET-NOT	LESLIE KING
DANTON	MONTE BLUE
ROBESPIERRE	SIDNEY HERBERT
KING LOUIS XVI	LEO KOLMER
THE DOCTOR	ADOLPHE LESTINA
SISTER GENEVIEVE	KATE BRUCE

D. W. GRIFFITH, INC.

Albert L. Grey, General Manager

Great pains have been taken to make the costumes, settings, incidents and characters from history absolutely correct. While many of the costumes, particularly those of the women, may seem strange to our eyes, they are proper duplications of costumes of the period.

Thanks are due Louis Allard, Litt. D., professor of French Literature at Harvard University; also the Marquis de Tolignac, of Paris.

Authorities—Taine, Guizot, Abbott, and in particular Thomas Carlyle, in his History of the French Revolution.

This production is the most costly of all our efforts—both in money and time. This should mean nothing as long as it pleases the Public—whose servant we are.

Mr. Griffith seems to capture [illegible] loftiness in [illegible]

Henry Sartov, photographer. Assisted by Paul Allen, Charles M. Kirk, assistant cameramen. Frank Wortman, technical supervision. Rose and James Smith, film editors. Herbert Smith, assistant. Edward Scholl, special effects. Anatole Dauschaw, head of laboratory. Charles Rose, scene painter. Louis F. Gottschalk and William E. Peters, musical arrangement.

The character of Danton as here presented accords with the sober verdict of history, which reveals him as daring, dynamic, big hearted and personally merciful, although ruthless in organizing victory and in saving France.

"A VERY MAN, fiery real from the great fire bosom of Nature herself," says Carlyle, telling how "the poor, sea-green hermaphrodite" Robespierre, was actuated by a "feminine hatred" of this "monstrous, colossal Reality" Danton.

Emil Ludwig, the historian, says, "Danton made greater changes in the modern world than any other man." He converted the French mobs into armies and beat back from the borders warriors of Allied Europe, bent upon restoring the monarchy.

Although one of the most virulent of the revolutionary party in achieving control of the State, Danton opposed the excesses of the Reign of Terror and attempted to stem the bloodshed and attitude which resulted in his downfall and cost him his head.

The spirit of Danton is expressed in the superb appeal of this really great orator: "Peace, oh Peace, with one another! Are we not alone against the world, a little band of Brothers!" Again he says: "I am weary of blood. I would rather be guillotined than be a leader of the guillotine."

As Minister of Justice, he always exercised mercy, and never were his personal opponents sent to death by his conniving—an unparalleled record for the time of frenzied hates.

The bobbed hair in vogue with women today was first worn as a protest of mourning by those who lost members of their families by the guillotine.

Two motivations are used by the orchestra during the presentation: the trumpet motive of hero and the thunder motive of selfishness or tyranny.

"Ca Ira," played by the orchestra during the "carmagnole" scenes of orgy reflections of the mob, is the actual tune and was sung by the "sans-culotte" or Parisian hoodlums during the wild, uncontrolled period of the Revolution.

Abductions of the kind shown were not uncommon. To understand the attitude of the Marquis in the picture we must remember that "Henriette" belonged to the class known as "the people"—a class apart from the aristocracy. It was about the time of a short time previous to our story that the King found it necessary to chide two noblemen for casually using two of his workmen on a roof for target practice. One was killed and the other seriously wounded. This gives an idea of the contempt held by the aristocrats for any rights, even to life, of the commoner. Although owning practically all the land, the nobility paid no taxes. The commoner paid all the expense of the most extravagant government the world has ever known. A historical record tells of the tenants on a nobleman's estate, after wearily laboring all day in the fields, being forced to stay up all night beating the water of a pond so the croaking of frogs would not disturb the slumbers of the noble.

Persons who have traveled in France will recognize the naturalism of Madame Frochard's moustache. For her type of French woman the moustache is quite common. The Frochards were really gypsies originally from the South of France.

With the overthrow of the King, the tyranny of Robespierre and his small committee became far more terrible than that of royalty, bringing up the eternal question: "How can the majority escape the tyranny of the minority?" Robespierre happened to be a "visitor" in the Assembly when the Herbetists crowned the strange woman as Goddess of Reason. As he left the chamber many looks were exchanged between those who knew him. A few days later all the Herbetists and other atheists were guillotined. According to Anatole France, at the time of the tyrant's declaration that all must worship some deity, extreme profligacy and atheism was sufficient to send any one to the guillotine.

The mincing walk of Robespierre is authentic and Mr. Herbert, the actor, follows substantial authority closely in his portrayal. The great Tyrant was polite to the point of effeminacy.

December 13, 1921.

My dear Mr. Griffith:

Let me congratulate you on the historical triumph which you have achieved in your presentation of "Orphans of the Storm." Without seeking to minimize the characterizations given by Lillian and Dorothy Gish, as a student and teacher of history I was held fascinated by your Danton and Robespierre. It would seem impossible to secure two more faithful representations. They were, in the Carlyle sense, the big men around whom centered the history, of the tyranny. I also consider the minor details of the manners and customs of the peoples of the picture a wonderful exposition. The problem, which constantly faces the teacher of history, is that of visualization. Your portrayal of the greatest revolution of history is going to be of real value to the American people.

Sincerely yours,

E. E. HUMPHREY,

Northern Professor of History and Political Science, Trinity College

THE STORY IS TAKEN FROM THE PLAY "THE TWO ORPHANS"

The French Revolutionary period embraced in this development is only suggested in the original play by lines spoken by the Chevalier de Vaudrey, and to me were seen in D'Ennery's stage offering.

The two orphans of our story in a manner might represent all humanity held in thrall by the millstones of Tyranny. The first tyrant is that of autocratic rule by kings and nobility, with their assumed feudal rights, abusing their privileges and oppressing the poor and unfortunate. The common people overthrow the rule of the King, but Robespierre appears on the scene, taking advantage of the existing anarchy which follows the downfall of royalty. He becomes powerful with the aid of a small but efficiently aggressive party—in this case known as "sans-culottes" of Paris.

The new Government, to accomplish speedy results, appoints a Committee of Public safety, a very limited clique headed by Robespierre. Another great revolutionary leader and an idol of the people, Danton, establishes this committee and the guillotine for the guilty, but Robespierre uses it as a weapon for eliminating agency against ALL WHO DO NOT THINK AS HE DOES.

A similar condition exists in Russia today. Some might see in this a lesson for our own people. There are those who seem to find that recently right here in our own United States small, but quite efficiently, aggressive minorities have been able to secure the passage of most any kind of law they desired. Perhaps there are those who think we will do well to keep our eyes open, and feel that it is not altogether impossible for us to lose our democratic form of government as did the people of France at the time of our story. There are some who fear we might come under the tyranny of small, but aggressive, parties who could hold and sway all government to suit themselves, while the majority of the people were unsuspecting of what they are seeking and until the great damage is done.

In our play, Louise, the blind girl, and Henriette, sisters by adoption, come to Paris. One is abducted by a leading and powerful noble. The other is taken up by an old hag and forced to beg upon the streets. Henriette, escaping her abductor, holds for her blind sister the overwhelming love of a mother, and begins a desperate search for Louise. At one time they are close to each other, only to be parted by the Count de Linieres, a cold-hearted aristocrat.

In the course of our story Henriette meets Danton, saves his life, but makes an enemy of Robespierre. The last act of the development embraces the spectacular scenes of the French Revolution and reach a climax when Henriette's lover, the Chevalier de Vaudrey, is found by the mob. The lovers are dragged before the terrible tribunal. It happens that Robespierre—now the all powerful tyrant—is a distinguished visitor. He remembers Henriette and sees his chance for vengeance. The presiding judge at the hearing is an old and relentless enemy of all aristocrats, particularly the Chevalier. Thus the position of the lovers is not a cheerful one.

The popular Danton appears on the scene. He remembers Henriette and how she had saved him. Both the girl and her lover, the Chevalier, have been sentenced to the guillotine. Danton's desperate efforts to spare them is the finale of the last act.

June 19 / loafing (in between pictures)

1922

June 20th — Q. released many more stars leaving report The Royle Gal

June 21st 22nd — loafing

June 23rd — Q. returned to studio, leaving seen the picture at Palaque for 4 days

June 27th — Q. released many (what?)

July 1st — Q. was in Lippy Herald (Lauer, N.J.) trying out the picture. Zukor was present. From not accounts I must off. very well, the audience going Dempsey quite an ovation.

July 3rd - loafing (holiday)
" 4 — " (Sunday)
" 5 — "

Royle Girl

July 13th '26 — We were in Ford's apartment
Took scenes with Dempster
~~all over~~ the where Ford showed her over
the place & then plays ~~the~~ her piano
confronts a the pirates
— Q. ran two pictures tonight (Cappy Ricks
and Manhandled) before he showed rushes

July 14 — On Ford home set / We 9 released and
until 3 p.m. — Then we took scenes of
of the arrival of the detectives, the
questioning by them of Ford & Dempster
& interviewing of them by Kirkwood as
the doctor & Manning.

July 15 — On Ford's bedroom set all morning. Then on
living room set & made closeups of
scenes taken yesterday. — Then we
retired into back & made entrances &
exits — Q. Dempster, Alderson, Hatch &
Fredrich took dinner together,
later looked at six reels of a sample
print of Sally for Chicago opening.
— We went to Miles Projection Rooms &
ran five reels of rushes

Q. & Dempster with Ford & them

July 16 — Finished up insert in Ford home /
Q. released rest of the day, trying out
Ed Wynn as against Alderson for part of
the father. (~~Both~~ Released them
separately, when the other wasn't around)
— We went to Miles Projection Room to look at
9 reels of rushes of Royle Girl. "As I said
to Mrs Dempster yesterday, this

closeups with Chandler Slattery were the finest & most beautiful I ever began at any producing photographs" to photograph" —Sidney

Fields also used the puppy-dear
in act iii scene iv of The Hasty
Guide, N. Y., the same scene
he uses Peggy in Sally, I Gardner
for J.

Royle Jail

July 6—'26 — Started on a new picture. Made costume tests of James Kirkwood & Dempster.

July 7— Home set (Kirkwood's home) We took telephone sequence, then the Ball, Kirkwood & Miss Harriman. (featuring)

July 8 / 9. rehearsed the scene & had to change two of the actors. All Stahl day today was to make tests of costumes & headdress of Miss Dempster

July 9/ We worked in apartment sets — We made the sequences of the murder scene —

July 10/ Same set next day / We were making scenes with a Mr. Ford. Also worked in hallway of that set. —— In the afternoon made a closeup of Dempster to go into Sally of the Sawdust.

June 11 — Made attorney's office sequences.

June 12 — testing

July 18 '25 — Purple Yard

A.M. — Mr. Dempster's came out with Georgetown
& 2 cheerleaders. Reached L. 30. Theirs
was packed up and left for Clarksburg
at 6:30 town. Party yesterday
(P.M.) Jr. Dempster, Rockwood, Ford,
Anderson, Barnes, Virginia (w/
E.D.L sub-managers Hochstrasser,
Joe Low, (went to Schubert), Carlson
Detella (went to Fischbach) Kendrickson,
Sidney and Miss Riley (a girl, a
secretary from the Kennewick studios)

(Handle reflectors Pick Party)

July 19 — Arrived in Chicago at 6 a.m. Mr. Jr.
& party put up at Blackstone; the
camera men & etc put up at Auditorium
Hotel.

Monday July 20 — "Sally" opened at 9:35 a.m. at Roosevelt Theatre
— Helen took atmosphere shots at Wilson
Park and the beach; then we went to
Drake & Hotel Beach, took one shot
& were stopped by police.
— The company had 25 seats reserved for
tonight. Mr. Jr. spoke from the
stage & introduced Rockwood, Ford &
finally Miss Dempster who received much
applause.

July 21st '25 We went on location to Hubbard Park, taking shots of town, Dempster & Coogan working along water front.

— We took another shot of Dempster & Coogan when the boys were working.

— In the afternoon, we picked from the crowd in the beach pavilion our bathing costume & all sort of freak get-ups. The crowds were large but were friendly although hard to get around.

had been fed around a beach to report locale

July 22 — Went again to Lincoln Park & took scenes of Dempster at Lincoln Statue. — We made other scenes with Dempster & the crowds, and of Richmond & Hackney in the park.

July 23 — AM We went to Cook County Jail, & took outdoor & exit scenes of the patrol wagon, of Mr. Richmond & Coogan at the 1:45 p.m. pt of Chicago; we had an entire car for the entire company.

~~July 24 Left L.A. for Chicago 1:45 p.m.~~

At 9 p.m. the train pulled with a Dodge car, but fortunately the scenes stopped clear. We were delayed 20 minutes

July 24 — We arrived in L.A. at 10:45 a.m., went to the studio & worked in Jones Exposet with Adams, Dempster & Dorsey.

July 25 / 25

We worked on [illegible] of the [illegible]
[illegible] Watson came into the [illegible]
[illegible] Dealey Plaza [illegible]
operation.

July 26 — Dealey Plaza

July 27 — We worked on [illegible] of Dealey Plaza [illegible]
[illegible] Watson [illegible]
[illegible]

July 28 — Again [illegible] Dealey Plaza [illegible]
[illegible]
[illegible]
— I do not [illegible]
[illegible]
[illegible]

July 29 — We [illegible] set up cameras in [illegible]
[illegible] Dealey Plaza
[illegible]
— We also took scenes of a [illegible] Dam [illegible]
[illegible] of Mr. Watson.

July 30 — We did not do much work. Mr. [illegible]
released part of the [illegible]. However, I
understand FPL — ~~[illegible]~~ did not come to
terms, so Alderson ~~[illegible]~~ entitled in role of father.
— Looked early ~~[illegible]~~ court-room set & Jr.
had talk ~~[illegible]~~ later today.

I had seen performed / wounded Officer

July 31 — Q. released all day to 3:30 p.m. (in court-
room set) before [illegible] made first scene. We took
[illegible] — preliminary scenes [illegible] of Ford were [illegible]
[illegible] by grand jury
— Q. ran [illegible] of Dallas [illegible]
opening of Stone Theatre

day 1 at 2:
Rec. [illegible] and [illegible]
[illegible] and [illegible]
- In the act with Hickman + Watson
and cross-exam of [illegible]
as a model + Mr. Fields (?) as [illegible]
interloper

day 2 — to Monday (nothing done)

day 3 — [illegible] concerned a comment in [illegible]
newspaper [illegible] and [illegible]
Dempster's performance

(all
week) day slight seem — boy starts out = false
closeup of witness. Between the two cameras
we used over 10,000 feet of film (because he took
them so often)

- We saw the rushes of scenes (ends of moderate-
length) taken last week (Wednesday) They were awful
at the end of most looked [redacted] like a bunch of junk. Every second-
assistant cameraman could do better
(↑ re Finkelhoffe Cafeteria) [illegible] Hickman, Dempster
[illegible] Fields, Hickman

day 4 — Courtroom set: Dempster,
number of scenes of different witnesses

day 5 — Courtroom set: Worked all morning with Fields
+ Watson as Fields had a matinee.
- We finished scenes in flies set with Ford,
Dempster + Hickman

day 6 — Hotel-room set: Hickman scenes with Dempster,
Fields, Hickman + Watson. — In afternoon on
Dressmaker's set: scenes with Fields + Watson,
where Fields get a free lunch
in Herman not by Watson

Aug. 7/ Cabaret set: 175 extras used.
– We had spanish dancer, from Cary. Made a
scandals headed by Marion Abbott Weaver
– Also used Fields + Delaney. Latter was
acting as stage for Fields + was heard
– Cold storage, one of the camera assistants,
was pushed out by Mr. P to do the
Charleston + he did it admirably

Aug 8. – Cabaret set: Fields, all morning, when
he [illegible] Van Dazlen's party. In
[illegible] found [illegible] Delaney
[illegible] that [illegible]

Sunday
Aug. 9 – [illegible]

Aug. 10 – [illegible]
[illegible] Fields + Delaney
[illegible] Mr. Fields
apt. + made up the scenes with Mr. Fields
in the role of her father, he taking the place of
Mr. Addison

Aug. 11 – Dempster apt set: [illegible], Fields, Dempster
Rebus and the reporter. All these scenes were
retakes + which we had done before when
Mr. Addon played part of father.

Aug. 12 – Ext to exteriors in Flushing, L. I. – Made
ends + entrance of the principals at an
apartment house. – Then we went to
Jackson Heights where we made scenes of
Fairbanks Dazzler's home in his automobile.

Aug. 13 — [redacted] at studio — a Boar's Head Inn set — rehearsed all day — Work on scenes — Heads were / taken of Leon Davenport in fur costumes, are a black creature in which she looks perfectly atrocious.

Aug. 14 — Worked on Boar's Head Inn all day — also on scenes with Leon Davenport when she tries to read "fortunes" from a book of Agatha ?? Mr. G. was very displeased "not today of all days"

Aug. 15 — Boar's Head Inn set. Worked all day — also on scenes of Davenport, Roberta & Rebus
P.S. — Letter to Ivy received.

Aug 16 — Sunday

Aug. 17 — Upstairs scenes of Boar's Head Inn. Please include last scene of the fight scenes — Mr. G. didn't get the arrangement & camera position for the hurricane scenes

Arrt. of B'Hlm in final set / — (

Aug. 18 — Heads scenes of Miss Davenport's getaway at B'Hlm.

Aug. 19 — Continued scenes of yesterday leading up to Davenport's escape from Roberta & his gang — Mr. G. built quite a scene for Mr. Thompson, making of a "gorilla" toppe of gunman as per Ivy Clancy

Aug. 20 — We [redacted] were on hurricane set / Heads scenes of arrival of guests of B'H Inn, Davenport's escape from a window across a ladder to an adjacent building — She had a double miss Case

Aug 21 – '25 It was raining; so we did not go out of doors. — We [illegible] studio and had Decoy [illegible] work

Aug. 22 — Ext. Hurricane set. We were not on this set today, but made beginning of the hurricane at the entrance to the Dam, with the gang running out to catch Decoy (Dempster) and return with her —

Took closeup of Dempster on a ladder on a roof of the Beam Tool — & the fall of the barber shop on part of which Dempster was standing

closeups different angles

Aug. 23 — Out on Hurricane set again / We finished work at 2 a.m.

[illegible] hurricane sheets at nights
Sunlight arcs used for night lighting

— We had 12 airplane propellers, all on fuselages; these flew, furnished by the Curtiss Co

— Out on lot again at 6 p.m. Made more scenes of Dempster's getaway & recapture, the falling tree & telegraph poles, & collapse of a small house — Trick buildings, known as "breakaways" We finished around 3 a.m. Got home & am

Aug. 24 — Hurricane set: Fifteen cameras working. We made the main scene of the collapse of B-H's Dam — We had to take three takes as it was all supposed to come down together, but didn't — There was a lot of action in this scene; people & underwood clearing running about. — This case doubled for Dempster

Aug 24 cont'd

[illegible] also (Keaton car) [illegible]
[illegible] around all the [illegible]
crowd, [illegible] staff, [illegible] crew
explosion of [illegible] (sequence
B-H's [illegible] in frame
of the film)

Aug 25 Back on Hurricane set / after lunch we
where Fatty and [illegible] on second floor
the wind [illegible] Dumpster — Also where Fields's
[illegible] is blown into the same as a pushcart
after [illegible] — We then made scenes of us coming out of
wreck of Dumpster, [illegible] under the [illegible]
Sunday — We worked until 4 a.m.

Aug 26 — On [illegible] set of an [illegible] scene of
relief workers [illegible] with supplies for the homeless
Mr. G. added some good touches in having [illegible] bearded Jew
with pushcart, [illegible] away [illegible] supplies +
refusing payment — He had a number of
different nationalities represented among rescue-
workers — Italian, Jap, cops, Chinaman, Spaniard,
etc
— We also made scenes of Fatty and Arbuckle at
rescue of Mrs. Dumpster & also the close-ups

Aug 27-'25 — We worked all day on Hurricane set — (steel blowing)
with Mr. Fields, his entrance with a goose, his fight
with taxi-driver & his suit being blown away in a pushcart.
We also made scenes of side of a house being blown through
the scene, just missing Daisy Bolen is crushed by a bush
(Mrs Case doubling for Dumpster)

Aug 23rd — Hurricane set
made final scenes — Pat Buttram's car ...
he was driving ... was fastened at ...
was done ... through the ...
— also made scene of pendant hung down over ...
Lee Lowe

Aug 24th — Spent in studio making pickup shots of ...
Thompson, Austin + Crane ...
gangs

Aug 25th — Back at location in Douglastown
... Fields ...
... took quite a scene of ...
... he was thrown ... a ...
followed by a coop of geese — they ...
pet sank + ... coop ...
all the geese ... head out of coop.
Field ... down ... stream

... to make — To say ...
... Fields not
... satisfactory, ... Fields not
... stuff in the water), ... cooked ... +
... scared, the lead 4 airplanes to ...
... and beat those dead ... to ...

Aug 31st — We ... in studio on Hurd ... to ...
— Woods scene with Wms Auer + ... Lowe
... former gave away secret ... Lowe's
hearing as to who Billed ... Added
Then, scenes of Dempster's entrance, her telephoning
and fight with Wm Auer

to Rockwood

Sept. 1st — Same set: 3rd Room of the Inn
Made closeup of Dempster at phone
" also of Wm Auer
+ remade some of the long shots — Finished the
set by scenes of the door broken down by Baretta
gang with an ax.

Sept 2 — We worked ... The first set was selected. We worked in it all day working final scenes of the picture, using Dempster, Kirkwood & Fields.

Note. The schedule is like a workman; with seven pictures being made at the same time: D. W. Griffith, Gloria Swanson, Adolphe Menjou, Thomas Meighan, Percival Dix, Monte Bell & Richard Barthelmess.

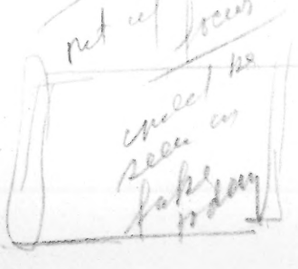
The floor was of the ... with ... & both ...

carpenters hammering, sawing boards, & painting scenery & walls for sets. Also working on the carpenter's props dressing the set with balconies, leaning town walls, draperies & furniture.

Sept 3 — We worked in ... office & the floor ... sleep — We made some ... scenes ... last ... Carella working ... [illegible] ... We made retakes of ... & completed the scene.

Sept. 4 — We worked on the Jane Grant scene at Lasky's. Fields, Kirkwood, Dempster — While rehearsing and waiting, we had a distinguished crowd of spectators, titled friends of Gloria Swanson.

Scenes we made that day:
- Fields losing in bouts to play checkers
- Dempster comes home, having quit her job & took another at 40 per w.
- Kirkwood in his auto going to assistance of Daisy; the ... scene taken from moving panorama — i.e., the camera in back of car & the car pulled by ropes



Sept 6 Called out : Q. [illegible] all morning
& took nothing there about
before dinner.
— Q. got a letter angry [illegible]
[illegible] out with the dragon [illegible]
[illegible] out with [illegible]

Sunday Sept 6 — We made [illegible] general unwinding of Dempster by
Cornelia's gang & final cast of characters

Sunday Sept 6 — As [illegible] decided to work today.
We [illegible] a [illegible] out with [illegible]
audience [illegible]
— [illegible]
[illegible]

Sept 7 — Monday [illegible]
Sept 8 — [illegible]
[illegible]
We took [illegible]
cast-iron set

Sept. 9 — We had another by cabaret act at King Tut's Tavern
— 200 extras / — We took all the long shots, made
Mrs Dempster's entrance with Ellsworth, also the closeups,
also long shots of Mrs Dempster's solo dance with
the fan.

Sept. 10 — We worked in King Tut set all day, making
closeups of the principals at various tables.
— We started in with New Year party with Mrs Avery,
Everton
two different periods in story — Adell & Rebus; then to other tables with Everton,
Avery & Sally Crute when Mrs Dempster
joins them in her clever disguise of a French
next scene dandy girl. She wore
a beaded wig & looked
as if taffeta suit & [illegible]
in Front-[illegible]

Sept. 10 — cont'd / made closeups of Dempster's fan dance

Sept. 11 — Out in exteriors at 92nd St. Ferry & L. D.
This was exteriors of Jones home — Jones' victim
(Fields)
farm tenement. We were kenned in all day by
dirty kids & a hot, smelly & dusty street.
The street was unpaved & layed 1 ½" of
oily dust. Took scenes of Dempster
Fields & Dumas, Jones tenement exteriors on
street & then backlots. [redacted]
and then ensuing fight with Landlord &
Landlady was very funny

Sept. 12 — Spent day in studio — Made
scenes of Fields with
and female tank

Sept. 13 — Same stuff. Close-ups of
Fields & Female
killed in the
studio

Sept. 14 — Studio day. Fine Beetle today.
" " not much yet

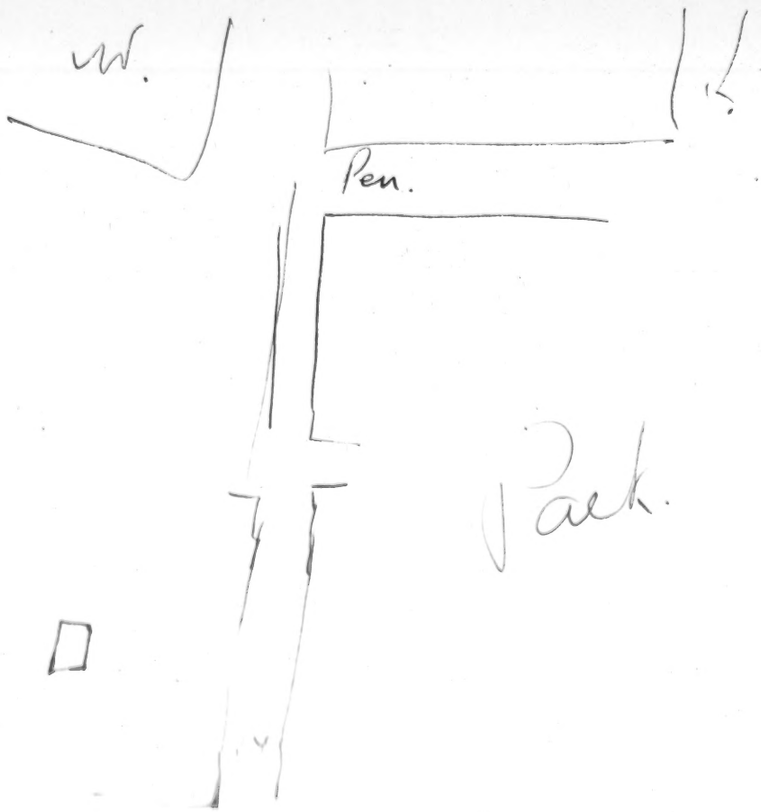
Sept. 15 —
Sept. 16 — [redacted] Spent all day in projection room
picking takes

Sept. 17 — 18 — 19 — 20 — grippe Stella & Dad
21 — 22 — 23 — [redacted]

Sept. 24 — Back to studio / a very different story — Spent entire
day. Only two complete scenes with Fields & Jesse episodes in the Hippodrome
(Sept. 23) 9. Retook Fields & Jesse episodes in the Hippodrome
tank / ⇐ a glass tank / head wire in studio /
Leonard went
Worked late

Sept. 25, 26 — 27 — 28 — 29 — 30 — Oct. 1 — 2 —
Oct. 3 — Closeups of Dempster in various costumes, 9. directing all day.
Oct. 6 — Took exteriors of Dempster's fight with newsboy, using
dryden extras / used Washington Sq. subway station for background
(Future use) / got off to go to studio

After we got them, Mr. 9. & Dempster ask Stella to relate true incidents
of Lady Mackenzie's lion charge.


Pen.
Pack.

SALLY OF SAWDUST

1925

Week 1 — First scenes of Dem-Sally Department, where Sally first finds them made from one movie.

Then scenes of two-page set (Dem Department & the Sunday Supplement two-page) Dempsters & Sherman

— After lunch did ballyhoo scenes, where Sally joins Dempsters

Week 2 — Dem photographing

Week 3 — Opens on ballyhoo set. Finish ballyhoo & Dempsters at Dempsters & next

On afternoon closing of Dempsters & Sunday by the two-page

Week 4 — Finish last of scenes in Dempsters, Sherman made scenes with Dempsters, Sherman

— Finish last of scenes in Fields, starting with the fight scene, Tommy going & the clown. Then we made closeups of the same fight

— Then we did scenes with the Fields in the three-shell game

Fields at first didn't accept Paramount's terms. He finally got what he wanted. It was a toss-up whether he was going to work for Paramount

Paramount did not want Griffith's men, Dem & Sch. Preferred to have its own men. Compromise. Roy Hunt worked part of time, Fischbach rest.

** Sachse left Griffith to go to MGM with Mrs. Gish

Mch. 16 – ½ 5

– Un made scenes in Leon Errol's last when Andrew gathers his staff to discuss the business. Andrew & Fields, Lucille Latour, Andrew's butler, Andrew's valet, Andrew's chauffeur, Andrew's secretary, Andrew's cook (made up to look like Andrew) & Andrew's head gardener (made up to look like Andrew) (Last two just walk past camera)

Mch 17 – Again on scene set / Made close-ups of Andrew, Field & Errol in last scene. We made additional scenes of the parade & finally the stranded circus scene. Plan on part Roy Hunt (for Harry Hunt) (Because Hunt would take precedence over Stekoll. who would then be second camera man) flew down. Plan on part Roy Hunt with unit for period of three weeks, & will be started Leon Errol picture with Bebe Daniels. Figure Dress very much against it, & will quit. Personally, I think it a good idea & Hunt a fine director. It means a return of our prestige, & Hunt it will get us Griffith away from our old-fashioned idea of lighting. Griffith was set in his way of lighting. Dent would like to depart from Sutor's ways. He'd never use Cooper Hewitt lighting because he said not safe. (with electrician only)

Mch. 18 – Stekoll lighted up for bootlegger set. Dent sick, & Hunt was not with us either, he worked until 5 a.m. on Bebe Daniels set.

Mch. 19 – Made all scenes on this set. Dent became ill at 4 p.m. Stekoll waited alone this day as Dent was sick & Hunt didn't appear.

March 20 '25 / made closets in portly apartment + finished them all by dinner

— after ~~[illegible]~~ lunch made bakery dresses with Mrs. Fields / Dory Hunt / with me all day ___ P. left Hunt to entertain Mr Leland.

— We saw quarter of scenery was took yesterday, Mr. P. paid ~~[illegible]~~ was very fine for artwork by Mr. Leland & Mr. Wright

March 21 — '25 / — We made 2 dresses with Loose Drapery in the bakery where she knocked Fields accidentally in row, when she was hiding & almost fell over

March 22 / — all day Fields & Dempster in bakery set. bakery set all day

March 23 / — We worked on Foster home / interior / Released at noon

— heard long sketch with entrance in afternoon,

— semis + closeups.

Dempster returned the 23rd

Then we moved in for

— Mr. P. promptly left for his doctor as he had bad cold & almost lost his nice Hamilton.

March — 24 / P. didn't show up till 3 p.m. because of cold. Stitch. saw doctor re pleurisy. Everybody was sick.

~~[illegible]~~ / We released with Dempster & Shannon

Present were Dempster, P. Alderson, Baughan, Grauman, Hunt & Jungle Smith

Under Projecting Rooms

We went into New York to see the rushes; P. didn't like stages at the studio. Would have had to pay people overtime.

Wed. 25 — We took a couch back and entertainment at Foster home — We made all the long shots + all the camera changes, thereby (in the latter) getting rid of most of the crowd: — Jason on ford included the carnival dancers; the tableaux, + Wm Dempster's dance.

Wed. 26 — Changes on Foster home set

(Sept. 27 Postponed) Afternoon we took first scenes with new leading man, Mr Alfred Lunt, + ~~the~~ finished with crowd in main set.

Wed. 27 — We were in back set of Foster home. Night scenes with Dempster + Lunt, + a dozen extra men... Then we moved into living room + took shots of Dempster + Effie dancing at piano, with interruption by Anderson.

Wed. 28 — Again a back set of Foster. All morning + most of afternoon with Dempster + ~~the~~ Lunt... ~~then~~ made retakes of Dempster in tableaux — made retakes of Dempster in tableaux set

Wed. 29 — Finished all morning on a dance scene — Photographed it in the afternoon; then we returned to the home (interior) set + took the arrival of the guests, including Lunt, Fields + Dempster.

Wed. 30 — We're on boudoir set. Took scenes where Dempster made costume changes. afternoon: We moved at carnival set + made some tests as Mr. Fields was sick with severe cold.

March 31st '55 | Daily log of the Sandcastle |

We worked on carnival set all day. Started with seven-changes of Dec. 5th & 6th, with interruptions of low clouds with rain.

After lunch: We made seven of second unloading of Dumpster with the children.
- Finished work for the day with warning-to-ground

April 1st

- Made seven track of Field's tent where Dumpster & Caudera sled down spreader, where he tried to get her to stay with arrows

- after lunch Hand made some retake closeups of Dumpster

I went to the Pleasure Island for the opening of their Fishbowl

April 2

- Harry Fischbach joined the company
- Worked all day on carnival set with 256 extra people
- Fischbach with us today. We did not photograph
- Exposed 4,000 ft. of film between four cameras - different angles.

April 3 - We made daylight sequences of the opening of the carnival (exteriors) started at 9 a.m.
- We made long shots, semis & closeups until 2 p.m. before we finished sequence
- When Mr. G. called "Lunch," there was a roar from 40 electricians & prop boys.
- In afternoon we made closeups of Fields doing his various tricks

April 4 — We didn't do anything but rehearsing on carnival set, due to re-write on Mr. Fieldsback, a new scene, an idea of Mr. Anders.

Apr. 5 — We worked all day on carnival set with 25 actors, Dempster, Fields & Alderson, Shannon, Grant — made closeups of carnival scenes and closeups of these people to fit in with shots made this previous day.

Apr. 6 — Nothing on April 6

Apr. 7 — Spent all morning on Fields (on carnival set) doing his newspaper gag... after lunch the flirtation & [illegible] paper gags. — After lunch: long shots of tent & its collapse.

The worst funniest made Mr. Anders all except the rehearsal of pussies

April 8 — Tent interior. Fields does his "three-card monte and shell game." — After lunch to exterior of tent scene... Made additional scenes of Dempster arrested under the canvas and her arrest

Apr 9 — We were on exterior of Fields tent / Made scenes of him & Dempster, where Dempster tells Fields of ~~what~~ occurred at merry-go-round (nearby tent) — After lunch: Exteriors of tent & took scenes of Fields' getaway after tent had fallen

We also made Anders' scene with me of circus women 9, had a lot of circus people in picture

April 10/ In courtroom all. Prosecution & defense
Assemble — trial
Mr. Q. looked at 12 rolls of negs & the prints Mrs Dempster's defense & Mrs
was Murdoch's photographs. Then
He was very discouraged after lunch: Assemblymen & all about
when any of spectators

April 11 — Still in courtroom all.

Decided to Flexible

made Closeup of
Judge Foster (Caldecott) and
principal scenes on the stand with
Mrs. Dempster.
— We had all day with no crisp
& set in front the Fields, who
had a mattress

April 12 — Still in the court all —
— Mrs. Fields dramatic testimony
at court when
statement he knew who
was Poppy's father
We worked in the sequence
when Dempster is on
granddaughter's knee, with
Aunt Bendy over her — &
Fields' silent exit from the
courtroom

We had some publicity stills taken with
Mr. Q. & whole gang
— Still having trouble with prints. So
Q. sent me real off negatives to be
developed & printed at Hammermark
laboratory.

Apr 13
Monday

We worked a court room set all morning; made many changes of room Delegates — after lunch we made long shots of the prison scenes, using Dauphin, Prentiss, applegate, Klein Skootmaat & Linda Faire

— Mr. J. rec'd 12 reels of Hollis Legacy Corner at $15. The print is very bad & looked as if the whole Sunday's work was ruined.

— J. re-spoke dialogue with Fischbach to see reels 2, 4 and 8 first thing in morning.

April 14

— Our continuous set / Retakes of Fields' entrance into court & of Dauphin alone as seen from witness box

after lunch: closeups of Dauphin in her prison cell & in the warden's office

April 15 — holiday. Day off.

April 16 — We moved into Judge Foster's office set. We took reaction shots of Dauphin, Prentiss, Lunt & applegate

Effie Shannon.

April 17-20 —— We went to Hempstead for a
week-end [illegible] Sid Dellard's summer
home on Long Island. [illegible]
[illegible] Sayville. The occasion of the
week-end was the arrival & departure by train, directed by
Al Lederer.

April 18 — Nothing
" 19 — "
" 20 — "
" 21 — At studio from 11 a.m. to 4 p.m. Nothing doing.
Switched
" 22 — Finished off Jo and Stahl stuff in AM, from
a closet packed & wanted home back in Jamaica.
Diana got same room.
" 23 — Paramount offered Stahl a [illegible] week's
work starting next week. I went to King, Paramount stage
manager, & got full week.
Learned the way [illegible] Nothing
" 27 — Planned Stahl to ask him to come to
see picture at Lederer Projection Room
ent. Those present when Q. Dempster
Lederson, Jarrett Lloyd, Kirk, [illegible] Fischbach
& Miss Conway. —— After the Q. picture, we saw a Jack Holt
picture.

May 2 — Stahl back on payroll
" 3 — Out to Syosset, L.I., again & took
scenes with Dempster & Field of the
sandwich episode, a number of
shots of them walking the railroad tracks.
" 4 — Went to Greenwich, Conn., for exteriors of the
Foster home, using Field, Dempster & Lederson.
[& Mr. & Mrs. Hatch were with us all day]
↗ - owners of the house used as Foster's home

May 5—'25 We went to Long Island City Railroad station where we boarded a special train, ~~a~~ ~~we took~~ ~~photos~~ First, we went to Hicksville, & made scenes of Fields & Dempster arriving & getting off the train. They jumped on the train from the track side. ... Our locomotive broke down & we had to get another one. We set the cameras up on a flat car & made scenes of Dempster & Fields leaving the train & sitting in the doorway of the car. Their ~~car~~ ~~was~~ ~~made~~ & they & their camp equipment were loaded ~~on~~ ~~off~~ when the engine took on water.

Griffith suggested these scenes

May 6— Back to Jamaica Conn. We used Lemon Mansion as the Castle for the Count home — also used Dempster and Anderson in these scenes — also ~~used~~ ~~scenes~~ in the Count coach Dempster for the first time

May 7— Nothing

May 8— We went to Crescent Park & made a number of close scenes, with Dorothy Devore, Van Dusen & Scandling & other extras. Spent all day doing these scenes.

Griffith

May 9— To Huntington, L.I. Set up cameras on the ~~Road~~ Town Hall. ~~We~~ Made long shots of Town Hall — We went to rear of the courthouse & took scenes of Dempster's escape through a high window & down a tree. We made this scene several times with a Miss Case doubling for Miss Dempster. We also took it with " " doing it herself. In a scene stunt girl.

May 10— We went out to Douglastown, L.I. — Here we made shots with Fields in bootlegger episode. Rain made us stop working first day.

May 11th — N.Y.
" 12 — Open act to Doughertown: Mr. & Mrs. of Fields steamship a flivver, & tow pathway.

May 13 — We went out to Apawdaw on L.I. Mr. Fields [illegible] made [illegible] Fields was cleared in car by Doc Haggard and alternately he [illegible] and flivver, but they don't know who [illegible] was behind them.

May 14 — We made closer scenes from comedian [illegible] in centerfield — Fields can [illegible] also made scenes [illegible] Fields can [illegible] under plough, fences & [illegible] using a double — or sub-drum — for Fields [illegible] a Mr. [illegible] [illegible]

May 15 / Cut a spool reel from [illegible] Made [illegible] of Fields in flivver & stunt skids by Loomis (just had to put in Fields entrance)

Fields invented this made puppy-dog episode. spontaneously

He was standing on a sidewalk. He didn't know the fellow behind him was watering the garden with a hose. Some water from the hose struck his legs & he made a movement to shunt the puppy off.

The puppy was standing on the sidewalk by the hedge of the garden. By the time the water hit Fields, the puppy had reached him.

Scenario? Doubt it.
If so, it read Fields ad lib / Fields invented most of the funny episodes

[illegible] hedge behind him.

Did more ~~[illegible]~~ with models / scenery working

May 16 — We went out to Sarasota. Made scenes of Dempster & Fields in exterior of bakery / (a real bakery)

May 17 — We went out to Sarasota again & took scenes of all principals. (Don't mention scene of location here) While we were working there along we were joined by Mrs. James Corbett (Fatima Blanchard) & Mrs Pierce also speech at the Talmadge home

May 18 / Went again to The Castle at Greenwich. Conn. for scenes of Aunt's home & stage. - Made scenes of Aunt in new Rolls-Royce auto, of Dempster & Fields in the cemetery at her mother's grave.

May 19 / Made big closeups of heads of Mrs Dempster

May 20 / In studio again: Done an exterior shot of Dempster & Aunt — a grass plot — sitting in grass.

- Remade scenes of Dempster in front the conservatory.

May 21 / In studio: Hawley change of Dempster Alderson in courtroom — Inside retakes of room Dempster inside the building

— In afternoon we went on exteriors with Mr. Fields, & took scenes of him as a real estate agent & the big sign

May 22 / ~~In studio~~ The next day we set up an exterior scene of a railroad coach. In these scenes a bunch of tramps got on, & then when the ~~train~~ engine came to a stop to take on water, they & Dempster & Fields were chased off.

~~May 23~~ — After lunch: We made additional scenes Dempster & Fields in the gambling tent / Also in the court room with / Mrs. Applegate

May 23 — nothing
May 24 — nothing
May 25 — "
~~May 26~~ May 26 — "
May 27 — We went to Jackson Heights & took a number of atmosphere shots around Spark's Circus (real name), & made a number of shots of preparation of circus (i.e., putting up the big tent, etc.) We also got the parade. We were all invited to lunch by the circus people and enjoyed the novelty very much.

May 27 (cont'd) In afternoon, took ~~[illegible]~~ scenes of almost all the acts on the center ring, for the camera being in the audience— a real audience at a real show.

Fishback & Lantar

May 28 — Nothing
May 29 — Sketch done insert of letter, etc.
May 30 — Nothing (Sunday)
May 31 — " "
June 1st — Cleanup of Dempster (three different scenes)

Then we went to exterior of station — railroad at Westestone, L. I., & took scenes up changing cars & came to Green Mountains

June 2nd — Nothing. Griffith away
June 3rd — " trying out the picture.
June 4th — Hottest on record 95°. Nathan drives anyway.
June 5th — Nothing
June 6th — "
" 7 " — "
" 8 " — "
" 9 " — "
June 10 — made a test of Miss Chapman, with Alderson directing
June 11th — Nothing
June 12th — Sketch. loaned out to Babe Daniels company & on location with them.
June 13 & 14" — Nothing



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SCENE 1

RESPECTABLE BEER GARDEN IN THE YEAR 1912.

Before the scene begins a fairly good beer garden orchestra is playing the waltz from "The Dollar Princess", or some other good waltz of the period. The scene fades in and reveals a beer garden fairly well crowded. There is a long table at which is a party of young people and some older ones. They are all drinking beer. The atmosphere of this whole scene is that of complete respectability and order - no rough house - no vulgarity - no drunkenness. Their drinking of beer (perhaps a little wine) is very moderate. They are all having a good time, but in a decent, respectable way. For dramatic effect, and to point the moral, there must be the strongest contrast, in every way, between this and the next scene. Many of the young people and several of the older ones are waltzing.

GIRL DANCER: (To her partner)
That's a dandy waltz they're playing.

GIRL'S PARTNER:
Swell. It's from "The Dollar Princess" - just opened at Daly's.

GIRL DANCER:
Have you seen it?

GIRL'S PARTNER:
Sure - I See 'em all! Julia Sanderson's in it. Gee! She's a pretty little thing!

GIRL DANCER: (A bit peeved)
Oh, is she?

GIRL'S PARTNER:
Oh, not as pretty as you are.

GIRL DANCER: (smiling contentedly)
No - really!

They continue dancing.

MIDDLE-AGED MAN: (At table)
Well, I think the Republicans have been in long enough. That fellow Wilson's all right, and I'll bet you he's elected!

SECOND MIDDLE-AGED MAN:
What! A college professor President of United States! I should say not!

SECOND DANCING MAN: (To his partner)
Well - I see Peggy Joyce is married again.

His partner smiles, nods her head, and they go on dancing.

SOUR YOUNG MAN: (With spectacles - looking at women dancing)
These long skirts are awful! Do nothing but stir up germs.

He wipes his spoon and plate with his napkin. The music stops and all return to the tables. A young man approaches a girl who is just sitting down.

YOUNG MAN:
May I have the next dance, Nell?

NELL:
Certainly, Willy.

YOUNG MAN:
Thank you.

1ST YOUNG GIRL: (speaking to two others)
Have you seen the new picture actress the Biograph has got?

2ND YOUNG GIRL:
Oh, she's awfully cute! I wonder what's her name.

1ST YOUNG GIRL:
It's Mary Packard.

2ND YOUNG GIRL:
No, it isn't! It's Mary Stockford. My brother works in a picture house and he told me.

YOUNG FELLOW: (Who has been listening)
You're both wrong. It's Mary Pickard. She's French - doesn't speak a word of English.

GIRLS: (Simultaneously)
Oh)
Is that so?)
Really?)

2ND YOUNG GIRL:
You're crazy! She's a New York Society girl!

YOUNG FELLOW:
But she won't get anywhere! The girl that's going to make the big hit in motion pictures is Maizie Brown. Say, she's great!

MIDDLE-AGED WOMAN:
I read this morning there's something wrong with the little Russian Czarevitch.

2ND MIDDLE-AGED WOMAN:
Yes - they say he'll never grow up.

At the long table of our party, a waiter is replenishing the beer. He starts to fill glass of young girl.

YOUNG GIRL: (With glass of beer)
No, thanks, no more for me.

Suddenly a young girl comes into the scene, full of suppressed excitement. She goes to the host and motions him aside.

GIRL: (To host)
Something terrible has happened!

HOST:
What?

GIRL:
Janey Blair is tight!

The HOST is scandalized.

HOST:
My God, where is she?

GIRL: (Pointing off toward the building in center of beer garden)
We've got her in there!

The host thinks a moment, worried, then quickly turns to one of the men and whispers to him. He is also horrified. He gets up and the girl leads the two men off.

DISSOLVE OUT.

SCENE 4

OUTSIDE LADIES' ROOM IN BEER GARDEN.

DISSOLVE IN:

The two men are standing outside the door. Two girls lead out Janey Blair while a third one tries to screen her from sight, looking about in horror, hoping no one has seen. The girls coyly hold out their skirts - one a hobble skirt with which the girl has difficulty. They turn Janey over to the men. They look at each other horrified as Janey is led away by the two horrified men. The old lady attendant in the ladies' room looks after the girl, shakes her head. The girls all look humiliated and crestfallen.

FADE OUT.

SCENE 5

INTERIOR OF SECOND RATE NIGHT CLUB - 1927

The jazz band is noisily playing the song hit of the year. The same type of people are there as are in the first scene. The women's skirts are extremely short - even above their knees. Everybody is tight. Many are dancing to the hot music. Girls lying around over tables with their arms around the men, etc. The dancing is vulgar, and there is a general air of looseness about the whole proceeding, although the people are just ordinary, respectable folks. We now cut to snatches of conversation as in the first episode. A dancing couple pass the orchestra.

DANCING BOY: (Yelling to orchestra leader)
Get hot, boys, get hot!

The leader speeds up the tempo and the couple continue dancing with ridiculous vulgarity.

DANCING MAN: (To his partner)
Well, I see Peggy Joyce is married again!

DANCING GIRL:
Yeah. Can you beat it? Ha, ha, ha!

The music stops and some return to tables. Others applaud noisily and music starts again.

YOUNG BOY: (Approaching girl at table)
Come on, baby!

He grabs her roughly by the arm, pulls her up and they go into the dance.

MAN ABOUT 30 YEARS: (At table)
Do you think Al Smith's got a chance to be President!

HIS COMPANION: (Half-shot)
Chance! It's a cinch! And he'll stop this Prohibition racket! Too much drinking in this country!

Young man and young woman sitting at a table - plastered - drinking scotch out of a huge flask - which they mix with a little White Rock.

YOUNG WOMAN:
Say, where do you get this stuff! It's damn good!

YOUNG MAN:
Oh - I got the best bootlegger in town. Gets it right off the boat.

DRUNKEN BOY: (At table, looking at legs of girl dancers)
I hope skirts don't get any shorter! I got eye-strain now!

MAN:

At table with several people - pouring out gin into their glasses

Drink up, suckers! This is great stuff! I make it myself. (They all laugh).

ANOTHER MAN:
Say, I've got a bootlegger that -

ANOTHER MAN:
I'll bet he's not as good as mine. He knows the Purser on one of the big boats and -

ANOTHER MAN:
That's nothing. My fellow supplies a lot of the Congressmen and Senators in Washington - and say - what he -!

POMPOUS MAN: (At another table)
I tell you, America is going into a period of prosperity such as the world has never known!

GIRL: (Chorus Type)
Gee, I'm in luck! My Daddy here (squeezing her sugar daddy's arm) bought me a lot of American Can.

POMPOUS MAN:
Well, you hold on to it, Sweetie! By 1930 you'll be a rich girl!

At another table

JEWISH FELLOW:
Vell, I see Lavine got over the ocean all right! That boy's just like Lindbergh!

WISE-CRACKER:
Yeah - from the feet down!

We now come to a close shot of the orchestra. Jimmie, our hero, is a young man, lit up like everybody else. He jumps into the orchestra, pushes the drummer out of the way, takes his place, starts playing drums, cymbals, etc. with the orchestra, and singing. Everybody laughs at him and his stuff is going over big. Presently, in the midst of it, he looks over and sees his girl, Florrie. Florrie is seated alone at a table. She is not laughing at Jimmie, but looks at him with sorrowful disapproval. Jimmie seeing the disapproval on Florrie's face, drops his drumsticks, leaves the orchestra and goes to join her.

JIMMIE: (To Florrie)
What's the matter, honey? I thought I was going over like wild fire. Don't you like me?

FLORRIE:
I do like you, Jimmie. That's why I don't like to see you drink.

JIMMIE:
Well, what's a fellow going to do when everybody else does it? I don't want to look like a sap!

FLORRIE:
It wouldn't be quite so bad if it were good liquor!

JIMMIE: (A little crestfallen)
Aw, gee, Florrie, I'm sorry I upset you. Everybody else thought I was a wow!

FLORRIE:
It isn't so funny to anyone who really loves you.

JIMMIE:
Gee, Florrie, you really mean you love me?

FLORRIE: (Looking down bashfully)
Well, what did you think, Jimmie?

JIMMIE:
Why, gosh, that's wonderful! (He takes her hand) Gee, Florrie, if you'll marry me, I'll never take another drink as long as I live.

FLORRIE:
On your honor, Jimmie?

JIMMIE:
On my honor. Will you?

She smiles and nods her head. The jazz band starts to play a hot number at this point. They get up to dance. Just as they do, a big bruiser comes towards Florrie.

BRUISER: (To Florrie)
How about a little dance, babe?

Florrie, frightened, takes Jimmie's hand. Jimmie moves up to the bruiser.

JIMMIE:
Beat it. The lady's going to be my wife.

BRUISER:
Well, that's no reason why I can't have a little dance!

He tries to grab her. At this, Jimmie hauls off, slugs the bruiser, who staggers over against a table. Jimmie now proudly takes Florrie on his arm, sails out to the dance floor with her, and they join the dancers. Jimmie, putting his cheek right up against Florrie's, sighing and closing his eyes in bliss as they dance around the room.

FLORRIE:
I hate to scold you, Jimmie, but this stuff they're drinking now is poison - just plain poison! It destroys everything in you Jimmie!

JIMMIE:
I know, honey! Don't worry! I'm off it from now on!

They go on dancing.

FADE OUT.

SCENE 4

A ROOM IN WHICH A STILL IS BEING OPERATED.

Several very dirty workmen working the still. One of them, a supposed expert, takes some liquor in a tube, examines it.

EXPERT: (To an Italian)
This last stuff doesn't look so kosher. Think we better not pass it.

THE ITALIAN:
Aw, what's the diff! It's nice stuff!

We see the liquor pouring out of the still through a conduit, into a dirty looking washtub, where a fellow is filling bottles from the tub. As he fills the bottles, his assistant puts high-class labels on them. The expert now calls one of the other workmen, shows him some of the liquor through a high-powered glass.

EXPERT:
See that green stuff?

OTHER WORKMAN
What is it?

EXPERT:
It's poison. It'll drive people nuts.

OTHER WORKMAN:
Aw, they're nuts now, or they wouldn't drink it.

Both of them laugh. The expert shrugs his shoulders and goes about his business.

We now cut to a close-up of the still working at top speed. One of the tubes running from the still extends and lengthens, and we see it, perhaps running through a long shot of the city until it stops lengthening. The liquor pours out of the end of the tube. At the end of the tube now appears a scene showing one of the evil effects of prohibition. (Start off with something violent like death or blindness or both). The first, perhaps, could be an ice cream soda fountain near a school, and school kids are getting ice cream sodas with gin in them).

We now come back to the still and another tube extends out from the still, at the end of it, we show another evil incident of prohibition, such as a farmer and his wife in rural districts being held up and shot by federal agents, who mistake them for bootleggers.

We again come back to the still. Another tube extends, at the end of it appears another scene in which we show United States senators voting dry and drinking wet.

Any number of these scenes can be inserted, showing the far flung evil effects of prohibition over the whole U. S.

We now come back to the still. One of the tubes extends and lengthens. At the end of it, we see a short sequence of our hero, Jimmie, strangling his child. This dissolves out and into the front page of a daily tabloid with headlines reading: "Rum Crazed Father Strangles Own Child". There are pictures of Jimmie, several years older and a wreck, being held by two policemen. Also, pictures of the child. The scene ends with a close-up of the photograph of the child.

DISSOLVE OUT.

JIMMIE'S HOME

A cozy comfortable apartment in a fairly decent apartment house. Perhaps a combined living and dining room with kitchen in the back.

DISSOLVE IN

On close-up of child - the same size as newspaper photo of strangling on front page of tabloid, and in the same relative position on the screen. Of course, she is younger. Then move to long shot of Mary, a beautiful child, who is seated in her high-chair where she has been placed to keep her out of the way while her mother gets ready for dinner. Mary has several toys on the tray of the high chair, with which she is playing. Florrie, the mother, is happily bustling about from kitchen to dining room, preparing dinner.

MARY:
Mummy, why doesn't daddy come?

FLORRIE:
I don't know, dear. (Glancing at the clock) He's late tonight. (She goes on with her work).

A call is heard out in the street. Mary, hearing her father coo-coo outside, calls back to him with a coo-coo which is their signal. She then looks anxiously at the door, and as she does so, the coo-coo of her father gets fainter as he leaves the street and enters the house, and gets louder and louder as he comes nearer and nearer up the hall. Mary bangs on the tray with one of her toys in her delight that her father is coming, and keeps calling to him. Florrie smiling happily, goes over and opens the door. Jimmie enters with a large package in his arms. Florrie kisses him, he holds out the package.

JIMMIE:
Here, Florrie! Might be something in there that would interest you.

FLORRIE: (Taking package)
Not the lamp I was so crazy about!

JIMMIE:
Open it up!

Florrie opens package revealing a fancy lamp. She is delighted.

FLORRIE:
Oh Jimmie! (She puts down lamp. Kisses him) I've wanted that lamp for weeks!

JIMMIE: (As he moves toward Mary)
Glad you like it, Sweetheart.

FLORRIE:
It's lovely! It'll brighten up the whole room.

She starts to place the lamp and attaches it to an electric socket during the following bit of dialogue. Jimmie comes up to Mary. She reaches up her face to kiss him, he bends down and takes her in his arms. As he holds her, Mary starts going through his pockets.

JIMMIE: (Laughing)
Just a little gold digger, eh?

MARY:
It's Saturday. I want my pay.

JIMMIE:
Sure you do, honey.

He stands so she can easily go through his pockets, and she takes out a small package and gravely starts to open it, then hesitates.

MARY:
Will something jump out?

JIMMIE:
Can you beat that? She don't trust her old daddy.

Mary goes on opening the parcel, finally takes out a little box with a spring on it. She is afraid to open it further and holds it out to Jimmie, who touches the spring and a little rabbit jumps out.

MARY:
I wasn't afraid, Daddy. . .

JIMMIE:
Of course you weren't. You're daddy's great big brave girl. (He leans down and kisses her)

FLORRIE:
What made you so late, Jimmie?

JIMMIE:
I'll give you one guess.

Florrie tries to think, shakes her head.

JIMMIE:
I've been having an interview with the big boss.

FLORRIE:
What about, Jimmie?

JIMMIE: (With broad grin)
Got a raise!

FLORRIE:
No! Without even asking for it?

JIMMIE:
You said it!

FLORRIE:
Why, Jimmie that's grand!

JIMMIE: (To Florrie)
Where's sis?

MARY: (Answering)
She's out with her Sweetie. (Jimmie and Florrie look at each other, a bit surprised and amused at this remark of Mary's)

SCENE 6

HALL OUTSIDE JIMMIE'S FLAT

Nan comes down hall with Buddy, her beau. They stop at door.

NAN:
Will you come in, Buddy?

BUDDY:
No, I guess I'd better be running along.

Nan sniffs at the key-hole of the door

NAN:
Roast chicken!

Buddy is embarrassed - doesn't want to come in, but Nan grabs him by the hand.

NAN:
Come on in and say hello to the folks!

She opens the door and drags Buddy in after her.

SCENE 7

LIVING ROOM IN JIMMIE'S FLAT

Nan enters dragging in Buddy.

JIMMIE: (Cordially)
Hello, Buddy. Can't my sister find her way home without you?

BUDDY:
'Course she can't!

MARY: (Pleased)
Hello Buddy! Goin' to eat dinner with us again? (They all laugh)

BUDDY: (Embarrassed)
Gee, the baby's right. I come near being a steady boarder.

Florrie now enters from the kitchen with a big platter.

FLORRIE: (Seeing Buddy)
Oh, hello Buddy.

BUDDY:
Good evening, Mrs. Wilson.

FLORRIE: (Putting the platter on table)
Come on, everybody. (To Buddy) You'll stay to dinner, won't you?

Buddy looking at platter with roast chicken surrounded by potatoes and vegetables.

BUDDY:
Oh no, I've got to be moving along.

He starts to move toward door, but very slowly.

FLORRIE:
Oh, come on, there's plenty here. Get another plate, Nan.

Man goes to kitchen to get plate.

BUDDY:
No, I better run along.

Jimmie moves a chair up to the table.

JIMMIE:
Come on now, sit down! (Doubles his fist at him)

Buddy moves back toward the table. Man comes from kitchen with another plate, knives, forks, etc. Jimmie puts his hand on Buddy's shoulder and pushes him into the chair. Jimmie now picks up Mary's high-chair, pretending to throw her over at the table but at the same time placing her very gently.

SCENE 8

HALL OUTSIDE JIMMIE'S FLAT

Mr. Cohen, a collector of life insurance payments, comes down the hall, stops at Jimmie's door and knocks.

SCENE 9

ROOM IN JIMMIE'S FLAT

Florrie gets up from table to answer knock.

FLORRIE:
I'll bet it's Cohen for the life insurance. Trust him to be on time, the old pest. (Just as she says "pest" she opens the door and greets Cohen with her most charming smile). Good evening, Mr. Cohen.

Cohen comes in, rubbing his hands.

JIMMIE:
Good evening, Mr. Cohen, I suppose you want some dough. (He reaches in his pocket)

COHEN:
Vell, vell, vell, a happy family party! Vell, God forbid I should be a vet blanket, but you ain't lookin' none too vell, Mr. Vilson. Maybe your vife will be glad you got life insurance sooner than you think. (They all laugh at Cohen)

JIMMIE: (Motioning toward Cohen with his thumb)
He's an optimist!

Jimmie gives Cohen money. Cohen takes it and starts to write out receipt.

COHEN: (As he writes)
Would you maybe be interested in buying a little high-class, A-number-one sacramental vine?

FLORRIE:
No thanks, Mr. Cohen. Jimmie hasn't had a drink since before we were married.

Cohen hands Jimmie receipt.

COHEN:
Vell, God forbid I should lead anyone astray but a little sacramental vine with hot vater ven you have a cold --

JIMMIE:
That's all right, Cohen. We cure our colds with Christian Science and we get our jags the same way.

Cohen shrugs his shoulder.

COHEN:
Vell, God forbid you get sick, but in case you need anything --

JIMMIE:
We'll send for you, Doc!

COHEN:
Good evening, everybody.

COHEN exits.

JIMMIE:
He's a cheerful little earful, (imitating Cohen) God forbid!

Florrie has now dished up dinner for everybody and they all start eating. Remarks about the excellent cooking, etc. Suddenly, Mary chokes a little and begins to cough.

FLORRIE:
What's the matter, darling?

MARY: (Feeling her throat)
Throat kinda sore.

Everybody at the table looks sympathetically at the child.

JIMMIE:
Where does it hurt, honey?

MARY: (Pointing to throat)
Here.

Jimmie, patting her on the back, trying to make her forget her throat.

JIMMIE:
It's just that guy Cohen gave her a pain in the neck.

They all laugh. Jimmie comforts the baby.

JIMMIE:
That's all right, honey. (To others)
He gave me a pain, too, only it ain't in the neck.
(They all laugh, Jimmie laughing too)

FADE OUT.

SCENE 10

STEEL MILLS WITH FURNACE TO BE USED FOR LIGHT EFFECT. FADE IN.

Jimmie is at work as foreman in charge of several men who are carrying on their jobs. The boss comes in and goes to Jimmie.

BOSS:
Everything O. K. Wilson?

JIMMIE:
Oh, yes sir. We're going to, etc. (Replies in technical terms)

BOSS:
That's great! Keep the good work up.

The boss leaves. Jimmie, pleased and a little bit cocky, turns to boys and gives a technical order. They answer Jimmie, showing by their attitude that they respect and like him. A girl stenographer now enters.

STENOGRAPHER:
You're wanted on the 'phone, Mr. Wilson.

Jimmie looks surprised.

JIMMIE:
I am!

STENOGRAPHER:
It's your wife.

Jimmie, vaguely alarmed, hurries off.

SCENE 11

ROOM IN JIMMIE'S FLAT

Florrie, sitting at telephone looking very worried and anxious.

SCENE 12

CORNER OF OFFICE AT STEEL MILLS

Jimmie hurries in and goes to telephone.

JIMMIE:
Hello!

SCENE 13

ROOM IN JIMMIE'S FLAT

FLORRIE: (Talking into telephone)
Hello, Jimmie. Mary's worse. I've sent for the doctor!

SCENE 14

OFFICE AT STEEL MILLS

Jimmie at 'phone, greatly agitated.

JIMMIE:
Hal Gee! Well, I'll get off and come right over.

He hangs up receiver and hurries out.

DISSOLVE OUT.

SCENE 15

Dissolve in Baby's bedroom. Mary sick in bed, doctor beside her. Florrie standing over doctor. Nan enters with basin of ice water and towel. Jimmie opens door and comes in, goes to doctor.

JIMMIE: (Worried)
Well, Doc?

DOCTOR:
I'm afraid it's diphtheria.

Jimmie, terrified and overwhelmed by love for his child, sits on the edge of the bed and starts to take the baby's hand. Mary stirs uneasily.

DOCTOR: (To Jimmie)
Better get up, Mr. Wilson. She ought not to be disturbed.

Jimmie, clumsy in his great desire to be of help, leaves the bed and bumps into a chair. The doctor, annoyed, looks at him a second.

DOCTOR: (To Nan)
I'll have the water now, please.

Nan gives him the towel and holds the basin while he makes a cold compress. Florrie watches carefully to see how it is done. Jimmie also edges in again, getting in the way. The doctor puts the compress on the

baby's throat. Nan turns to carry the basin away and Jimmie, eager to do something, takes the basin from Nan. As he walks away he bumps into something and spills the water. The baby wakes up fretfully and starts crying.

DOCTOR:
Really, Mr. Wilson, you'd better get out. There's nothing you can do and the child needs quiet.

The doctor turns to the crying baby and puts his hand on her forehead. Jimmie, miserable and crestfallen, puts down basin, looks helplessly toward the baby and starts to tiptoe out of the room, stopping a moment to tenderly pat Florrie's hand. He then clumsily tiptoes out, the squeaking boards in the floor making more noise as he tiptoes than he would have made had he walked out boldly.

SCENE 16

LIVING ROOM IN JIMMIE'S FLAT

Jimmie tiptoes into the living room, starts to pace back and forth, worried. He lights a pipe, then realizing he ought not to smoke so near the baby, he fans the smoke away from the direction of bedroom, picks up his hat and goes out.

DISSOLVE OUT.

SCENE 17

STREET IN FRONT OF JIMMIE'S FLAT

Jimmie is pacing up and down. Jimmie's pal, Sam, comes down the street and approaches Jimmie.

DISSOLVE IN

SAM:
Thought I'd stop by and see how the kid is.

JIMMIE:
She's pretty bad, I guess. Doc says it's diphtheria.

SAM:
Gee, that is bad!

JIMMIE:
Yeah, if anything should happen to that kid -- I --

SAM:
Oh, buck up, Jim. Lots of kids get over it, nowadays, with all this new kinda stuff they've got to cure 'em.

JIMMIE:
Gee, I hope so! I'm so worried I can't --

SAM:
Why don't you come and have a drink!

JIMMIE:
No, thanks.

SAM: (After a pause)
Well, see you in the morning, and don't worry. I gotta hunch it's going to be all right.

JIMMIE:
Thanks for coming around, Sam. See you at the shop.

SAM:
Yeah. So long!

JIMMIE:
So long!

Sam goes. Jimmie starts pacing back and forth.

FADE OUT.

SCENE 18

STEEL MILLS SAME AS BEFORE

FADE IN

Jimmie at work, worried and tired. His men pause in their work to look at him. He finally moves off to go to telephone.

ONE WORKER: (Watching after Jimmie)
Gee, Jimmie ought to get some rest.

ANOTHER WORKER:
Yeah, that ain't doing his kid no good.

ANOTHER WORKER:
He ain't eaten a bite of his lunch for th: days.

They look off after Jimmie, shaking their heads.

SCENE 19

CORNER OF OFFICE WITH TELEPHONE

Jimmie is at phone waiting for his number.

JIMMIE:
Hello, hello, is that you, Florrie?

SCENE 20

JIMMIE'S LIVING ROOM.

Florrie at phone.

FLORRIE:
Yes, Jimmie.

SCENE 21

CORNER OF OFFICE

Jimmie at phone.

JIMMIE: (Terrifically worried)
No better?

SCENE 24

JIMMIE'S LIVING ROOM

Florrie at phone.

FLORRIE:
No better.

SCENE 25

OFFICE

Jimmie at phone.

JIMMIE:
Goodbye, Florrie.

He hangs up receiver and leaves the phone as in a daze.

DISSOLVE OUT.

SCENE 26

DISSOLVE IN

INTERIOR STEEL MILLS WHERE JIMMIE WORKS.

Jimmie comes back to work still in a daze and goes about his business mechanically. Jimmie passes his hand in front of his eyes, the whistle blows, the men start putting down their tools. One of the workmen goes to Jimmie, takes a flask out of his pocket.

WORKMAN:
Have a little nip, Jim. It will make you feel better.

JIMMIE:
No, thanks.

WORKMAN:
Good stuff. Make it myself.

JIMMIE:
No, thanks.

The men all leave. Jimmie sits down on the corner of a bench or table and buries his face in his hands and his body shakes with sobs. Sam enters, ready to go home. Looks at Jimmie significantly. Goes to him.

SAM: (Trying to buck his friend up)
Come on, Jimmie, let's go!
(Jimmie looks up)

JIMMIE:
Gee, Sam, I'm scared to go home. The Doc

said if there wasn't any improvement by tonight --

At this he breaks down again. Sam goes to him and pats his shoulder.

SAM:
Oh, buck up, Jim! Your nerves are all shot. You're imagining things. Come on! I'll walk home with you.

Jimmie slowly gets up and prepares to go home.

DISSOLVE OUT.

SCENE 37

STREET NEAR SPEAKEASY.

Sam and Jimmie come down street. Jimmie, glassy-eyed with worry, and exhausted, suddenly stops.

JIMMIE:
Gee, I feel dizzy, Sam!

SAM:
Well, that ain't no miracle after what you've been through. Gee, you haven't eat anything and --

(Jimmie passes his hand over his eyes and wavers)

SAM:
You got to do something to get some strength!

Sam looks up and sees the speakeasy. He takes Jimmie by the arm.

SAM:
Come on with me!

JIMMIE:
What is it?

SAM:
I'm going to throw a little shot into you before you faint on my hands like a bloomin' frail!

He grabs Jimmie by the arm and steers him into the speakeasy.

SCENE 16

SPEAKEASY

A drab and dreary dive. Everything dingy and sordid.

Sam and Jimmie enter and Sam steers Jimmie up to the bar.

SAM: (To bartender)
A couple of straight whiskeys.

The bartender starts to pour them out. While he's doing so, Jimmie looks dully about the room and we cut to several sordid objects about the place. An old electric piano, scratched and worn, some wilted flowers in a dirty vase, dingy electric fixtures with dirty shades, several dull and rather sour looking people seated at tables. The bartender finishes pouring the drinks.

SAM:
Here you are, Jimmie.

Jimmie, still in a sort of a daze looks at the whiskey and pushes it away.

SAM:
Take it, I tell you!

Jimmie takes it, drinks it and begins to buck up.

SAM:
There, you see! You feel better already!

(Jimmie smiles)

JIMMIE:
I guess you're right, Sam. I needed that.

SAM:
Sure you did! (He turns to bartender)
Here! Shoot us a couple more!

The bartender starts to pour them

out. Perhaps cut in here again close-ups of the dim lights, the faded flowers, the dull-looking people and the old battered piano. Jimmie downs his second drink, and begins to perk up still more. He looks about the dingy place - everything looks great. The lights are brilliant, the wilted flowers bloom again. A seedid-looking couple at a table appear smiling and friendly. Somebody drops a nickel in the electric piano and it starts to play "Happy Days Are Here Again". (If not too farcical, after Jimmie's drink, everything could suddenly be done in Technicolor). Jimmie's spirits are greatly revived.

JIMMIE:
Gee, I certainly feel better, Sam!

SAM:
Of course you do!

JIMMIE:
But I guess I'll be getting home now.

SAM:
All right, Jimmie.

He pays for drinks and they leave.

DISSOLVE OUT.

SCENE 29

DISSOLVE IN

STREET OUTSIDE JIMMIE'S HOME

Jimmie and Sam come down the street, Jimmie very much bucked up. They stop in front of Jimmie's house.

JIMMIE:
So long, Sam, and thanks. Gee, I feel a lot better!

SAM:
That's fine! I'm glad you're bucked up a bit! Good-night.

Sam goes off down the street. Jimmie enters his house rather spryly.

DISSOLVE OUT.

HALL OUTSIDE JIMMIE'S FLAT

Jimmie comes down hall, full of new-born courage, but just as he reaches door he starts to falter. Perhaps, after all, it is the liquor that makes him feel better. For a moment he is almost afraid to enter; then he braces himself, squares his shoulders and goes in.

SCENE 31

LIVING ROOM JIMMIE'S FLAT

Jimmie enters just as Florrie comes out of baby's room. Florrie runs to him.

FLORRIE:
She's better, Jim, she's better!

JIMMIE:
Oh, thank God!

He throws his arms around Florrie and almost weeps for joy.

JIMMIE: (Almost hilarious)
Gee, ain't that funny? I just had a hunch that everything was going to be O. K.

FLORRIE:
Yes - she's going to get well!

JIMMIE:
That's wonderful!

He puts his arm around Florrie and they go to bedroom.

The action in this scene should be managed in such a way as to make it appear reasonable that she does not smell liquor on his breath.

SCENE 32

BEDROOM

Mary is lying in bed peacefully. Nan

sits beside the bed. She looks up with a smile as Jimmie enters with Florrie. She puts her finger to her lips for him to be quiet. Jimmie tiptoes over to the bed, looking at the baby. Mary looks up at her father and smiles at him. Jimmie, almost hysterical with joy and liquor, grins down at Mary. He coo-coos to her. Mary faintly smiling now tries to give the coo-coo which is their call to each other, but it is very faint and half formed, as she is still weak. Jimmie overcome by love, kneels, puts his arm around Mary, suddenly remembers that his breath must smell of liquor, so he turns his face away from the child's. Florrie picks up a little tray on which is an empty glass and takes it out to the kitchen.

JIMMIE: (Turning to Nan a bit too enthusiastically)
Ain't it funny! I had a hunch everything was going to be all right!

Nan gets a whiff of the liquor on his breath. Looks at him, wide-eyed; can hardly believe her senses.

NAN: (In horrified tone)
Jimmie!

Jimmie begins to feel and to look uncomfortable and guilty. Nan, not wanting to say anything more in the presence of the child, merely looks at him with wide-eyed reproachment. Florrie now comes back into the room, and Jimmie, trying to keep Florrie from learning what he has been up to, quickly starts talking.

JIMMIE:
Ain't it funny? I was just saying to Sam coming down the street. Sam, I said, I got a hunch everything's going to be O. K.

FLORRIE:
Yes, it <u>is</u>, Jimmie! Oh, Jimmie! I'm so happy!

She puts her arm around Jimmie and stands looking at the baby. Nan looks at Jimmie clear-eyed, understanding everything, and with a feeling that tragedy has entered their lives.

DISSOLVE OUT.

SCENE 33

DISSOLVE IN

THE WHISKEY STILL

The still is working away.

DISSOLVE OUT.

SCENE 34

DISSOLVE IN

OUTSIDE THE STEEL MILL

The men are coming out on a Saturday afternoon. One of them, an Italian, stands looking dejectedly at a slip of paper. He has the type of figure with large tummy which many Italians have. Jimmie comes out, notices the man, goes up to him.

JIMMIE:
What's the matter, Tony?

TONY: (Looking at him dolefully)
Losta ma job! Gotta da bounce!

JIMMIE:
Gee, that's tough. (He looks at Tony sympathetically)
But it won't be hard to find another job.

TONY:
Witha da people being laid off all over da town?

(Jimmie admits lugubriously that this is true)

TONY:
Anda me with another baby comin'!

Jimmie shoots a quizzical look at Tony's fat tummy.

TONY:
Santa Maria! I don't dara face my wife.

JIMMIE:
Come on, I'm going your way.

They go off.
DISSOLVE OUT.

SCENE 35

DISSOLVE IN

STREET IN FRONT OF SPEAKEASY

Jimmie coming down the street with Tony and enacts practically the same scene that Sam enacted with him, only this time Jimmie is the comforter.

JIMMIE:
Why, last month I was worried sick about my kid, but I didn't let it get my goat. I just said to myself, 'Jimmie, you want to loose a little shot of something under your belt before you get faint like a bloomin' frail.' So I just took a couple of little snifters and the first thing I knew everything was O. K.

Jimmie, as he says this speech, is steering his friend into the speakeasy.

SCENE 36

SPEAKEASY

Jimmie enters, steering Tony up to the bar.

JIMMIE: (To bartender)
Give my pal a shot of that good Scotch.

The bartender pours him out a Scotch and looks at Jimmie.

BARTENDER:
What about you?

JIMMIE:
I'll have a sarsaparilla.

BARTENDER: (Indignant)
Sarsaparilla! Say, what do you think this place is, a pansy bed?

Several people, standing around, laugh and Jimmie joins in the laugh himself.

JIMMIE:
All right, make mine Scotch.

The bartender pours him a Scotch.

JIMMIE: (Holding up glass to Tony)
Here's to a new job, and a better one!

They both drink.

SCENE 37

ONE OF THE LITTLE PARKS IN THE NEIGHBORHOOD OF JIMMIE'S HOME.

Buddy and Nan are there and it is the ending of an adolescent love scene.

NAN:
Oh, now Buddy! You know there couldn't be anybody else! But there's loads of time to get married.

BUDDY:
Well, so long as we're going to do it anyhow, why not now?

NAN:
We're both too young, Buddy, and I hate to think of leaving Jimmie.

BUDDY:
Say, I think you care more for that brother of yours than you do for me.

NAN:
Well, it may seem strange to you, but I don't think I shall ever love any man more than I do Jimmie. He's been so good to me!

Buddy pretends to pout at this and Nan reaches over and kisses him. He looks up quickly and tries to take her in his arms, but she eludes him.

NAN:
We'll have to be on our way or I'll be late for dinner.

They start off.

DISSOLVE OUT.

SCENE 40

STREET IN FRONT OF JIMMIE'S FLAT

Nan and Buddy come down the street and stop.

BUDDY:
Good-bye Nan.

NAN:
Won't you come in!

BUDDY:
No, I'm not going to horn in on any more meals.

NAN: (Laughingly)
Oh, come on in and say hello to Jimmie.

Buddy agrees and they enter building.

DISSOLVE OUT.

SCENE 39

DISSOLVE IN

FRONT ROOM OF JIMMIE'S FLAT

Florrie is standing with her face pressed to window looking down the street. The baby is playing on the floor. Florrie walks nervously across the room, fusses about a bit, returns to the window and stands again looking out. Nan opens the door followed by Buddy. Florrie hearing Nan and Buddy turns quickly, thinking and hoping that it may be Jimmie.

FLORRIE:
Oh Nan! (To Buddy) Hello Buddy.

NAN:
Where's Jimmie?

FLORRIE: (Very worried)
I don't know. I'm worried. He's always home early on Saturday.

She turns again and looks out the window anxiously. Nan glances at the clock and shows by her expression that she has an inkling as to why Jimmie is late.

NAN: (Worried, but trying to dispel Florrie's apprehension)
He's probably been held up at the works.

Nan now turns to Buddy, still full of apprehension.

NAN:
Perhaps you had better run along. I'll call you up later.

Buddy looks askance at Nan, as it's unusual for him to be dismissed like this. He hesitates a moment as if to ask if anything is wrong, but gathers from Nan's look that he better not go into the matter.

BUDDY:
All right, Nan, good-night.

Florrie turns from the window towards Buddy.

FLORRIE:
Good-night, Buddy.

BUDDY:
Good-night.

The baby looks up from her toys.

BABY:
Good-night, Buddy.

BUDDY:
Good-night, Mary.

Buddy leaves.

FLORRIE: (Worriedly)
Do you think there's been an accident at the works?

Nan goes to Florrie.

NAN:
Don't worry, Florrie, nothing's happened. He'll be in soon.

She starts to take off her coat and hat. One can see by her attitude that she is worried about Jimmie.

SCENE 40

SPEAKEASY

Jimmie having had a few drinks is the life of the speakeasy. He's not at all maudlin, but merely in very high spirits.

This scene will have to be written according to the actor who plays the role. If he is a singing or dancing comedian, it could be a musical scene. If not, it will probably have to consist of Jimmie telling some funny stories to the boys around the bar.

Jimmie, at the end of "doing his stuff" for the boys notices on the bar a toy which he has bought for the baby. This brings him to the realization of what he is doing. He looks at the clock, sees that it is after eight.

JIMMIE:
Gee, will you look at the time? Guess I forgot to go home.

They all laugh loudly at this. It sounds like a great joke in their drunken state. Jimmie grabs his toy, reaches in his pocket, slams down some money. The bartender takes it and starts to get him some change.

JIMMIE: (To bartender, motioning the change away)
That's all right! Give the boys one on me!

At this the boys all announce that Jimmie's a prince.

JIMMIE: (Thoroughly enjoying his popularity)
Well, so long fellows, see ya in jail!

This line also passes for humor with the boys. They all call out

BOYS:
Good-bye, Jimmie, good-bye, boy! Gee, he's a great little fellow, etc.

And as Jimmie goes out the door, the bartender's voice rises above them all.

BARTENDER:
Good-bye, Jimmie, see you tomorrow!

Jimmie waves goodbye and exits.

SCENE 41

LIVING ROOM JIMMIE'S FLAT

Florrie is at the telephone. The child is still playing on the floor, but showing signs of being sleepy. Nan stands by looking worriedly at Florrie.

FLORRIE: (To telephone operator)
Will you ring again, please. There must be somebody there. It is the Weldon Steel Mills.

Florrie stands anxiously waiting.

SCENE 42

OFFICE IN STEEL MILLS

The telephone is ringing repeatedly. The door opens. A night watchman comes in annoyed at having to answer 'phone.

WATCHMAN: (Into the mouthpiece)
Hello, hello! (Pause)
The works close at noon on Saturday. There ain't no one here.

Watchman hangs up the receiver.

SCENE 43

ROOM - JIMMIE'S FLAT

Florrie hangs up receiver and turns worriedly away from 'phone.

FLORRIE: (To Nan)
Well, he isn't there!

Nan shakes her head. Nan now

goes to Mary, kneels down beside her.

NAN: (To Mary)
Come on, Honey, I'm going to put you to bed.

MARY: (Pushing Nan away)
No, no, can't go to bed until Daddy comes!

NAN: (Coaxing her)
Come on with Nancy, dear! You're sleepy!

MARY:
No, ain't sleepy. (she yawns) Have to wait for daddy!

Nan looks up at Florrie askance as to whether she ought to make the child go to bed. Florrie looks at them.

FLORRIE: (To Nan)
Let her stay up, Nan.

Nan gets up from the floor, goes to pick up her coat and hat which she had left on a chair. Florrie now looks anxiously off towards the kitchen.

SCENE 44

CORNER OF KITCHEN

There are several things on the stove and one pot of stew is boiling over and burning.

SCENE 45

LIVING ROOM JIMMIE'S FLAT

Florrie, smelling the burning food, hurries out towards the kitchen. Nan takes her coat and hat and goes off towards her room. The baby, left alone for a moment, dozes off, when the door opens and Jimmie enters with a flourish, all lit up like a candle, and strikes a pose.

JIMMIE: (Hilariously)
Hello there, how's the kid!

Mary, startled, wakes up, looks at her father and then rubs her eyes.

JIMMIE: (Looking at the baby)
How about a little smack for your old Daddy, eh!

MARY: (Still rubbing her eyes looks at him)
Daddy, you look funny!

JIMMIE: (Pretending to be indignant)
How, what do you mean by that! Why, I'm the handsomest guy in this town. Ask anybody!

Mary gets up, goes to him. He comes unsteadily towards her, grabs her, tosses her up in the air and kisses her. Mary turns away from his kiss,makes a wry face.

MARY:
Daddy, you got "smellem" on your breath!

Florrie now rushes in from the kitchen. One quick glance at Jimmie makes her realize that something is wrong. Mary looks up at Florrie.

MARY:
Daddy's got "smellem" on his breath!

Florrie,sad and heartsick, moves toward Jimmie. He puts the baby down and a little of his hilarity leaves him as he looks at the grave face of his wife. Nan now enters from her room and stands looking at them. Florrie looks at the child, then glances significantly at Nan, then back to the child.

FLORRIE: (To Mary)
Better let Nanny put you to bed now,darling.

Nan takes a few steps toward the child. Jimmie's hilarious mood is rapidly melting away and he begins to look very sheepish. The child, sensitive and quick to grasp that something is wrong, now consents to go to bed.

MARY: (Looking up at Jimmie)
Good-night, Daddy.

Jimmie sheepishly reaches down for his child. Starts to kiss her, then remembers her remark about his breath and instead holds her a moment to his breast. Pats her head.

JIMMIE:
Good-night, honey, sleep tight.

MARY: (Gravely looks up at her father)
You sleep tight, too, Daddy.

Jimmie catches the double entendre of this remark and looks quizzically at his child as he puts her down. He scratches his head a moment ruminating over it. Mary goes to Florrie and kisses her.

MARY:
Good-night, Mommy.

FLORRIE:
Good-night, dear.

The baby toddles to Nan, who puts her arm around her and shooting Jimmie an ominous glance, leads the baby out of the room. Florrie now levels a look of complete mistrust at her husband. Jimmie summons his forces and tries to be nonchalant.

JIMMIE: (Laughing nervously)
Gee, I was feeling great 'till I struck here!

Florrie turns away from him, tears starting to roll down her cheeks. She takes out her handkerchief to wipe them away but says nothing. Jimmie goes to her clumsily and sheepishly.

JIMMIE:
Why don't you light into me?

FLORRIE: (Still crying, sinks into a chair)
What good would that do?

Jimmie goes over to her, feeling pretty much like a dirty dog by this time, but still trying to alibi himself. He pats her on the shoulder.

JIMMIE:
I only had a few, Momma. Honest! Why, if you feel that way about it, I'll never touch the stuff again!

He says this with an air of conviction.

FLORRIE: (Looking at him unbelievingly)
If you only meant that, Jimmie!

JIMMIE:
I do mean it, Florrie. Gee! I didn't realize how you felt! I've been a dirty dog - thinking only of myself!

FLORRIE:
Oh, no, Jimmie, you've always been kind and thoughtful.

JIMMIE:
Not about this! I've been selfish, and - But it doesn't mean anything to me, Florrie! I can stop it like that (He snaps his fingers) and I will! It's finished right now! (Putting his arm around her) Let's forget all about it. (Smiling) Shall we, eh?

Florrie smiles at him through her tears and he kisses her.

FADE OUT

This scene should be played with great conviction. Jimmie really believes what he says and is sure he is through with booze, as they always are when they have remorse.

SCENE 46 FADE IN

LIVING ROOM JIMMIE'S FLAT

A close shot of a page of "The Ladies' Home Journal" spread out on a table. It describes with pictures, a unique way of announcing an engagement at a party. The picture's text shows how the announcing can be revealed through two sides of a torn card which fit together joining the names of the engaged parties. The cards are to be enclosed in sealed envelopes, and the envelopes are to hang by ribbons from the beaks of two stuffed doves, which are to hang under the centre chandelier. The camera now moves back and reveals Nan, who is standing over "The Ladies' Home Journal". She is directing Florrie, who is standing

on a chair, tying the doves to the chandelier. Mary is intensely interested and excited in the procedure. All three are in their party clothes. The room is decorated with twisted strips of crepe paper, artificial flowers, cupids, paper hearts, etc. A long table by the wall is arranged for a buffet supper.

Florrie, having arranged the doves

FLORRIE: (To Nan)
Is that about right?

NAN: (Excitedly)
Yes, they don't want to be too low. (Pointing to Journal) It says the envelopes are just to escape the top of people's heads.

There's a knock at the door. Mary runs to open it. She does so, and Mrs. Duffy, a neighbor, enters. She is in her party dress and carries a basket in which is the Duffy silverware.

MRS. DUFFY:
Good evening, everybody. It's early I came, so you could place the Duffy family silver before the rest of the guests arrived.

Florrie jumps down off the chair and runs to take the silverware.

FLORRIE:
Oh thanks, Mrs. Duffy. I don't know what we would have done without this.

She takes the silverware and goes over to the buffet to put it out. Mrs. Duffy now goes over to Nan.

MRS. DUFFY:
Is it true what I heard - that young Buddy's boss is coming to the party?

NAN: (With pride)
Yes! Mr. Craig will be here!

MRS. DUFFY:
Now ain't that just elegant. A big Park Avenue swell like him. (Mrs. Duffy looks down at her dress of which she is vastly proud) I'm glad I had my new taffeta made up in time.

NAN:
Mr. Craig thinks the world of Buddy!

Florrie, looking over from where she is putting out the silver.

FLORRIE:
Buddy went to work for Mr. Craig when he was just an office boy, twelve years old.

MRS. DUFFY:
You don't tell me that, now!

NAN: (Still proudly)
He's been more like a father to Buddy than a boss. Buddy's an orphan, you know.

MRS. DUFFY:
Well, a fine clean boy he must be to climb up so high in the business!

At this point the door opens and Jimmie enters. Mary rushes to her Daddy and gives him a big kiss. Florrie also goes to Jimmie, a little apprehensive as to whether he has been drinking or not. Jimmie, catching the note of apprehension, gives her a large smack right on the mouth to prove himself cold sober. Florrie heaves a little sigh of relief. Jimmie now looks around the room at the decorations.

JIMMIE:
Well, well, you'd hardly know the old pla !

NAN: (Happily)
Like it, Jimmie?

JIMMIE:
LIKE it? Why it's gorgeous! You two girls have certainly done a swell job.

He now sees Mrs. Duffy and goes to her.

JIMMIE:
Good evening, Mrs. Duffy.

MRS. DUFFY:
Good evening to you, Jimmie.

Jimmie now looks around the room again, his admiration growing.

JIMMIE:
Gee, I bet the Vanderbilt's house don't look any better than this tonight.

The women all laugh. Florrie goes now to Jimmie and takes him by the arm.

FLORRIE:
That being the case, you better get into your party clothes.

She steers him out toward their bedroom.

SCENE 47

JIMMIE'S BEDROOM

His new Sunday suit is carefully laid out on the bed. There is a white carnation in a glass, waiting for him, with a pin to pin it on his coat, and a lavender necktie spread out on the dresser. Florrie laughing pushes Jimmie into the bedroom.

FLORRIE:
Now hurry up, young man, you must help receive the guests.

JIMMIE:
Sure, I'll rustle right into these things in a jiffy!

Florrie now goes over to the dresser, picks up the tie and hides it behind her back.

FLORRIE:
I've got a surprise for you!

JIMMIE: (Starting to take off his coat)
What?

Florrie goes up to him and suddenly flashes the tie in his face. Jimmie stunned for a moment and then begins to look at it very quizzically. It is lavender, with a flossy design.

JIMMIE:
Lavender?

Florrie laughs and nods.

JIMMIE: (Looking at it in disgust)
Gee, have I got to wear that?

FLORRIE: (Laughingly)
That's what the fashion page says.

Jimmie stands a minute looking at the tie in utter disgust. He scratches his head, thinks a minute.

JIMMIE:
The fellows will laugh at me!

FLORRIE:
No, they won't, Jimmie! It's the fashion!

JIMMIE: (Dubiously)
Well, all right.

He goes and gingerly puts it back on the dresser. Florrie, laughing at him, now goes to the door.

FLORRIE:
Hurry, won't you!

JIMMIE:
Sure!

He starts to get undressed, giving the tie one last dirty look. Florrie laughs and exits.

SCENE 48

LIVING ROOM JIMMIE'S FLAT

A colored maid enters with a pile of plates for the buffet. Florrie enters laughingly.

FLORRIE:
Jimmie doesn't like his tie. He thinks it's effeminate.

Mrs. Duffy and Nan laugh. Florrie bustles about and shows the maid how to place the plates.

FLORRIE: (To Mrs. Duffy)
I wouldn't be so fussy about things if it weren't for Buddy's boss coming. Of course, he's used to the best of everything. He has a grand apartment on Park Avenue.

The door now opens and Buddy bursts in, dressed in a nice looking dinner jacket, with a flower in the button hole. The women all greet him. He comes into the room, opens his overcoat.

BUDDY:
Look me over, girls! (He shows off his suit) And it's not hired.

Man laughs, rushes to him and kisses him.

SCENE 49

JIMMIE'S BEDROOM

Jimmie has put on his new Sunday suit. Mary comes into the room to see her Daddy in his party clothes. She stands looking at him in ecstacy, thinking him the most beautiful person she ever saw. Jimmie turns and grins down at her.

JIMMIE:
Well, Peanuts, what are you up to?

MARY: (Gravely looking at her father)
I think you are beautiful.

JIMMIE:
Sure I am. Did you just find that out?

MARY: (Gravely shakes her head)
No, I always thought you were beautiful.

JIMMIE: (Laughing)
Well, that's better.

He reaches down and kisses her. Mary now hears the bell ringing in the other room.

MARY:
I have got to go now and help.

Jimmie looks at her as she gravely walks out the door. After she has gone, he looks at himself in the glass and rather agrees with Mary about his looks. It's now time for him to put on the tie. He picks it up, scratches his head.

JIMMIE: (Looking at tie in disgust)
If I gotta wear that, I'll have to sneak myself a drink.

He puts the tie down, goes over to the closet, rummages around and pulls out an old shoe. He reaches down in the shoe and pulls out a small flask. He looks at it and sees with disgust that there are only a few drops in it. He pulls out the cork, tosses the liquor off, stands thinking a moment, looks over towards window which opens on to a fire escape, hesitates a moment, puts the bottle in his pocket, goes over to the window, raises it gingerly and sneaks out.

SCENE 50

LIVING ROOM JIMMIE'S FLAT

The bell rings. Mary, who has been delegated to be official door opener for the party, runs, opens the door and lets in four of the guests, one young man and three girls. There are hilarious greetings. Mary takes coats and hats and goes off with them. One of the girls, a cat, greets Buddy, gives him a half-flirtatious, half-vicious look.

CATTY GIRL: (Too effusively)
You know how happy I hope you're going to be, Buddy.

SECOND GIRL: (Hearing this and speaking to third girl)
Yes she does! She wanted Buddy herself!
(Third Girl agrees)

They all look about at the decorations.

CATTY GIRL: (Shooting Nan a dirty look, but speaking to the others)
Gee, I bet Woolworth's is empty tonight!

More guests now arrive, men and women. Florrie rushes around and gets some paper hearts, which are pierced by arrows and have pins attached. She starts distributing

these to all the guests. The women are delighted with them, but the men who are all the two-fisted he-man variety, look at them rather askance.

1st MALE GUEST: (To another male guest)
Gee's, what's the idea of these things!

2nd MALE GUEST:
Some kind of a racket of the women's I guess.

1st MALE GUEST:
Do we have to wear them!

2nd MALE GUEST: (Looking around and seeing that others are pinning on favors)
Guess we gotta.

The two of them disgustedly pin on the hearts. More guests arrive. Little Mary letting them in and taking their wraps. All of the women are in party dresses and two or three of the men have dinner coats. The other men are in their best suits. The bell rings. Mary runs to the door and opens it.

SCENE 51

SPEAKEASY

Jimmie is swanking about the engagement, Buddy's boss, etc.

SCENE 52

LIVING ROOM JIMMIE'S FLAT

It is Mr. Craig. He wears a dinner jacket.

MR. CRAIG: (To Mary)
Well, good evening, Miss. How are you?

Mary stares at him, too overcome by his elegance to answer. He laughs and takes her hand, gravely

checking it, Mary is overcome and doesn't know what to do. In her panic she turns and yells to her mother.

MARY:
Oh, Mommy, it's Mr. Craig!! (Mr. Craig laughs)

Florrie now hurries up to him.

FLORRIE:
Oh, good evening, Mr. Craig. (To Mary) Take Mr. Craig's hat and coat. (Mary still dazed relieves him of his coat and hat and goes off)
I am Mrs. Wilson, Nan's sister-in-law. Won't you come in!

A general hush has fallen over the whole company at the entrance of the "swell".

MALE GUEST:
Gee! Buddy's Big Boss!

ANOTHER GUEST:
Yeah!

Craig realizes the impression he is making and is amused, but at the same time enjoys his importance. Buddy, taking Nan by the hand, moves over to him.

CRAIG: (To Buddy patronizingly)
Well, Buddy, my boy!

BUDDY:
Good evening, Mr. Craig. (He shakes Craig's hand, then motions proudly to Nan)
This is my fiancee, Miss Wilson.

Craig, taking Nan's hand, and looking her over appraisingly

CRAIG:
How do you do, Miss Wilson!

NAN:
I'm very pleased to meet you, Mr. Craig. Buddy has told me what a fine man you are, and how good you've been to him.

CRAIG:
He's a fine boy, Miss Wilson.

NAN: (Shyly)
I think so, too!

Craig, holding Man's head in both his, giving her a searching scrutiny, and then turning to Buddy.

CRAIG:
If Miss Wilson will allow me to say so, I think you've shown very good taste, Buddy.

MAN: (Shyly)
Oh, thank you!

BUDDY:
Gee! I'm tickled to death that she'll have me!

We now cut to various groups around the room, showing their reactions toward Mr. Craig.

ONE GIRL: (To another girl)
Say, I could go for that Craig myself!

The other girl laughs and gives her a shove towards Craig, at which she giggles embarrassedly.

Another group.

ONE MAN: (Talking to two men boastingly)
Sure he's a great guy, Craig. I met him before.

The two other men look at the boaster unbelievingly.

ONE OF THEM:
Ah, go on!

The boaster swells up and to prove his point, swaggers over to Craig.

BOASTER: (To Craig)
Good evening, Mr. Craig. You remember me? I fixed your plumbing once!

Craig looks at him quizzically. Catches the idea that the fellow is trying to show off his previous acquaintanceship.

CRAIG: (Now lying)
Oh, of course! Well, how are you!

He shakes his hand heartily. Boaster tosses a triumphant glance towards his friends who

are properly squelched. The colored maid now starts to pass around plates for the buffet supper, followed by Man, who has picked up a platter of sandwiches. The male guests have considerable difficulty in balancing the plates. Florrie now goes to the colored maid and whispers.

FLORRIE:
Mr. Craig is to have the little table to put his plate on.

COLORED MAID: (nodding knowingly)
I get yah!

Cut to group where catty young woman is looking critically at the silverware. She picks up a fork. Looks at the initial "D" turns to a fellow guest.

CATTY YOUNG GIRL:
Since when do they spell Wilson with a "D"!

The fellow guest giggles. One of the men guests now looks around the room and calls over to Florrie.

A MAN GUEST:
Where's Jimmie?

Florrie now remembers that Jimmie ought to be ready. She laughs.

FLORRIE:
I bet he's having trouble with his tie.

She hurries toward bedroom.

SCENE 53

JIMMIE'S BEDROOM

Jimmie's old clothes are lying on a chair. Florrie enters still smiling.

FLORRIE: (As she opens door)
Oh, Jimmie.

She now looks around room and sees that Jimmie is not there. She

begins to be apprehensive and calls again anxiously.

FLORRIE:
Jimmie!

She looks over on the dresser, sees the lavender tie. She then looks searchingly around the room and notes the flask, then the open window. Her heart sinks right down to her toes, as she realizes where he's gone. She goes slowly and sadly to the door, then realizing she must face her guests, she squares her shoulders and goes back to the party.

SCENE 54

LIVING ROOM

Guests are all eating. Florrie enters trying to smile and cover up her aching heart.

NAN: (To Florrie, laughing)
Isn't he ready yet?

FLORRIE:
Not yet.

Florrie goes to the radio and turns it on in order to keep the party going. The colored maid now enters with a large punch bowl full of punch, which she puts on a small table, on which are a lot of assorted kinds of glasses. The men all brighten up at the sight of the punch and head for the punch bowl. The first one to dip himself a glassful, eagerly takes a big swig, swallows it and then looks around disgustedly to a neighbor.

MAN: (In utter disgust)
Lemonade!

Buddy now goes to Nan and whispers.

BUDDY:
Isn't it time to spill the beans and let 'em drink to our health!

NAN:
Not until Jimmie's here.

Florrie, who is standing by, anxious that Nan's evening is not spoiled, speaks up.

FLORRIE: (Trying to cover up her uneasiness)
Oh, we won't wait for that slow poke -

We now cut to two of the men guests emptying flasks into the punch. Florrie now turns to the room full of people and claps her hands to draw their attention.

FLORRIE:
Attention, everybody! Everybody's attention, please!

Everybody stops talking and centers attention on Florrie. She now calls Mary, picks her up, carries her high on her shoulder over to the stuffed doves, holds her up and orders her to open the envelopes. Mary, full of importance over her prominence, tears the envelopes open, takes out the two little cards, fits them together, and reads.

MARY: (Reading from cards)
Nan Wilson - Buddy Marshall.

BUDDY: (With his arm around Nan)
That means we're engaged, Folks!

There is a great hubbub of congratulations.

CRAIG: (Holding up his glass and standing)
Well, here's to the happy couple's health!

Everybody gets ready glasses of punch to drink. Nan, smiling, but stopping them.

NAN:
No, no wait. We've got to have Jimmie for this!

She starts to move toward bedroom. Florrie puts out her hand to stop her, just as the front door opens and Jimmie wheels in with a "bird" on, very drunk.

JIMMIE:
Hello! Hello, everybody! Gee, this is great! Great little party, eh!

He starts to enter the room drunkenly, and in his effort to steady himself, grabs some of the decorations and pulls them down. The guests all stand looking in amazement, Nan and Florrie horrified. Florrie runs to him.

FLORRIE:
Jimmie, oh, Jimmie!

JIMMIE:
Hello, Florrie! Great little wife, eh folks! Great little party! Everything great!

Florrie tries to hush him. Nan, her pride hurt to the quick over Buddy's boss being present at such a spectacle, looks anxiously at Craig. Jimmie looking around the room and wishing to greet the guests, pulls away from Florrie, and starts boisterously greeting other guests.

JIMMIE:
Welcome to our party - everybody!

Florrie seeing Mary, who has come close to her and Jimmie takes her by the shoulders and steers her off to the bedroom.

SCENE 55

BEDROOM

Florrie steers Mary in. Mary is puzzled.

MARY:
What's the matter with Daddy, Mama?

FLORRIE:
He's sick, darling. Now you stay here until Mama comes.

She leaves Mary and returns to living room. Mary looks after her, wide-eyed.

SCENE 66

LIVING ROOM

Florrie enters from bedroom just as Jimmie spots Craig and makes a dash for him.

JIMMIE: (To Craig)
Well, well, well! The big shot himself, eh! Well, how are you, sport! How's the old kid, eh!

CRAIG: (Trying to be nonchalant about the situation)
How do you do, Mr. Wilson.

JIMMIE:
Now don't you call me Mr. Wilson! I'm Jimmie to you! We're just gonna be one great big happy family!

He goes to slap Craig on shoulder and nearly falls down. Florrie, half dead with humiliation, goes to Jimmie and tries to steady him. Catty Girl looks at Second Girl, raising her eyebrows and giving her a knowing look - then looks toward Nan to see how she is going to take all this. Nan, completely overcome with shame, starts to run out of the room. Buddy stops her and tries to make her stay.

NAN: (In tears)
Let me go!

She pulls herself away from Buddy and goes out of the room. Buddy turns to see what Jimmie is going to do next. Jimmie now starts to weave around, greeting the other guests.

JIMMIE:
Come on, everybody! Let's all have a little drink!

Buddy now goes to Jimmie and tries to subdue him, but Jimmie pushes him off.

JIMMIE:
Hey, what's the idea! This is my house and party! Gonna have a good time if I want to! Everybody's going to have a good time - and nobody's going to stop it!

Mr. Craig, anxious to be out of the mess, now looks at his watch, pretends that it's much later than he thought, goes up to Florrie.

CRAIG: (To Florrie)
I've got to catch a train to the country, Mrs. Wilson. I'm afraid I'll have to be going along.

FLORRIE: (Terribly humiliated and worried)
Oh, I'm terribly sorry, Mr. Craig. (Looks despairingly toward Jimmie) You won't hold this against Nan, will you?

CRAIG:
Why, certainly not. It's nothing at all. I gave a party last week and everybody was tight. I've had a very pleasant evening, Mrs. Wilson. Good-night.

FLORRIE:
Good-night.

Craig moves away from Florrie and goes up to Buddy, who is still struggling with Jimmie.

CRAIG: (To Buddy)
Well, Buddy, I've got to run along.

BUDDY:
Good-night, Mr. Craig. Gee, I'm sorry this had to happen.

CRAIG:
Where's your fiancee? I'd like to say good-night to her.

BUDDY:
She went to her room. Don't you worry, Mr. Craig, I'll say good-night for you.

At this point, Jimmie drunkenly breaks in.

JIMMIE: (Indignantly)
You can't leave this party! It ain't even begun yet!

He grabs Craig drunkenly. Craig, embarrassed over having to lose his dignity, struggling with a drunk, tries to push him off.

CRAIG:
I'm sorry, sir, but I'll have to go.

JIMMIE:
Nothing doing now! What will our party be without our "Big Shot".

Florrie now comes up and with the aid of Buddy, they free Mr. Craig and he makes a relieved exit toward the door where the maid is standing with his coat and hat.

Jimmie, before Craig has even gotten out the door

JIMMIE:
Well, to hell with him! We'll have a better time with him out of the way, the big stiff! Come on, everybody, let's all have a little drink!

Part of the guests are amused by Jimmie and part embarrassed and sorry for Florrie. Buddy leaves the room to go to Nan.

SCENE 67

NAN'S ROOM

Nan is lying on her bed crying. There is a knock on the door. She looks at the door, but does not answer. The door presently opens and Buddy comes in. He goes over to the bed, sits down by Nan, and tenderly pats her shoulder.

BUDDY:
Gee, Nan, don't take it like that!

NAN: (sobbing)
What will he think of us? What will Mr. Craig think of me!

Buddy goes on trying to comfort her.

BUDDY:
Oh, he understands! Gee, those Park Avenue birds don't think they have had a party until everybody is cockeyed!

Nan refuses to be comforted.

NAN:
You better forget me, Buddy! It's not going to do you any good to tie on to our family. We'll just drag you down and down!

She sobs.

BUDDY: (still trying to comfort her)
Now, honey, how can you say a thing like that?

NAN:
It's true! (she goes on sobbing) It's true! You'll see! I know Jimmie! He can't pull up! (her voice breaks) He'll get worse and worse! (sobbing) He can't help it!

FADE OUT

SCENE 58

JIMMIE'S FLAT

FADE IN

The party is over and the room looks a wreck. Jimmie is lying in a drunken stupor on the couch. Florrie comes sadly out of the bedroom with a blanket. She covers Jimmie up, looks around at the disheveled decorations of which she had been so proud. She bites her lip and the tears come to her eyes. Jimmie snores loudly and drunkenly. The tears fall down Florrie's cheeks. She goes over, switches off the light and goes back to the bedroom. After Florrie has gone, Mary comes from a corner of the room where she has been waiting, goes over to her father, kneels down beside him and puts her face against his. Jimmie, in a drunken stupor, of course does not realize that she is there.

FADE OUT

SCENE 59

LIVING ROOM - JIMMIE'S FLAT

It is the next morning. Jimmie is still asleep on the couch. He wakes up slowly, looks about him and wonders a moment what has happened. He hardly knows the room, with its mass of disheveled decorations. Finally he remembers what has happened. He feels his head. It is aching badly. He is also parched from thirst. He gets up, goes toward the mirror and suddenly gets a good look at himself. He stands looking at the horrible creature he has become in utter dismay,

and then in a fit of violent self-reproach, he starts beating at his head and even banging his head against the wall. Now he looks around for something to drink, sees a glass about a third full of water, gulps that down, but it is, of course, not enough. He sees the punch bowl, which is still half full of punch. He goes over to it, picks it up thinking it's nothing but lemonade. He takes a big swig of it and his face brightens, as he finds out it has whiskey in it. He takes another big swig and begins to feel better. The telephone rings. He puts down the bowl and starts to answer it. By this time it has rung several times and Nan, in her kimono, appears in the door. Jim takes off the receiver.

JIMMIE:
Hello! (pause) Oh, hello, Buddy. Sure I'll call her. Just a minute.

He puts down the receiver and starts to go to call Nan. He suddenly looks up and sees her standing, haggard and worn, after a sleepless night.

JIMMIE: (a little sheepishly)
It's Buddy.

NAN:
I can't talk to him. Tell him I'm not awake yet.

Jimmie looking more sheepish and humble, goes back to the phone - stops.

JIMMIE:
Aw - go on! Speak to the poor kid!

NAN:
I don't want to speak to him ever again!

Jimmie, depressed, goes to phone.

JIMMIE: (in telephone)
She ain't awake, Buddy. I'll tell her you called.

Jimmie, pretty miserable, hangs up receiver. He looks up at Mom, who now turns her back and walks out of the room without another word. Jimmie, ashamed to face Florrie, but knowing that he has to, now goes to the bedroom.

SCENE 60

JIMMIE'S BEDROOM

Florrie, still dressed in her party clothes, sits looking out the window. Jimmie enters -- sees that she has not been to bed, and is in the depths of humiliation. He goes to her very meekly.

JIMMIE:
Why don't you land on me, Florrie?

FLORRIE: (shaking her head)
What good would that do?

JIMMIE:
I'm such a dirty dog, it would kinda make me feel better if you'd land on me.

Florrie again shakes her head and tears come to her eyes. Jimmie watches her a moment and then breaks down into sobs, burying his face in her lap. Presently, Florrie starts to stroke his head. Jimmie looks up at her with tears in his eyes.

JIMMIE:
I'll never do it again, Momma, never, as long as I live!

Florrie goes on stroking his head, shaking her own head unbelievingly.

DISSOLVE OUT

SCENE 61

DISSOLVE IN

THE STILL

The still is working away at high speed, indicating a time lapse.

DISSOLVE OUT

SCENE 62

DISSOLVE IN

STEEL MILLS

The same location where we have seen Jimmie at work. The boss is installing a new man in Jimmie's job.

BOSS: (to the new foreman)
Wilson was a great man while he was sober.

NEW FOREMAN:
Yes, so I hear.

BOSS:
Bootleg liquor got him. Mind you keep off that poison!

NEW FOREMAN:
Not for me, Mr. Kendal! I've seen too much of it.

BOSS:
Well, this section is your charge --

He starts showing the new foreman about the plant.

DISSOLVE OUT

SCENE 63

AN EXCAVATION WHERE MEN ARE DOING STREET WORK

It's pay day and the street

workers are lined up getting their envelopes. Jimmie stands in the line. He is now dirty, unkempt and shows signs of being a regular drunk. He takes his pay from the paymaster and slouches off.

SCENE 44

LIVING ROOM - JIMMIE'S SECOND HOME

It's a poor tenement. Florrie now dressed very poorly is seated, sewing. Mary is sitting by a light doing her lessons. She is also dressed poorly. There is a knock at the door. Florrie, looking up at door.

FLORRIE:
Come in.

The door opens and Cohen, the insurance collector enters.

COHEN:
Vell, Mrs. Vilson, has he come yet?

FLORRIE: (in discouraged tones)
Not yet, Mr. Cohen.

COHEN:
But he must be here soon, eh?

FLORRIE:
I hope so - but I can't tell any more, Mr. Cohen. (with tears in her eyes) Perhaps you can come tomorrow.

COHEN:
No! I'll vait.

He plants himself into a chair and sits looking at Florrie out of the corner of his eye. He really feels sorry for her.

SCENE 65

HALLWAY OUTSIDE JIMMIE'S SECOND HOME

Jimmie staggers down the hall drunk. Stops outside his door, hesitates a moment, his conscience troubling him about facing his wife, then this feeling turning to one of drunken defiance, he boldly opens the door and goes in.

SCENE 66

LIVING ROOM JIMMIE'S SECOND HOME

Jimmie enters. Mary runs up to him and kisses him. Her affectionate greeting once more brings him twinges of conscience. Florrie now stands disheartened. Cohen also gets up and Jimmie sees him for the first time.

COHEN:
Vel, Vilson, how about paying your insurance? Already it's overdue.

Jimmie, rather reluctantly, reaches in his pocket and Florrie goes over to him, knowing him to be too drunk to count out the money himself. Jimmie hands her what is left of his wages. Florrie takes it, counts it over ominously. It's only about half of Jimmie's wages for the week. She looks up at Jimmie and her glance makes him feel more and more like a dirty dog. He turns away. Florrie counts out the money for Cohen.

COHEN:
Yes, that's right.

He starts to write receipt. Florrie puts balance of money on mantel.

JIMMIE:
Say, why don't we cash in on that policy! We could get enough dough to move out of this dump and get a decent place to live.

FLORRIE: (with determination)
No, Jimmie! Whatever happens we hold on to this!

COHEN:
You're right, Mrs. Vilson! You never know - sickness - death in the family -

JIMMIE:
Oh, for the love of Pete -- get out!

COHEN:
Sure! (he starts for door, stops)
You listen to your wife, Mr. Vilson.

Jimmie gives him a dirty look.

COHEN:
Goodnight, everybody.

He goes out. Jimmie now slouches over and falls into a chair. Little Mary goes to him, puts her arm around him.

MARY:
Feeling bad, Daddy?

Jimmie, ashamed, gently pushes her away.

JIMMIE:
Oh, I'll be all right.

Mary, worried and unhappy, goes back to her lessons. The door now opens and Nan enters. She too is poorly dressed. She goes into the room.

NAN:
Well, I found myself a new job.

FLORRIE: (looking up at Nan)
Where?

NAN:
It's in a pencil factory in Paterson.

FLORRIE:
In New Jersey?

NAN:
Yes.

FLORRIE:
But, Nan, that's so far away!

NAN:
I'm going to live over there. I looked up a cheap room. I can still send you $6.00 a week.

Florrie looks down humiliated. Little Mary looks sorry that her aunt is going to leave. Nan goes to Florrie, pats her shoulder.

NAN:
Don't you worry. I've been wanting to get away from New York for a long time. I keep running into Buddy.

At this Jimmie looks up from his drunken stupor.

JIMMIE:
Oughta marry Buddy! We don't need you to help us! We can get along!

NAN: (giving Jimmie a significant look) I don't think you can, Jimmie.

MARY: (Looking up from her lessons) As soon as school stops, I'm going to get myself a job.

This slaps Jimmie right between the eyes. Mary gets up, goes to her father, thinking her resolution to get a job will make him happy, instead of which, he turns away in shame, and Mary, not understanding his motive, and feeling that he doesn't love

her any more, sadly goes out of the room. Jimmie's conscience by this time is making him feel so miserable that he can't stand it. He gets up, moves over by Florrie.

JIMMIE: (to Florrie with drunken defiance) Why don't you give me a sock in the jaw! Why don't you land on me!

FLORRIE: (looking up at him) I guess I'm not the type, Jimmie.

JIMMIE: (getting more drunkenly defiant) You all make me sick! No spirit in any one of you! Why don't you sass out and say what's on your mind instead of making a fellow feel like a dirty dog!

The two women say nothing but look at each other significantly. Jimmie moves over toward the mantelpiece, then he can't bear any more. He slyly reaches up and sneaks the money off the mantelpiece, then lurches over, picks up his hat.

JIMMIE: (defiantly) This place gives me the willies!

Jimmie lurches out the door, slamming it after him. Nan stands looking after Jimmie.

DISSOLVE OUT

SCENE 67

DISSOLVE IN

STREET OUTSIDE SPEAKEASY

Jimmie lurches out of the speakeasy with a couple of drunken pals he has picked up. They go off down the street.

DISSOLVE OUT

SCENE 44

DISSOLVE IN

STREET OUTSIDE STAGE ENTRANCE OF MINSKY'S BURLESQUE

Jimmie and his drunken pals come down the street holding a drunken argument.

JIMMIE:
Looks the country, I say - just look at it - going to the dogs.

JIMMIE'S PAL:
Yeah! It's a terrible thing for a fella to have to say he's ashamed of his own country. But I'm ashamed of ----

As they reach this point of their argument, two Minsky chorus girls come down the street in the opposite direction and go into the stage entrance. Jimmie's pal, seeing them, breaks right off in the middle of his drunken statement.

JIMMIE'S PAL:
Did you see what I saw?

Jimmie and the other drunk look in the direction at which he is pointing and three more Minsky chorus girls come into view and go in the stage entrance.

JIMMIE'S OTHER PAL:
Let's stick around!

He leads Jimmie and the other drunk over to the stage entrance. As they near the stage entrance, down the street comes Nina, also a Minsky burlesque artist. Nina is the flashiest kind of burlesque girl. Jimmie looks up, sees Nina coming down the street and his face brightens.

JIMMIE:
Say, how about this one!

The other men look up, see Nina, and are also overcome with admiration. As she comes up to the stage door, Jimmie slouches over to her.

JIMMIE: (bracing her)
Hello, baby!

NINA: (drawing herself up)
Say, who do you think you are!

JIMMIE:
I'm the Prince of Wales!

He laughs drunkenly at this - as do his boy friends.

NINA: (a little delighted at her power over these men) Let me by!

JIMMIE: (blocking her way)
No, you don't.

At this, Nina hauls off and gives him a brisk slap. Jimmie staggers back a couple of steps, and Nina sails into the stage entrance. Jimmie stands a moment in a daze, presently comes to.

JIMMIE: (admiringly)
Gee, there's a girl who's got some spirit. Says what's on her mind!

JIMMIE'S DRUNKEN PAL:
As nice a little twist as I've seen in a long while! (The other pal agrees.)

JIMMIE:
Come on, let's go in and see the show.

The three of them start off for the front entrance.

SCENE 68 - A

DISSOLVE IN

INTERIOR MINSKY'S - DURING THE BURLESQUE SHOW

Jimmie and his drunken pals are seated near the runway. The show is going at high speed. Nina comes down the runway and stops just above Jimmie.

JIMMIE: (looking up at her grinning) Here I am, baby. Can't lose me.

Nina looks down at him, grins and winks.

JIMMIE:
Better look me over, baby!
(Nina smiles)
I'm worth money, I am!

Nina looks interested but doesn't take this statement too seriously.

JIMMIE:
If you don't believe it, looks that!

He takes out a five dollar bill. Nina shows more interest, and gives him a broad wink. The song and dance number goes on. Jimmie is in drunken ecstasy of Nina.

DISSOLVE OUT

SCENE 69

DISSOLVE IN

HALLWAY OUTSIDE NINA'S ROOM IN A CHEAP ROOM HOUSE.

Nina leads Jimmie down the hallway. Jimmie carrying a bottle of gin. They stop outside Nina's door. Jimmie starts to open the door for her but she stops him.

NINA:
Wait a minute. I want to look in and see if the room is tidy.

She pushes Jimmie away from the door, enters the room, motioning to Jimmie to wait outside.

SCENE 70

NINA'S LIVING ROOM

A gaudily decorated room in a cheap rooming house. It is full of kewpie dolls and cheap favors, such as one gets at Coney Island. There are frowsy pink shades on the lights and the sofa is filled with cheap and gaudy sofa cushions. Lying on the sofa is Nina's boy friend, a flashy small-time gigolo named Al. He is reading a cheap magazine such as "Adventure". Nina enters. He looks up at her.

AL:
Hello, hon. Shew out?

NINA:
Yeh. I got a sucker with me. Scram, will yeh?

Al, who is so used to this situation that he does not even comment on it, gets up, yawns and stretches, takes his magazine and goes into the bedroom. Nina quickly fluffs the cushions where he has been lying, then goes over to the door, opens it.

NINA:
Come on in, Pal!

Jimmie lurches into the room. He looks about and is delighted with the "elegant" surroundings. Nina leads him to the couch, makes him sit down, takes the bottle of gin, gets two glasses off the table and pours out some gin. Jimmie lying comfortably on the couch begins to feel he is a man again. This is all very different from the sordid

conditions at his home, and Nina does not make him feel humiliated like his own women folk do. Nina takes two glasses of gin to the couch, gives him one of them.

NINA:
Here you are, pal - crushed razor blades!

JIMMIE: (drunkenly)
What's that! Crushed razor blades! Ha, ha! That's a good one!

Nina snuggles down beside him.

JIMMIE: (raising his glass)
Here's how!

NINA: (rolling her eyes)
And how!

Jimmie laughs at this, and begins to feel better. He leans back on the sofa, looks around the gaudy room with intense satisfaction.

JIMMIE:
Gee, this is what a home oughta be!

NINA:
Sure! (looking up at him)
Married?

JIMMIE:
Yeah - but my wife don't understand me.

NINA:
No?

JIMMIE:
Don't appreciate me. Thinks I'm a bum.

NINA: (looking him over appraisingly)
Why, the very idea!

JIMMIE:
Yeah - can you beat it - me, a bum! A bum! Why, I'm worth money, I am! I got an endowment policy that's worth two thousand dollars any time I want to cash it!

Nina is immediately interested.

JIMMIE:
And I'm going to cash it, I am! Going to get a swell home like this one! And dress up my kid! And I'm going to set myself up in business - be my own boss!

Nina thinking deeply gets up and starts to walk around the room. As she passes the table, something on the front page of a newspaper, which is lying on the table, catches her eye. She picks it up, looks at it: (Insert newspaper) ("Kent Gang Cleans Up Six Million Dollars In Year's Bootleg Activity") She picks up the paper significantly, saunters over towards the couch and throws the paper into Jimmie's lap.

NINA:
That's a pretty good racket, running in booze from Canada.

Jimmie blearily looks at the paper.

JIMMIE:
Six million dollars? Whew!
(he whistles.)

Nina looking significantly towards the door where Al is.

NINA:
I know that fellow, Kent. Maybe I can get him to let you in on one of his deals.

JIMMIE:
Gee, that would be great.

NINA:
A clever fellow like you could get rich.

JIMMIE:
Guess that would wake 'em up, eh? Me with a million dollars! Gee!

NINA:
Sure! All you need is a little encouragement - and I'm here to give it to you!

JIMMIE:
Say - you understand a fellow's feelings, Nina!

NINA:
I do, when I like 'em the way I like you! Say - what a break for you that you met me today.

She goes on petting him.

FADE OUT

SCENE 71

DISSOLVE IN

STREET NEAR EXCAVATION WHERE JIMMIE WORKED

The foreman is counting the men on a Monday morning. Jimmie is missing.

FOREMAN: (to one of the men)
Where's Wilson?

The man shakes his head. The foreman turns to some unemployed men who are waiting for work. He selects one of them.

FOREMAN:
Here, you. (the man comes up)
I can use you!

The foreman directs the man to join the others.

DISSOLVE OUT

SCENE 72

SPEAKEASY

Al is seated anxiously

Looking toward the door, presently Jimmie enters, drunk, being steered by Nina. Nina brings Jimmie up to the table.

NINA: (to Al)
How do you do, Mr. Kent.

AL: (to Nina)
How do you do, Miss Morris.

NINA:
This is my friend, Mr. Wilson, that I told you about.

AL: (to Jimmie)
Won't you sit down, Mr. Wilson!

He motions toward bartender.

JIMMIE:
Thanks.

He and Nina sit. Bartender comes up. They all give their orders.

NINA: (to Al)
My boy friend here is a great guy. I think he's got all the makings of a big shot if he had the right opportunity.

AL:
That so?

NINA:
You see, he's never had a real chance. Been tied down by a wife that doesn't appreciate him.

JIMMIE:
That's right!

NINA:
Now, Mr. Wilson has about two thousand dollars in cash - and I thought if you'd let him in on one of your deals --

AL:
Well, I don't know about that -

JIMMIE:
Aw, g'wan! I want to make some money!

AL:
Yes, but two thousand isn't very much.

NINA:
Ah, let him in, Mr. Kent! I'm crazy about Jimmie - I want to see him amount to something. Why he could soon be the big shot of this neighborhood if you'd let him work with you. (to Jimmie) Gee - I can just see you, Jimmie, owning this whole end of town before you're through.

JIMMIE:
Guess that would make Pierre sit up and notice.

NINA:
Sure it would. (to Al)
Let him in!

The bartender comes up with drinks.

AL:
Well, I've got a truck load of stuff coming down tomorrow. I might have your friend have a half interest in that for two thousand.

NINA:
That's great! How much could you sell it for?

AL:
Oh - twenty - thirty thousand.

NINA:
Think of that, Jimmie - ten thousand or more for you!

JIMMIE:
Gee!

NINA: (aside to Jimmie)
Give him the money quick, before he re-negs.

Jimmie reaches in pocket, takes out money and hands it over to Al.

NINA:
Thanks, Mr. Kent.

AL:
That's all right! (to Jimmie)
This is the best investment you've ever made, my friend!

NINA: (holding up glass)
Here's to Jimmie - the big shot!

AL:
Success!

They all drink.

FADE OUT

SCENE 73

JIMMIE'S SECOND HOME

Florrie is busy making a bundle of some piece work. There is a knock on the door. Florrie goes to the door, opens it and a big, burly Irishman enters.

FLORRIE: (worried)
Oh, you're after the rent.

IRISHMAN:
Yeah. And what's more, if I don't get it, out you go, tomorrow. I got a dispossess notice all ready and waiting.

FLORRIE:
But I tell you, I'll pay you. Just give me a couple of days.

IRISHMAN:
No! I give you till tomorrow at twelve -- and if you don't have it, you're out!

FLORRIE: (thinks a moment - sighs, as if to give up.)
I'll have it!

IRISHMAN:
Well -- you seem damn sure about it!

FLORRIE:
I'll borrow on my husband's insurance policy.

IRISHMAN:
Yeah - that's a good story too! I don't believe you've got one.

FLORRIE: (sighs)
I'll show it to you.

Florrie goes over to the bureau, opens the drawer and looks in the place where she has always kept the policy. IT IS NOT THERE. She stands a moment stunned - then frantically starts to search through the drawer. Of course, she does not find it and over her comes the realization that Jimmie must have taken the policy.

IRISHMAN:
Maybe it just stepped out for an airing.

Florrie is too dazed to answer.

IRISHMAN:
Well - just see that that rent is here tomorrow. Understand?

He goes out slamming the door. Florrie stands looking dumbly in front of her.

FADE OUT

SCENE 74

NINA'S LIVING ROOM

FADE IN

Jimmie is sitting drunkenly in chair, waiting. Nina comes from bedroom dressed in her underwear dragging at a cigarette.

NINA:
Hasn't Mr. Kent come yet?

She looks at Jimmie to see what state he's in.

JIMMIE:
Gotta have my money! Gotta have my money!

NINA:
Sure, you're going to have your money. As soon as Mr. Kent gets here, he'll -- (knock on door) There he is now.

She opens the door and Al rushes in very excited. He quickly closes the door as if he were being followed.

NINA:
What's the matter? What's happened?

AL:
Federal agents. They took the load of booze and they're after me!

JIMMIE: (looks up blearily)
But where's my money?

NINA:
Jimmie, didn't you hear? The Federal agents held them up!

JIMMIE:
I want my money! That was Florrie's money. It was Mary's money!

AL:
Can you beat that guy squawking, with me on the point of going to jail!

NINA:
(to Al)
Well, look here, you! Of course, he feels bad! It's all he had in the world!

JIMMIE: (breaking out)
It wasn't my money. It was Florrie's money!

AL: (to Jimmie to silence him)
Say, you better get out of here! The Federal agents are likely to crash in here any moment!

NINA: (to Jimmie)
Run along, Jimmie! I couldn't bear having <u>you</u> in trouble!

JIMMIE: (dully)
I ain't got no place to go now!
I can't face Florrie now!!

NINA: (steering him to door)
Well - just hang around somewhere for a little while -- until everything's safe - then you can come back here. You know I'm always waiting for you!

She gently pushes him out door. Then turns to Al.

NINA:
Well, Sweetie, how about my cut?

AL: (getting money out of pocket)
All right, hon.

They move to the table and sit.

AL:
Two grand split two ways. That ought to be easy, eh?

FADE OUT

SCENE 75

JIMMIE'S SECOND HOME

FADE IN

The dispossessors are taking the last bit of furniture out of the room which is nearly empty. Florrie and Mary stand in the middle of the room dejected. A neighbor woman enters.

NEIGHBOR WOMAN: (to Florrie)
Your man ain't come back yet?

FLORRIE:
No, I guess he's gone for good.

The neighbor woman shakes her head.

NEIGHBOR WOMAN:
My, that's too bad!

FLORRIE: (dully)
I've got to go out and find a place for me and Mary.

NEIGHBOR WOMAN:
I'll take care of Mary, Mrs. Wilson. She can play with my kids till you come back.

FLORRIE:
Thanks, that's nice of you.
(to Mary)
Go along with Mrs. Griggs, dear.

MARY: (to Florrie)
Don't worry, Mommie. We'll get along!

Florrie kisses Mary with tears in her eyes. Mary goes off with the neighbor woman. After they have gone, Florrie looks around the deserted room dejectedly. Tears again come to her eyes. She tries to pull herself together to go out and face the world alone. Slowly she leaves.

SCENE 76

NEIGHBOR'S APARTMENT ACROSS AREAWAY.

Mrs. Griggs enters with Mary. Her own two children are monkeying with the radio.

MRS. GRIGGS:
Leave that radio alone. You'll be breaking it. Come over here and play nice with Mary until her mother comes back.

The kids leave the radio and join Mary. Mrs. Griggs picks up a shawl, puts it over her head.

MRS. GRIGGS:
I'm going to market. Mind you behave and leave the radio alone.

No sooner does she go out than the kids start monkeying with the radio again.

SCENE 78

STREET IN FRONT OF JIMMIE'S HOME

The furniture is piled on the sidewalk. Jimmie shambles down the street, looks blearily at the furniture. Looks at the lamp he once gave Florrie in happier days. Finally, as in a daze, he enters the building.

SCENE 79

HALLWAY OUTSIDE JIMMIE'S APARTMENT

Jimmie shambles down the hall, goes to his door, opens it and enters.

SCENE 80

JIMMIE'S SECOND HOME.

It is completely devoid of furniture. Across the narrow areaway, we can see into the other tenement where the two tenement children are monkeying with the radio, which can be plainly heard in Jimmie's room. Jimmie enters his home for the last time. He looks around the room drunkenly. A jazz orchestra is now playing on the radio. Jimmie stands and looks around the deserted room, in complete dejection,

and we hear an insincere female voice over the radio.

FEMALE VOICE:
Just remember that in the saddest times, the darkest moments, look up there behind the little raindrops, and you will see the sun peeping back at you.

Jimmie stands a moment looking around at the wreck of his home.

JIMMIE: (calling softly)
Mary, where are you! Mary!

He shambles about the room. The radio is now switching to a preacher.

PREACHER:
I am the Way, the Truth, and the Life.

This is quickly switched off and after some squawking and static, on to another jazz band with radio announcer.

RADIO VOICE:
This is Station WMAQ, Chicago, announcing the Sunshine Boys.

As he does so, the radio is again switched, and we hear a rapid fire voice of a prize fighter announcer.

RADIO ANNOUNCER:
Spike raps him a crashing right to the jaw. He's down! One, two, three, - He staggers to his feet. Dently staggers to his feet! Dently's mouth is running blood. One eye closed. Say, that's one game guy!

Jimmie looks over to the window, and as he does so, Mary comes into vision for a brief moment. Jimmie wavers, tears come to his eyes, and he is overcome by the desire to say goodbye to his child. He staggers over to the window, looks out and calls.

As he is doing this, the radio is still announcing the prize fight.

JIMMIE:
Mary! Mary!

RADIO ANNOUNCER:
Spike smashes him. One, two, right, left, Dently's down! One, two, three, four, five --

Jimmie calls again to his child.

JIMMIE:
Mary! Mary!

He is about to lean further out the window to call her when the radio is suddenly switched on to a gorgeous church choir, the voices swelling in ecstasy. Jimmie stands transfixed, vastly moved by the music. He has not the heart to call his child away to see him in the condition he is in. He turns away from the window, and slouches out of the room.

DISSOLVE OUT

SCENE 81

DISSOLVE IN

STILL

Still working away.

DISSOLVE OUT

SCENE 82

DISSOLVE IN

NINA'S LIVING ROOM.

Nina is lying on the couch smoking. There is a knock at the door.

NINA: (looking up)
Come in.

The door opens and Jimmie enters. He is now a real tramp in rags. Nina looks at him in disgust. However, she rises, goes to him.

NINA:
Well, here you are again, eh! Thought you were going to get yourself a job!

JIMMIE:
There ain't no job. Everybody wants jobs, and there ain't none.

NINA: (pushing him off)
Well, you better go on trying. I can't have you coming around here looking like this.

JIMMIE:
I ain't got no place else to go.

Then in a dazed and stupid manner.

JIMMIE:
I'm hungry and tired, Florrie.

NINA:
Florrie be damned. My name's Nina, and you get the hell out of here.

JIMMIE:
I ain't got no other place to go, Nina. Nina, that's your name, ain't it? Let me lie down here for a coupla minutes and then I'll get out.

He starts to stumble over toward the couch, but Nina opens the door and with great vigor starts putting him out. She manages to get him near the door when he slips and falls.

NINA: (looking down at him scornfully)
Get up. Get up and get out of here.

He tries to get up but falls on his hands and knees. Nina

starts to kick him, so that he makes this disgraceful exit, going out on his hands and knees with Nina kicking him and pushing him.

DISSOLVE OUT

SCENE 83

DISSOLVE IN

DOWNSTAIRS DOORWAY OF NINA'S APARTMENT

Jimmie comes out the door struggling to appear as if he were not drunk and goes shambling out of the scene.

DISSOLVE OUT

SCENE 84

DISSOLVE IN

STILL

The still is working away.

DISSOLVE OUT

SCENE 85

STREET OUTSIDE SECOND-HAND FURNITURE STORE

Jimmie, a besotted tramp, comes down the street. He looks furtively at the objects piled in front of the store, moves over, and while the storekeeper is not looking, he quickly steals a small object such as a clock or lamp and moves away.

DISSOLVE OUT

SCENE 86

EXTERIOR LOAN OFFICE

Jimmie furtively comes down the street with the object he has stolen and enters the loan office.

SCENE 87

OVERHEAD ELEVATED STATION AT CROWDED HOUR.

Florrie comes out of the "L" with a large bundle in her arm and goes toward stairway.

SCENE 88

EXTERIOR LOAN OFFICE

Jimmie, clutching some money he has gotten for the clock, hurries and goes down the street.

SCENE 89

TOP OF STEPS OF ELEVATED STATION

Florrie comes along from the "L" with a bundle in her arms. She starts down the steps, and as she does so, looks down and sees Jimmie lurching along. She frantically tries to get down the steps, but the steps are crowded with people going up, and by the time she reaches

the bottom, Jimmie is not to be seen. Florrie looks around helplessly, and then moves off toward the stand where Mary works.

SCENE 90

A NEW YORK STREET IN THE NEIGHBORHOOD OF FLORRIE'S LAST HOME.

There is a news stand, selling papers, magazines, cheap candies, chewing gum, etc. The man who runs the stand has been injured and is on crutches. He has engaged Mary to help him. He is forcing Mary to call out the wares and to hustle about among the people on the street and get rid of them. Mary being a sensitive child is hesitant about bracing people.

MARY'S EMPLOYER:
Go on out there! Get on out there and hustle!

Mary picks up some of the wares, goes out and braces a young man of the bully type. He refuses them.

MAN:
Aw, get out of my way.

He gives her a push. Mary falls back against the stand, hurt and humiliated, but presently sees her employer watching her and quickly pulling herself together starts crying her wares again.

SCENE 91

STREET IN FRONT OF STAND WHERE MARY IS WORKING

Florrie hurries down street, goes up to Mary.

FLORRIE:
I think I saw Daddy!

MARY: (anxiously)
Oh, Mother! Where!

FLORRIE:
I saw him from the "L", but when I got to the bottom of the steps, he'd gone.

MARY:
I'll run and look, I'll find him.

Mary's boss overhearing this now cuts in.

MARY'S BOSS:
Naw, you don't. Say, what do you think I pay you for!

Mary looks up impotently at her mother. Tears come to Florrie's eyes; she bites her lip, unable to do or say anything. She pats Mary on the shoulder, and crying, goes out of the scene.

SCENE 92

FRONT OF AN OLD DESERTED BOARDED UP SALOON

A man comes down the street and stops in front of the saloon to light his pipe. Jimmie hurries down the street, looking as if he were being pursued. He goes up to the man.

JIMMIE:
Will you let me hide in here? They're after me!

The man laughs at the idea that he has any connection with the building.

MAN:
What's after you?

JIMMIE:
A couple things; one of them has a knife! Let me hide in here, will you?

MAN:
Sure, go ahead! Help yourself. Sleep it off!

Jimmie hurries into the building, the man laughing and shrugging his shoulders goes on his way.

DISSOLVE OUT

SCENE 93

DISSOLVE IN

STILL

The still is working away.

DISSOLVE OUT

SCENE 94

DISSOLVE IN

INTERIOR OVER DESERTED SALOON

Jimmie is finishing a bottle of booze and raging in delirium tremors. He tries to pick rats off himself.

JIMMIE: (screaming)
Get off me! Get off me, I say!

He finally looks up in abject terror and sees a demon crouching in a corner of the room. It slowly and steadily starts to come toward him. Jimmie jumps up. Screams.

JIMMIE:
Get away from me! Get away from me!

He reaches around on the floor and picks up a heavy object, such as a sash weight or a piece of iron and throws it at the demon, which suddenly disappears. Whining with relief, he crouches shivering on the floor. Presently, he looks up again and sees the demon crouching and coming toward him. Again he screams in terror.

JIMMIE:
So you're back again, eh? Get away from me. I'll kill you, I will!

He grabs an old leg of a table, beats at the demon, it again disappears. Jimmie falls down exhausted on the floor and lies there panting.

SCENE 95

DISSOLVE IN

STILL

The still is working away.

DISSOLVE OUT

SCENE 96

STREET

Jimmie lurches down the street. He approaches a man.

JIMMIE:
Will you give me a dime for a cup of coffee?

The man stops, looks at him, then reaches in his pocket

and gives him a coin. Jimmie now shambles further along the street and approaches another man.

JIMMIE:
Give me a dime for a cup of coffee.

The man brushes him aside. Several kids who are playing in the street see this and one of them recognizes Jimmie.

ONE OF THE KIDS:
Gee, it's Mary's old man.

Jimmie now approaches a woman who opens her purse and gives him a nickel. Jimmie now looks at the money in his hand, realizes he has enough for a bottle of hooch and goes out of the scene. The kids jeer at him and go out in the opposite direction.

SCENE 97

STREET IN FRONT OF STAND WHERE MARY IS WORKING.

She is just being paid off.

MARY'S BOSS:
Here you are, and be sure you're on time in the morning.

The kids from the previous scene now run in, one of them pointing at Mary says.

KID:
Your old man's a panhandler!

MARY: (indignantly and at the same time anxious.)
What do you mean?

ANOTHER KID:
We just seen him panhandling up the street!

MARY: (intensely interested)
Where did you see him!

The kids decisively point up the street, and Mary hurries off in the direction in which they pointed.

SCENE 98

EXTERIOR CHEAP GIN MILL.

Jimmie lurches out with a bottle of whiskey which he holds under his coat and leaves the scene in the direction which will cause him to meet Mary.

SCENE 99

STREET.

Mary comes in, sees her father who is moving with robot-like, jerky, mechanical movements. Mary at first scarcely believes it is her father. She goes up to him finally and speaks.

MARY:
Daddy! Daddy!

Jimmie looks at her glassily, not recognizing her and starts on his way. She calls to him again.

MARY:
Daddy! It's Mary!

She runs after him and he pushes her away.

JIMMIE: (mumbles drunkenly)
Get away. Leave me alone.

He hugs his bottle, hurries out of scene, Mary following.

SCENE 100

ENTRANCE TO DESERTED SALOON

Jimmie lurching down the street followed by Mary, enters the building.

SCENE 101

HALLWAY DESERTED SALOON

Jimmie enters doorway and goes in, starts upstairs holding the railing barely able to make the grade. Mary follows a few steps behind him; cries out.

MARY:
Daddy! Daddy!

Jimmie stops, hearing the voice, looks down blearily at Mary. Mary stands, tears running down her face, trembling with excitement. Jimmie looks at her and in his distorted brain imagines her the demon who has been pursuing him. He slumps against the wall, shaking with terror. Mary starts toward him.

JIMMIE: (screaming at her)
Get away from me! Get out of here! Get away from me, I tell you. I'll kill you just like I did that other thing!

He becomes a terrible insane creature. He looks about for something to kill the demon. Mary in fright quickly runs down the stairs and hides out of sight in the doorway. The demon has now disappeared from Jimmie's sight and he stands

laughing with demoniacal laughter and says.

JIMMIE:
You're scared of me because you know I can kill you.

He now stumbles up the stairs. Mary, shivering with fright, watches to see what happens to him. Jimmie now stumbles into his room. Mary comes out from her hiding place, hesitates a second as if to follow him, then changes her mind and quickly runs out of building.

SCENE 102

ENTRANCE TO DESERTED SALOON

Mary runs out. She looks up at the number on the building and then runs out of the scene.

SCENE 103

ROOM OVER DESERTED SALOON

Jimmie slumps into a corner of the room and takes out the bottle of whiskey and starts drinking.

DISSOLVE OUT

SCENE 104

FLORRIE'S LAST HOME

DISSOLVE IN

Mary runs in.

MARY:
Momma, Momma, I've found ...

She looks around the room. There is no one there. She stands a moment frantic, then picks up a note book from her school books and begins to write. We dissolve into the note which reads:

"Momma, I have found Daddy. He is awfully sick. Come quick to 27 Delancey Street, upstairs."

She pins this note, folded on the front door and then runs quickly off.

SCENE 105

ROOM OVER DESERTED SALOON

Jimmie is still seated in his chair. The delirium is getting stronger than ever before. He throws away a bottle from which he has been drinking. He looks down to the side of the room and in his imagination, he sees rats running toward him. He looks around the room - finds a piece of rope with several knots in it. He stares at it with a glassy look in his eyes. He cracks the rope at the floor, chasing imaginary things.

JIMMIE:
Get out of here! Get out of here!

He imagines they are running against his feet. He whips his own feet and legs. He tears one from his breast and throws it away from him.

SCENE 106

STREET IN FRONT DESERTED SALOON

Mary runs down street, hesitates a moment, then enters doorway.

SCENE 107

HALLWAY DESERTED SALOON

Mary enters, starts running upstairs, then she slows down through fear, as she nears the top. She stands trembling - this should be a small figure - looking at the door through which she saw her father enter. Finally, her love gives her courage. She braces herself and goes toward the door and through it. A little pause after this door closes, so as to leave the audience with a feeling of fear as to what her reception will be.

SCENE 108

HALLWAY - FLORRIE'S LAST HOME

Florrie opens the door and enters. She sees the note that Mary has left. She opens it, reads it. Startled, she calls for Mary.

FLORRIE:
Mary! Mary!

She goes into the other room, glances around, then exits out of flat into the hallway.

SCENE 109

HALLWAY - FLORRIE'S LAST HOME

Flossie runs down the stairs.

SCENE 110

ROOM OVER DESERTED SALOON

Mary is near the door watching him with a puzzled expression on her face. Jimmie stops his maniacal business and mumbles:

"Flossie - Mary - Mary."

At this there comes a new light into Mary's face as we go to her.

MARY: (going quickly to her father)
Yes, Daddy, I'm here.

She starts as though to go into his arms. He holds her off looking at her with a strange look in his eyes. We show her as through a film over his eyes, then dissolve Mary into a terrible figure of demonlike appearance and yet not too horrible, so that we know that he doesn't see Mary as his child, but as one of the monsters that pursues him in his delirium. Then we go back to Jimmie. We see his expression of terror and hate. He draws away from Mary. She stands petrified. Then back to Jimmie whose expression now changes from terror and hate to one of determination.

JIMMIE: (wildly)
Get out of here!

He looks about for rope, finally finds it, while Mary stands rooted in terror. He brandishes the rope around his head.

JIMMIE:
Get out of here, I tell you!

MARY: (starting toward him)
Daddy, don't!

JIMMIE:
Stay away from me!

Mary stands for a moment looking wonderingly at him, then Jimmie starts for her, swirling the rope around his head. She runs in terror from him. He pursues her around the room. He is half-mumbling and half-shouting.

JIMMIE:
I'll get rid of you -- I'll get rid of you!

Mary runs in desperation from one corner of the room to the other trying to escape. He pursues her around the room.

SCENE 111

STREET NEAR DESERTED SALOON

Florrie hurries down street - looking at numbers on houses.

SCENE 112

ROOM OVER DESERTED SALOON

Mary is under the table. Jimmie lashes the top of the table with rope and starts as though to find her underneath. She manages to get to the door, but Jimmie is so close upon her that she turns up the hall in her distraction, instead of down the steps. Jimmie is following her.

SCENE 113

STREET NEAR DESERTED SALOON

Florrie hurrying along, not a run, but a fast walk.

SCENE 114

HALLWAY OVER DESERTED SALOON

Jimmie still pursuing Mary up the hall, cracking the rope at her. Mary turns up a side hall. She is searching for an escape. She finds none here. Jimmie seems to lose her for a second and lurches into his room. Mary, blind with fright, runs back toward the steps feeling it is the only way of escape, but as she nears the steps, Jimmie lurches out his doorway and cuts off her escape. He drags her back into the room.

SCENE 115

ROOM OVER DESERTED SALOON

Jimmie drags Mary in, locks the door.

JIMMIE: (in his delirium)
I've got you now! You're not going to get away!

Mary stands trembling on the other side of the table. He come to Jimmie who looks wildly around. He sees the walls of the room closing in on him. He pushes them back with a mighty effort. Then the ceiling begins to descend. He throws that up, cursing wildly.

JIMMIE: (looking toward Mary)
This is your work. You're doing this. You can't pull the walls down on me. You can't do it.

The floor comes up and seems to strike him in the face. He wrestles it away from him. He is sweating and trembling, fighting his demons. He sees something apparently very horrible coming out of the wall, which we do not show. He strikes at the "thing" wildly, and strikes again, then he turns to Mary.

JIMMIE:
Now I've got you! You did this to me! I'll get rid of you! I'll get rid of you!

Mary looks toward the door and runs to it. Tries to open it. The key is on the floor. As she reaches for it, Jimmie is upon her.

SCENE 116

OUTSIDE DESERTED SALOON

Florrie hearing the half suppressed screams of Mary rushes in.

SCENE 117

INSIDE DESERTED SALOON

Florrie runs up the stairs.

SCENE 118

ROOM OVER DESERTED SALOON

Mary now takes another attitude and stands directly in front of Jimmie screaming.

MARY:
Daddy, Daddy, don't -- you'll kill me!

He lashes her with rope once or twice.

SCENE 119

OUTSIDE ROOM OVER DESERTED SALOON

Florrie runs in, hears Mary's screams, frantically tries to open door, finding it locked, she hesitates a moment, then runs down the steps to get help.

SCENE 120

ROOM OVER DESERTED SALOON

Jimmie lashes Mary with the whip. It seems to cut a part of her dress open. Mary, frantic in her endeavor to

make her father recognise her, now gives their old call "Coo-ooo", trembling in terror. Jimmie seems to waver a moment out of his delirium. He stands still, his rope at his side, staring at Mary. Mary goes weakly toward him. He is stooped down against the table. She comes to him and in a tearful, choking voice says.

MARY:
Daddy, Daddy, I know. You're sick.

He stands there looking like a stricken animal. She comes close to him and puts her face against his, weak and broken from the blows she has received, trembling and sobbing.

MARY:
Daddy, Daddy, I don't mind what you've done - it's all right.

She puts her face against his as in olden days and weakly tries to pat his cheek. He mumbles.

JIMMIE:
Where is Mary, Nina? What's happened to Mary?

MARY:
Daddy, I'm here. This is Mary, Daddy.

She pulls around so that he sees her face. His expression changes to terror again as he sees her as one of the monsters.

SCENE 121

STREET NEAR DESERTED SALOON

Florrie runs down the street frantically looking for help. A man comes along; Florrie runs to him.

FLORRIE:
Oh! Come quick, please! Hurry!

The man quickly joins Florrie and goes off with her. Florrie explaining as they go along.

SCENE 122

ROOM OVER DESERTED SALOON

Jimmie throws Mary roughly away from him and then starts towards her.

SCENE 123

HALLWAY OVER DESERTED SALOON

Florrie and man enter and start to work desperately at the door. It seems to be yielding to their efforts.

SCENE 124

ROOM OVER DESERTED SALOON

Jimmie has dropped the rope and he seizes Mary by the throat. We only see a little of this, merely showing his back as though he were choking her. We see her drop back upon the floor against the wall - close view.

JIMMIE:
I've done it! I've done it! How they'll keep away from me!

Then he looks down upon the floor as though he is seeing "something" come up out of it. He jumps madly on the chair, looking down at the object, then he jumps upon the table, trembling and shaking.

JIMMIE:
Let me alone! Let me alone!

Then he falls from the table to the floor.

SCENE 125

HALLWAY OVER DESERTED SALOON

Florrie and man finally force the door and enter.

SCENE 126

ROOM OVER DESERTED SALOON

The door burst open and through it comes Florrie and the man. They stand for a second, stricken with horror, then they run, the mother toward the child and the man toward Jimmie.

DISSOLVE OUT

SCENE 127

DISSOLVE IN

Front page of daily tabloid

with story of Jimmie strangling child as we saw it at beginning of picture. From this we dissolve into a small paragraph which reads: "Wilson's sister, Nan, works at a pencil factory, Paterson, N. J.

DISSOLVE OUT

SCENE 128

OUTSIDE OF THE PENCIL FACTORY IN PATERSON

Buddy stands with paper in his hand, waiting for Nan to come out.

SCENE 129

THE PAY WINDOW IN PENCIL FACTORY

Nan is in line waiting for her pay envelope. She looks worn and haggard. The other employees in line are looking at her and whispering about her. Nan feels this and squares her shoulders trying to keep up her pride. She gets her pay envelope and goes out.

SCENE 130

OUTSIDE THE PENCIL FACTORY

Buddy waiting, sees Nan come out and goes to her calling out.

BUDDY:
Nan!

She looks at him stunned, and then for the first time in her life she breaks down sobbing. He takes her in

his arms.

BUDDY:
Nan, Nan, I've tried to find you for months!

She goes on sobbing.

BUDDY:
You can't send me away now, Nan. You need me!

Nan looks up at him.

NAN:
I guess I can't afford to be proud now.

He pats her on the shoulder. She tries to check her sobs.

BUDDY:
What do you want to do, dear?

Nan clutching her pay envelope in her hand.

NAN:
I want to go to my brother.

He pats her shoulder and tenderly starts to lead her off.

SCENE 131

ROOM IN BELLEVUE

Jimmie is in bed. Florrie stands beside the bed with Buddy. The doctor is just about to leave.

DOCTOR:
I'll come back later.

He has an unconcerned air as he is pretty well accustomed to this sort of thing. As the doctor goes out, Buddy stops him.

BUDDY:
Has he got a chance?

DOCTOR:
He'll be all right now, if he'll lay off that hooch. Some of them do and some of them don't.

And he goes out. Florrie and Buddy look anxiously at Jimmie who now stirs.

JIMMIE:
I killed her! I killed her!

Florrie runs quickly to his side.

JIMMIE: (pulling away from her)
Don't touch me! I killed Mary! I know it was Mary!

FLORRIE:
I keep telling you, Jimmie, you didn't.

Jimmie still delirious, keeps repeating.

JIMMIE:
I killed her! I did!

Florrie rises as if to leave the room and just then the door opens and Nan enters carrying Mary, who is ill and worn. Jimmie looks at them and then turns away as if still in delirium. Nan brings Mary to the bed and puts her down by her father.

MARY:
Daddy, Daddy, you're all right again!

He still keeps his face away not believing his senses. She puts her hand on his arm. He turns slowly still afraid to believe and then realizes it is really Mary. An expression of joyful relief appears on his face, but it turns to one of sorrow, as he thinks of his pitiful weakness.

Mary starts to embrace him.

JIMMIE: (in a voice of terrible remorse)
No, no, don't!

He covers his face with his hands, sobbing.

MARY: (in a trembling voice)
If you won't kiss me, you can't keep me from holding you.

She throws her arms around his neck and holds her face close to that of the wretched remnant of what was once a man.

DISSOLVE OUT

SCENE 132

STREET NEAR STEEL MILLS

Jimmie comes down the street with a pushcart from which he is selling all sorts of soft drinks. Mary is trudging by his side. They stop at the entrance to the mills.

JIMMIE:
Here you are - ice cold drinks - lemonade, sarsaparilla, coco-cola, ginger ale.

A couple of kids come along and buy drinks. Jimmie and Mary open the bottles and put a straw in each one and hand the bottles to the kids. Some of the boys, including Sam, come out of the mills. Jimmie goes on crying his wares.

JIMMIE:
Here you are, gents - ice cold drinks - lemonade, sarsaparilla, coco-cola, ginger ale. Not a jag in a jugful!

They recognize Jimmie and greet him.

THE BOYS:
Well, if it ain't Jim. Hello, Jim. How's the boy! Gee, it's great to see you, etc., etc.

Jimmie greets his former pals and Mary stands by looking up with pride at her beloved father's popularity. Jimmie now proudly puts his arm around Mary and turns to the boys.

JIMMIE:
This is my kid, boys. What d'ya think of that?

The boys greet Mary.

JIMMIE:
I take her along with me. It keeps her out of trouble.

MARY: (laughing)
It keeps him out of trouble, too.

The boys all think this is a great joke.

SAM:
Come on, boys, have one on me.

The boys all take coco-cola and Mary helps open the bottles for them. After they have all been served, Sam turns to Jimmie.

SAM:
What'll you have, Jim?

JIMMIE: (in complete disgust)
What, me drink that stuff! Phooey!

One of the men now takes a flask from his pocket, adds some whiskey to the coco-cola and hands it over to Jimmie.

SAM:
How about it now?

Jimmie looks at it out of one eye. Mary stands breathlessly watching to see what her father does.

JIMMIE: (in greater disgust)
And that stuff, double phooey!!

He pushes it away with an air of complete disgust.

SAM:
Well, boys, let's drink to the kid.

The men all raise their bottles and drink. Mary puts her arm around her father who holds her proudly.

DISSOLVE OUT

SCENE 133

DISSOLVE IN

A PROSPEROUS LITTLE PROVISION STORE

On the window with "James Wilson".

We now move the camera back and show the shop. Jimmie is waiting on a neighbor woman filling her basket with supplies. Florrie is at the other end of the counter laying out a stock of supplies for Nan and Buddy who are married now and doing their household shopping. Off in a corner, Mary is seated looking at the evening tabloid. Jimmie finishes with the neighbor woman who pays him and goes out. Jimmie now moves down to where Florrie is waiting on Buddy and Nan. He stands and looks down at their order which consists chiefly of canned goods. Jimmie gives it a quizzical look, then glances up at Buddy and then over at Nan.

JIMMIE:
You seem to be using a lot of canned goods in your family.

BUDDY: (smiling and pointing at Nan)
Well, have you ever eaten any of her cooking!

At this Nan turns and begins to pound Buddy on the chest. Buddy puts his arms right around her and holds her.

BUDDY:
I would rather have a can of beans with you than a banquet at the Ritz.

Nan gives him a happy squeeze. We now cut to little Mary who is seated reading in the corner. She looks up from the newspaper.

MARY:
Daddy! Did you know Peggy Joyce is married again?

Back to a long shot. They all laugh.

END

THE MOTION PICTURE STORY MAGAZINE

Vol. IV No. 9

OCTOBER, 1912

Two Daughters of Eve

(Biograph)

By COURTNEY RYLEY COOPER

MARION MORGAN, three years old, blue-eyed, yellow-haired, and a runaway, paused before a mysterious door which led to more mysterious things beyond. Just what it all was she neither knew nor understood, for too many things had crowded themselves upon her baby brain, all in one afternoon, for her to stop and analyze each in its separate function. Marion never before had realized that this was such a big world, such a rushing, ponderous, whirling world, until now—for she never had possessed the chance. Marion was one of those born to the accompaniment of the songs of the stars, and with a silver spoon upon her tiny tongue. She was one of those to whom magnificence had meant nothing, since it always had been with her. The mysteries of the street, known to the tenement child at creeping age, always had been a closed book to her. Even the observing eyes of babyhood can see little at close range from the tonneau of a rushing motor-car.

And so now Marion, enjoying her first journey into the world—a journey which had its beginning while her mother and father shopped and while the chauffeur dozed a minute in his seat—found the scenes along the way to be worth all the trouble. There had been windows to gaze wonderingly into, streets to explore, other kiddies like herself—but dressed far differently—to make friends with, and, lastly, there had come this door with its fairyland beyond. Marion, her exploring mood still in the uppermost, hesitated a moment, stuck one finger thoughtfully between baby lips—and then, bold with curiosity, trotted within.

And it was just at this moment of decision that the curtain of the second

act descended, and shut the stage of the Comedy Theater in a grayish, yellowish light, thru which figures rushed phantom-like, as stage-hands tightened the ropes that would hold new scenery in its place, or screwed braces to the floor, while hurrying property-men lugged chairs, tables, rugs and clinking glasses from that



MARION IS TAKEN ON A SHOPPING EXPEDITION

mysterious room of the stage known as the "prop hole," while sweating electricians jumped here and there, fixing bunch lights in their places, or shouted to the flymen high on the gallery above to lower the various strings of colored globes that would illuminate the next scene.

The orchestra had just begun its lilting, between-the-acts music when the little girl entered the fairyland. Here and there about the stage, dodging the hurrying scene-shifters as they shunted the great strips of can-

vas along, show girls and chorus men, not content with their exertions before the footlights, were dancing, singing and joking. The music from without grew louder. The figures swayed more, the sound of gliding feet grew more distinct; a few voices began to give forth the chorus of a popular air:

Come to me, kiddo; come to me, kid,
Dont keep me waiting so long.
Swing me till I'm dizzy, till I lose my lid,
Dont you know all of life's just a song—

The voices stopped at a little exclamation, and men and women of grease, paint and powder turned to stare. Bessie Davis, comely, little Bessie, the liveliest of them all, stood transfixed, her face blank with astonishment, as she stared at the little child before her—a little child who looked into her brown eyes with frank, childish, blue ones, who held forth her

hands as tho she had selected this girl of the merry whirl as the person who was to guide her thru this labyrinth of wonders. Bessie hesitated a moment. Then, with an impulsive good-heartedness, she bent low, and swept the baby into her arms.

"You cute, little duckums!" she burst forth, "you——"

The words were lost in a great hug—the arms of Bessie of the chorus were touching something to which they were not accustomed—there was

"How dare you!" came from between cold lips. "*How dare you?*"

Marion had been folded close to her mother's breast. Bessie Davis, her face white, rose from her chair and looked squarely into the eyes of the woman before her.

"What have I done!" she asked, in that cool tone of injury which is yet more feverish than white heat. "I have held the baby in my arms—is that a crime!"

A little laugh from the crowded be-



BESSIE VOWS THAT SHE WILL BE REVENGED

a flood of feeling in her heart that she could not understand. A tear or two stood in her eyes. She did not attempt to fathom the reason.

Then, as the painted ones of the stage crowded near, Bessie held the child high in her arms; she shook her gently—with that little shake of love which only women know; she bent to kiss little Marion's red lips, and to—

The sound of hurrying feet. A half scream. Angry hands shot forth, and grasped the form of the baby from the chorus girl's arms. Bessie Davis looked up into the blazing eyes of a fashionably dressed woman.

ings about them. The eyes of Mrs. William Morgan blazed with more fiery passion than ever. She sneered:

"You—a chorus girl; you hold my child—mine! And then you ask what you have done. How dared you contaminate her? How dared you allow her here with yourself—and these?" She swept a hand toward the others who formed the company. The world whirled for Bessie of the chorus. She felt that she swayed a little. Her lips attempted to frame words of vitriol, and failed. Hazily, she saw the woman leave the stage. Then she felt some one take her hand.

"Dont mind Ethel," a man's voice was saying. "She has funny notions, sometimes. Now, as for myself, I thank you a lot—and personally," was added, "I think you're a pretty decent little kid."

Bessie Davis looked into the eyes of Billy Morgan, and there came to her some of her self-control. She smiled, and lapsed into the slang of the road. "I'm wise," she said, and pressed his hand ever so slightly.

I'll show her what it means for a contamination to enter a family! I'll show her what it is to have false pride torn apart, ripped to pieces—scattered to the winds! I'll show her. I'll make her beg and plead for mercy. I'll——" She ceased. The frown died away from a brow usually smooth. She smiled—but there was a coldness in that smile that was worse than any impetuousness. From below, there came the call of the second act. Bessie



THE DANCE OF DEATH

For with that one look, the spirit of red, flaming revenge had entered the heart of the chorus girl. Fifteen minutes later, alone in her dressing-room, staring blankly at the wall, her hands clenched, her lips tightly closed, Bessie of the chorus, her whole being crying out for retribution against this woman who had openly defiled her, her mind seared and burning yet from the taunt and from the insult, almost groaned in her intensified anger.

"Call me names, will she?" she said, between gritted teeth. "Call me a contaminator? Then, I'll be one!

Davis ran down the long stairs from her dressing-room, and jostled a scene-shifter almost good-naturedly as she hurried for her entrance.

"Gotten over the bawling out?" he asked after her. Bessie turned, and laughed over her shoulder.

"Maybe," she answered, enigmatically.

Two nights later, as the swaying figures of the "Dance of Death" rushed wraith-like about the stage, Bessie Davis looked out into the audience, and beheld, in the first row, a face she knew. She had wondered a

bit at the flowers which she had found awaiting her that night—but now she understood. She caught the light smile, the wink, the signal, and her heart beat faster. Her road to revenge was becoming smooth. Billy Morgan, beloved of the woman who had insulted her, was falling into the trap.

He met her at the stage-door, and they dined where the lights shone bright, and where the singers of the cabaret strolled between the tables, where the sound of popping corks mingled with that of laughter, laughter which grew louder and longer as the hours became smaller. She dined with him, and he, leaning across the table, touched her hand, ever so slightly.

"I like you," he said slowly. The spirit of champagne was in his eyes. Bessie of the chorus smiled—but he did not know the meaning of those lips.

"That's what a married man always says—but never shows," she answered. Billy Morgan's face grew more serious.

"Let's leave the married part out of it," he broke in. "You say they never show they care. Do you suppose a string of pearls would convince you?"

"They might," was the answer, as the crashing of an orchestra began.



BILLY PRESENTS BESSIE WITH A NECKLACE

"And perhaps——" he begged, "perhaps when I hung those pearls around your neck—do you think it'd be wrong if I kist you, just once?"

"We'll see about that when I get the pearls," was the puzzling, smiling answer of the show-girl.

And a month later, as Bessie of the chorus stood before her mirror, there was more to show for Billy Morgan's infatuous devotion than a mere string of pearls. Bracelets were on her arms. Upon her smooth bosom there glittered the diamonds of sunburst

and pendants. In her hair shone the brilliancy of precious gems. Here and there about the room, in costly vases, were the offerings of florists—a new gown lay across a chair, the last offering which had come by the afternoon delivery. Bessie smiled sagely to herself.

"I wonder," she said slowly, "I wonder—when she'll find out?"

There came a knock at the door, and, a moment later, a man she hardly knew—she felt that she had triumphed.

"Do you feel that bad about it?" she bantered, leaning against the table, with its decorations of flowers.

The man looked at her queerly.

"What do you know?" he asked.

"I know nothing," was the answer of Bessie of the chorus. "I am simply using my guessing powers. When did she find out and leave you?"

There was a long silence. Billy



MRS. MORGAN DISCOVERS BILLY'S INFATUATION

recognized faced the girl of the chorus. His eyes were haggard. His hands trembled a bit. In the face was every evidence of sleeplessness, of anguish and torment of mind. Billy Morgan, broken, tragedy in his countenance, stood before her. His voice was strange and husky.

"Well," he began, "I—I dont look much like myself, do I?"

But Bessie's answering voice was as gay as ever, and as pleasant. There was none of the exultation in it which surged in her heart. With her woman's intuition, she thought she

Morgan allowed his head to droop and his eyes to seek the floor.

"Two weeks ago."

"That long?" A light laugh. "You've borne it well so far. Why so excited now?"

It was then that the dull eyes opposite her flashed for just a second. Billy Morgan stepped forward. His lips were dry and trembling.

"Good God, Bess," he burst out, "dont keep up that tone forever. I cant stand it. I'm—done for," he added slowly, and then the words became more hurried again as the story

came forth. "Everything's broken for me—everything's gone wrong. There's nothing left, there's nothing——"

"There's Bessie." The voice of the chorus girl still contained its taunt. The man whirled.

"Yes, there's you, and that's all. She found us out two weeks ago. Trailed us to the Gardens and watched us there. Of course, she thought the worst; she wouldn't believe it when I tried to tell her you really were a good girl of a sort. That night she took Marion and left. I didn't care much then—I was willing to fix her up with all the money she wanted and all that sort of thing, but she said she wouldn't have it. She was going to fight her own way in the world. I knew she couldn't last at it, and that she'd come back. But she hasn't and——"

"Is that all?" Still that calm, cruel voice, still that smile. Billy came closer and took the chorus girl's hand.

"All?" he asked, in his hoarse, strange voice. "No! It's only the beginning. If she were starving right now, begging me for money, I couldn't give it to her. Everything's gone, Bessie. Everything's lost. I played the game too strong—I spent too much money—I tied up things which I shouldn't have touched, and when the need for ready cash came, I didn't have it." There was a pleading in his tone now. "I dont know how I'm going to pull out of it. If I only had some money to make the fight with—if I could only get fifteen or twenty thousand, I——" He stopped and looked toward her filling throat. He thrust forth a trembling hand. "That necklace of pearls, Bess, girl—if you'd let me have that back, I could——" The look on her face stopped him. The girl clutched at the jewels around her throat. She nodded her head.

"Indian giver!" she almost hissed at him. "No, I'll not give them back to you. I'll not give you anything back. Do you think you can play that game on me—do you?"

She pointed outward, and he understood. Slowly he turned. Slowly the door closed behind him. For a moment, Bessie of the chorus stood there, looking at the blank door there which he had passed, her hands gripped, her face set. Then, like the girl she was, playing a game against which her whole being rebelled, she whirled, and, kneeling before her bed, sobbed out her anguish. When cruelty was the game, the heart of Bessie of the chorus was built only to act the part, not to feel it.

And so it was that, sad faced, fighting with herself against a wild desire to give up all she had centered her determination upon, Bessie dragged herself to rehearsal the next morning. There was none of the old pallor about her countenance. She did not stop to joke with the doorman, she did not mingle with the little groups of actors and actresses upon the dark stage. Instead, she sought a little chair in a far corner, and retreated there, to wait the time when she would be needed. A voice caused her to look up after a long time—the sight of a face caused her to start and to stare. She saw a woman approach the stage manager and ask something. She saw that person of growls and reprimands eye the applicant, and then point her to a dressing-room. Bessie Davis leaped from her chair. A moment more, and she was before the once fashionable Mrs. Billy Morgan.

They merely looked at each other for a long time—a study in faces. There was no need for explanation by the tired, almost hopeless-appearing woman who faced Bessie Davis. Her whole carriage, everything about her told of a struggle for work, of failure—of seeking a place in the chorus as a last resort. A little sneer came almost unbidden to Bessie's lips. Now that she had found the woman whose home she had broken, the good resolves died away, and once more exultation flamed bright and red within her heart.

"So you've decided to become a contaminator, too," she taunted, as she leaned against the dressing-room door. The woman did not answer. Bessie

waited a moment. She looked into those tired eyes. She saw the little lines about the drawn mouth. She knew that Mrs. Billy Morgan had gone breakfastless that morning, but still the taunts came. "So you've decided to be one of us! You've found out it isn't so bad after all—when you need food, when you need something to keep a roof over your head. You've found out——"

An appealing look had come into the other woman's eyes. Her lips were still

"They're yours," she said tersely. "They belong to you more than they do to me. Take them!"

Something in Mrs. Morgan's eyes told that she understood. Slowly the woman outstretched her hands toward the chorus girl she once had defied. Slowly her lips framed the words of thanks. There was no anger on them now. Mrs. Billy Morgan, aristocrat, had seen something of the seamy side of life, and her eyes had begun to look upon the world with a broader view.



BESSIE RETURNS THE NECKLACE

silent, but there was something about that tired face, something about that expression which cut, and cut deep, into the heart of the chorus girl. A second, and her old impetuosity had come back. She ripped the string of pearls from about her neck. She tore a diamond brooch from her bosom, taking along with it the rich cloth of her dress. The pendants were jerked from their fastenings, the bracelets from her arms, and into the hands of Mrs. Billy Morgan she streamed them.

"I'm sorry," she said slowly, "for what I said that——"

A tiny hand went across her lips. The brimming eyes of Bessie of the chorus looked into hers.

"Dont say it," the girl of the brown hair ordered.

And so it came that, a few hours later, two women, now a bond between them that nothing could break, sat in a rather poor, badly furnished room in the tenement district. One, whose form was pretty and whose hair was

brown, had been telling a story—a story of revenge, and how she had played it. The other had listened in silence. At last their hands met.

"Perhaps," said Bessie of the chorus, "it would be best if each of us said to the other that we were sorry. Forgiveness is best when it comes from both sides, dont you think?"

that she would plead with the woman she had sworn to hate. Mrs. Billy Morgan raised her eyes.

"I've wondered sometimes," she began, and her voice was not that of the Mrs. Morgan Bessie had first known, "if it wasn't my fault—partly. I wonder if I made home all it should have been for him. I



"I'VE JU'ST KIST THE BABY!"

"Yes," came the soft answer of the other woman. There was no haughtiness in the tone. Bessie of the chorus went on:

"And somewhere in this city is a man whose heart is aching for that which we have granted each other. Suppose I should find him and send him to you—suppose he should ask you to forgive him—dont you think you could—dont you?"

Bessie of the chorus never believed

wonder if I was not selfish and cold and——"

The tears came, slowly at first, then faster. Bessie of the chorus tiptoed softly away, toward the bed where a little form lay, its curly head upon the pillow. Bessie bent low, then a choking, little laugh echoed thru the room.

"I've—I've just kist the baby," came her explanation. "You dont care, do you?"

THE WANDERER
Biograph Reissue Number 15

Directed by
D. W. Griffith

The Cast

The wanderer	Henry B. Walthall
The girl	Mae Marsh
The lovers	Claire McDowell
	Lionel Barrymore
The rival	Walter Miller

Turning from the perpetual strife for gain, the young idealist in the Spanish village takes to the open road with his flute, charming the ears of all with his music. Lovers quarreling hear an old familiar strain and are hushed into happiness. A self-willed girl then hears the still, small voice and is humbled. Years pass, and still the Wanderer makes music; but now his note is too true to please the crowd. Time has wrought a change in others besides himself. The lovers of old are now astray in bitterness and sin. The woman has another lover, and for his sake is willing to rob and slay her lord. Together they steal into his sleeping room: the dagger is poised, the gold clutched; then they hear the flute and stand appalled. The little girl, now grown, abhors the crafty merchant to whom her people would sell her. Fleeing, she meets the Wanderer and is again comforted by his music. Together they go down the long, sunlit road, with love ahead, and behind them the happiness which the Wanderer has brought to others. Truth and beauty have vanquished sin, and death in the eternal struggle.

[redacted] at 30 West 44th Street
[redacted]
May 13,1941

Mr.Harry E.Aitken,
c/o Mr.Robert Richter,
1501 Broadway,
New York,N.Y.,

Dear Mr.Aitken,

An old acquaintance of yours,Mr.George Terwilliger,advised me not long ago to contact you for first-hand,authentic information concerning the Reliance-"Majestic period when Mr.D.W.Griffith joined forces with you,details on production,financial and other data about The Birth of a Nation,such films as The Sacred,The Avenging Conscience and others made under Mutual and Triangle,Intolerance ,the Mutual and Triangle corporations during Griffith's association with them,as well as data making clear how Triangle was---according to unverified information which I recently obtained---thrown into bankruptcy at a time when this company's obligation's,barring tax liens,amounted to only $4,000. The complete story about this phase of Triangle has never been told.I'd also appreciate any anecdotes that you may recall about Griffith,the Talmas and others,not forgetting Ince and Sennett.

For sometime I have been studying source material about Mr.Griffith. Through the courtesy of his attorney,Mr.Woodson Oglesby,I obtained access to numerous documents,records,letters and memoranda that throw much light on Mr.Griffith's career as director and producer.Then,too, perusal of the files of The Reel and The Triangle ,including my recollection of many Mutual and Triangle pictures,make clear the indubitable fact that the Mutual-Triangle era under the guidance of yourself and Mr.Griffith represents the most courageous period in the history of the American film. There are gaps to be filled and I hope you can see your way clear to make the necessary information available.

I am gathering all this information for a work dealing with the life and times of D.W.Griffith.Both Mr. and Mrs. Griffith have offered to be of any assistance possible.And howevermuch you may be anxious to hurry back to Wisconsin's hills,I hope it won't be too much trouble for you to have a brief,preliminary chat with me while you are in town now.Please don't refer me to published material;I'm familiar with all of it but most of it doesn't sell a fact-hound like myself.I should be glad to call on you at your convenience at any time,day or evening,when we can discuss fully the material needed and decide on ways and means of going over it.Besides,I should be glad to meet you on general principles.Anticipating your response,I am,

Very truly yours,

NOTE:My material on the film has been published in The Theatre Guild Magazine, The Film Spectator,The Readers' Digest,The Literary Digest,Amer. Review of Reviews,The London(Eng.)Review of Reviews,The Educational Screen, and elsewhere.Also in The Film Daily Year Book(1926) and The Billboard.

References:Carl Sandburg,Anthony Mariano,Prof.Eloise Ramsey

[illegible]

[illegible]

August 9, 1948

Dear Mr. Aitken,

As a sort of prologue to this message, permit me to refer you to the enclosed carbon copy of a letter that I wrote to you on May 11th.

It surely was a source of chagrin to have missed your telephone call when you were in town. I tried to reach you at Mr. Hiester's office only to learn that you had left for Baltimore. Then I wired you care of the hotel at which you were registered and suggested a wire collect reply if you were returning to this city; otherwise I would write to you at Waukesha.

Barring a few odds and ends of data that I must verify, the research for the detailed outline that is to serve as the basis for a book on David Wark Griffith is complete except for material which you alone can provide. To write about Mr. Griffith without dealing comprehensively about your association with him during the Reliance-Majestic and Triangle periods, culminating in the artful deception by Adolph Zukor, would render my task incomplete---especially since every book dealing with the history of the American film plays up to Zukor and is written from the Zukor angle in refrring to his relationship with Triangle. The intrinsic truth about the sabotage of Triangle should be told.

Now, Mr. Aitken, I have a copy of a typewritten biographical sketch about you which closes with reference to the demise of Triangle. This sketch is 18 pages long. The original, without an author's by line, is in the files of the Film Library of the Museum of Modern Art. The people there neither know who wrote it or how it came to them. Some of the facts are impressive and if I should refer to them it would only be fair to credit the author in a footnote and in the bibliography. On the other hand some of the facts given are contradictory when compared with other sources. I don't know which source is correct. I should like to send this on to you for verification and correction. Attached to each of the 18 pages is a sheet containing one or more questions about items on which only you can give enlightenment.

I also have in outline form two chapters dealing respectively with The Reliance-Majestic Period and The Triangle Period, both of which to my mind represent the golden age of creative effort and high aspiration in American cinema.

With your permission, I should be glad to forward the biographical sketch and the two chapter outlines for your critical appraisal and as a means of enabling you select original source material, such as

production records of certain films,memoranda,documents,data on distribution costs,memories for such pictures as The Great Love, Jumo,Smart Money,The Spanish Earth etc., written by the late Frank S.Nugent (before he became associated with him when he was secretary of the Academy of Motion Picture Arts and Sciences),data regarding Zukor's negotiations with Griffith,etc.,etc.

Perhaps it could be arranged for me to study the material at Mr. Mintor's office,some of it might be suitable for illustration.

In the meantime,Mr.Mitchell,please have me send you the biographical sketch and the two chapter outlines on Hollywood-Majestic and Triangle. I am sure you could make some very helpful suggestions,if you can spare the time.I should be grateful for any assistance you may offer along informational lines. May I hear from you at your earliest convenience?

Very truly yours,

P.S.---(1)If you have given any factual data to the Film Library of the Museum of Modern Art,could you write Miss Iris Barry, the curator,giving me permission to examine such material?

(2)Should like very much to have a comprehensive talk with you if your plans call for an early trip to New York.

- 2 other word organizers for Detroit, Denver, Tower Hamlets, OF — Jordan, Richardson, Danny Dyer, someone, Dennis, Anderson

— Arthur's family organizer Dennis, etc —

— Arthur's employer is other worker than player

MEMO TO MR.AITKEN.

Attached to this memorandum are three items:

1---The H.B.Aitken biography
2---Outline for Chapter IV on Reliance-Majestic
3---Outline for Chapter V on Triangle

1)Suggestion for answering questions:

(a)You will find that to the typed pages are attached numbered sheets containing numbered questions.
(b)The number of each attached sheet corresponds to the number of the typed page.
(c)Consequently,answering the questions is simplified by referring to a given page number and a given question number.For example:

Aitken Biography

Page 1:

1---One of the pictures that I saw at this theatre was (title)_____and dealt with(theme or story) _____.

2--- Mr.Mitchey may have such material.

You thus do not have to repeat the reference or statement about which a question is made,and considerable time is thereby saved.

(2)Re Source Material:

Study of original sources,such as letters,contracts,telegrams, art director's or architect's drawings for sets,cost sheets and the like,are helpful in contributing to a truthful,factual presentation of information.Of course you will be able to determine which material is most pertinent in helping one present a comprehensive picture of the creative as well as economic factors relative to the Reliance-Majestic and Triangle periods, without conflicting with your own project.

(3)Arrangements to Study Material:

Libraries have foolproof methods of safeguarding source material entrusted to them.It may be possible for me to arrange with any one of the college libraries here,Columbia or New York U.,to receive such material as you may permit me to study.Or you might prefer to have The New York Public Library or some individual like Mr.Richter to receive the data.Naturally,I should expect to deposit in advance with either the selected library or individual ample funds to cover shipping and insurance charges from and to Waukesha.I think two weeks would be ample time for study of the suggested sources.Hope you can may let me see the data, at an early date. Many thanks! Bill Boehnel

AITKEN COMPANY
408 N. HARTWELL AVENUE
Phone 443-W
WAUKESHA, WIS.

August 10, 41

Mr H.G.Weaver
New York City
Dear Mr Weaver:

Your favor of the 8th received and I am sorry I cannot be of more help to you.

Those notes you have seen in the files of the Film Library were made by me and given to Miss Barry and Mr Abbot in the early part of the organization with the assurance I would give them more when they wished it, however they never asked for more. The hundreds of now well known people who were launched by my financing, the exploitation which I also created, also the first international distribution system, either knew little of how it was done or interested in thier own particular story, has made it desirable that the facts be presented.

So while I will gladly give you some help I cannot take away from those who are working with me in the writing of this history, which has been kept very quiet.

If you wish send me the two chapters you mention and if I can add anything I will be glad to.

I am wondering if Mr Griffith has given you the information that I gave him the same amount of stock in Triangle that I received at no cost to him . Avery large block that would have been worth millions shortly thereafter, but that he took the tempory income, and at the same time helped Doug Fairbanks to get away from the three year contract he had with us, with two more years to run. The Triangle then not onlyhad some 2500 stories and negatives but an international distibuting system. The quality of the pictures from the three entirely different studios were leading the world so as I did it, it seems that it should now be told as happened.

The information about the Birth to Russia in 36 was entirely unknown to me.

The other questions I cannot answer at this time but may be able to give you some help later.

I do not know when I will be in New York.

Sincerely

H.E.Aitken

P.S. Excuse my typewriting effort.

52 East 58th Street
Longacre 5-0845

August 27,1941

Mr.H.E.Aitken,
408 E.Hartwell,
Waukesha,Wis.,

Dear Mr.Aitken,

Please accept my thanks for your letter of August 18th.

You state that Miss Barry and Mr.Abbott did not ask for additional data on Reliance-Majestic and Triangle,although you assured them of your willingness to send them more material. Their lack of interest isn't surprising inasmuch as the Film Library is closely identified with the Film industry in which Mr.Zukor is still an influential figure.Until a year ago the Hays office contributed $40,000 per year to the Film Library.Miss Barry(Mrs.Abbott) and Mr.Abbott would hardly be expected to solicit your complete story on Triangle and thus provide a source of devastating information about Mr.Zukor to anybody concerned with the realities of the sabotage of Triangle.

But,assuming that you had sent such additional information to the Film Library:In that case I probably should have very few questions to ask you now.

I therefore ask your indulgence regarding the enclosures,and the questions therein,which were prepared before your letter arrived,and in which you state you are having a book written on your achievements with Reliance-Majestic and Triangle and the skullduggery that led to the ruination of Triangle as a result of the deception on the part of Zukor and his associates.

Naturally,I am not doing a book on Reliance-Majestic and Triangle. Rather, I am limited to the preparation of only a chapter on each,as the enclosed chapter outlines make clear.Moreover,they are to refer to a large extent to the creative aspects of the work done in these two periods.

But in referring to the creative phases of the work by Griffith and his associates at Reliance-Majestic and Triangle,one cannot have an ivory-tower approach and ignore the economic and financial factors which wrecked so fine a setup as Triangle,and with which Griffith at one time was identified.

Nor is it possible to write a volume on the life and times of David Wark Griffith without referring fully to H.E.Aitken.To do so would

10 West 66th Street
LOngacre 5-0345

(continuation,p.2)

neither be exercising an objective attitude nor be accurate, historical reporting.On these grounds alone I must include dependable information about your aims in behalf of Reliance Majestic and Triangle ,and how those aims were frustrated by dubious means.

It is superfluous to state that I should appreciate any assistance you may offer as regards adequate information,without infringing in any way on your own project.After all,I'm not doing a book,but just two chapters,and this is one instance in which verbally should be encouraged Griffith?

Sincerely,

P.S.--You ask whether Mr.Griffith has given me information about Triangle and mentioned the fact that you gave him the same amount of stock in Triangle that you received,at no cost to him.It is precisely because I have had no such information,apart from the importance of showing how Triangle was given."the works" by Zukor,that I have written you.In all of Mr.Griffith's papers that I've examined,there wasn't a single reference to Triangle.I intend to discuss this with DWG later,although it is clear to me that you are the best source for data concerning both Reliance-Majestic and Triangle.. . .The information that Mr.Griffith assisted Fairbanks in breaking his Triangle contract when it had two years to run is as pertinent as it is surprising.Could you tell me how DWG thus assisted Fairbanks?

[illegible] at 30 East 60th St.,
[illegible]

September 17,1941

Mr.H.K.Aitken,
181 T.Hartsdale,
Hartsdale,N.Y.

Dear Mr.Aitken,

Thank you for your letter of September 8th.

It is gratifying to learn that the questions which I submitted,in your opinion,are important enough to warrant careful consideration before they are answered.

To me they represent logical reactions to various situations and other elements that need clearing up in view of all the contradictory and often incomplete or unreliable material that has appeared in print about the Reliance-Majestic and Triangle periods.

Needless to say,I should be glad of any pertinent information you may offer that will contribute to truth and reality in the two chapters,respectively on Reliance-Majestic and Triangle.It must be evident,too,that it is impossible to write about them honestly and factually without showing the relationship of your problems to Griffith and his association with the two companies as producer, and particularly about the dubious methods employed to scuttle Triangle.I should like to handle the latter item without gloves.

I haven't mentioned the sabotage of Triangle to either DWG or his brother,A.G.Grey,because I haven't enough tangible data as a basis for such probing.I saw Mr.Grey a week ago,when we talked briefly about The Birth and Intolerance.

At this writing I can't understand why DWG has long claimed that he derived less from The Birth than any one else.Mr.Grey told me that Mr.Griffith owned 37 1/2 % of the stock in The Birth and disposed of 12 1/2 % to raise needed funds,and that he made not only one but two fortunes out of the picture.

Mr.Kirk Bond,librarian of Pathe News,and I were discussing Triangle one day last week when he asked what you did after the company was declared bankrupt.I confessed my ignorance.The question is interesting.Did you confine your efforts solely to Epoch thereafter?

It is with much interest that I will await your replies to such of the questions as you may choose to answer.

Very sincerely yours,

[illegible] at 34 East 68th Str.,
[illegible]

September 24,1[illegible]

Dear Mr.Aitken,

I suppose it has been difficult for you to find time to fill in the questionnaires and otherwise amplify replies where the spaces do not permit comprehensive answers.Otherwise,I assume,I should have heard from you. However,the necessities of this work oblige me to express the hope that you can see your way to permit me to have such information,as you may see fit to impart, at an early date.

Recently I spoke to Mr.Richter over the telephone concerning the possibility of studying Reliance-Majestic and Triangle source material(such as contracts,memoranda,etc.,)in his office,should you care to send them on.Mr.Richter advised that with his space being limited,it would be difficult allow such reserach.Furthermore,he said he wondered whether he would care to accept the responsibility for keeping such material pending my study of it,for about two weeks.I've made no effort to contact any of the university libraries or the N.Y Public Library on this point in recent weeks,although the latter two months ago indicated interest to be helpful in that regard---i.e., to assume cooperate in the matter of receiving source materials and thus make it possible to do original research.

Consequently,at this stage it is clear that the thing to do is to proceed with such information as you may embody in the questionnaires that I sent you,for I must soon begin to write the two chapters dealing with Reliance-Majestic and Triangle.

In the near future I may inquire whether it would be advisable to run out to Waukesha to see any stills that you may have as well as data that can be used for informational purposes in the appendix.Do you happen to have a print of Man's Genesis and The Battle of the Sexes?

Thanking you for your interest and patience with my inquiries, I am,

Very sincerely,

To Mr.H.E.Aitken,
Waukesha,Wisc.

KEYSTONE FILM COMPANY
1604 PARAMOUNT BUILDING
CHICKERING 4-7844
NEW YORK CITY

H. E. AITKEN, Pres
R. E. AITKEN, Sec'y

Mid-West Office
406 N. Hartwell Ave
Waukesha, Wis

September 12, 41

Mr. D.W. Griffith
New York City

Dear Mr Griffith:

Again on my return I find your letter of the 11th and have noted contents.

As much of what is needed by you is in storage in New York that part is impossible now.

I do not think that I should furnish that to us you are telling his story.

When I answer the questions you ask it will only be after most careful consideration by very competent attorneys who have studied the evidence and reply.

I would like to assist you but it seems impossible and my attitude must be the same if I were to talk with you at this time.

Even from what you have stated, I can see what I have always felt, that it was not likely that D.W. or any one in a prominent position would tell the whole story.

With kindest wishes for you in the work, I am

Sincerely

H.E. Aitken

Res at 32 East 64th St.,
Lhgsvre 5-0844
October 7th,1944

Mr.H.E.Aitken,
420 E.Hartsdale,
Hawthorne,Calif.,

Dear Mr.Aitken,

Well,here I am again.But,I hope that this time it will be possible to enlist your active cooperation.I use the word "active" advisedly because I really must have your help,such as you can give,and have it very,very soon.I refer of course to your replies to the questions I forwarded to you August 23rd---more than nine weeks ago!

Before I proceed any further I will turn to your letter of August 12th in which you wrote: "Mr.Griffith gave no information concerning why he left or his new organization(presumably Artcraft)after you gave him a block of stock equal to your own in Triangle.I asked Mr.Griffith this question when I saw him for three hours last week at the Robert Treat Hotel in Newark. He replied that he was obliged to go to another organization because Triangle at the time simply did not have any money with to finance the associate production needs of Fine Arts and the Sennett and Ince units,that all three producers were much disturbed as to where and how they would be able to get the appropriations with which to continue production.As for Fairbanks,Mr.Griffith said he had nothing to do with the breaking of Fairbanks' contract,that he was not even in court when you sought to hold Doug to his contract, and that furthermore,Fairbanks' contract---as your own story mentions---contained a clause that only Griffith was to direct films in which he, D.F.,played.Mr.Griffith said that Sennett could verify all this.If you should have factual,documentary data on this as well as other aspects of Triangle's demise to support your viewpoint,won't you please let me see it or at least give me details?

Now,please permit me to refer to your letter under date of Sept.23rd in which you advise that----

---Much of the material I need is now in storage in New York.
(I should be glad to defray all express charges for bringing this material to and from The Film Library,where I could examine it with the assurance that everything would be returned intact,under the supervision of Mr.Beaumont Newhall,the Librarian in charge of the Film Library at the Museum of Modern Art. That is where I examined Mr.Griffith's papers through the courtesy of Mr.Woodson Oglesby.You might communicate with Mr.Newhall to make sure that no one but I would study your material)

---You advise that some of the questions I ask will be answered by you only after due consultation with attorneys.

(continuation-p.4)

I trust you have had time to obtain replies to the questions that require the careful attention of attorneys.

BUT if you have not obtained the opinion of attorneys to such questions, may I suggest that (1) you answer those questions that do not require the attention of lawyers and (2) return the material in the self-addressed envelope which accompanied them. (3) Then, after receiving your replies, of a non-legalistic nature, I will forward a list of the questions which you deem too important to answer with advice of an attorney. If you like, you might check such questions so that I may know the ones you have mind.

However, there is one point that cannot be disputed with in a study of the life and work of Griffith, and that is that you were associated with him in Reliance-Majestic and Triangle-Fine Arts. And in view of your activities I need all the available data possible to present a complete but authentic picture of both organizations---as regards their creative and economic aspects. Won't you please try to enable me to present that kind of complete picture by letting me have detailed information?

Mr. Griffith told me that you have the breakdown of production costs on The Birth. Could you make this data available, Mr. Aitken? And soon?

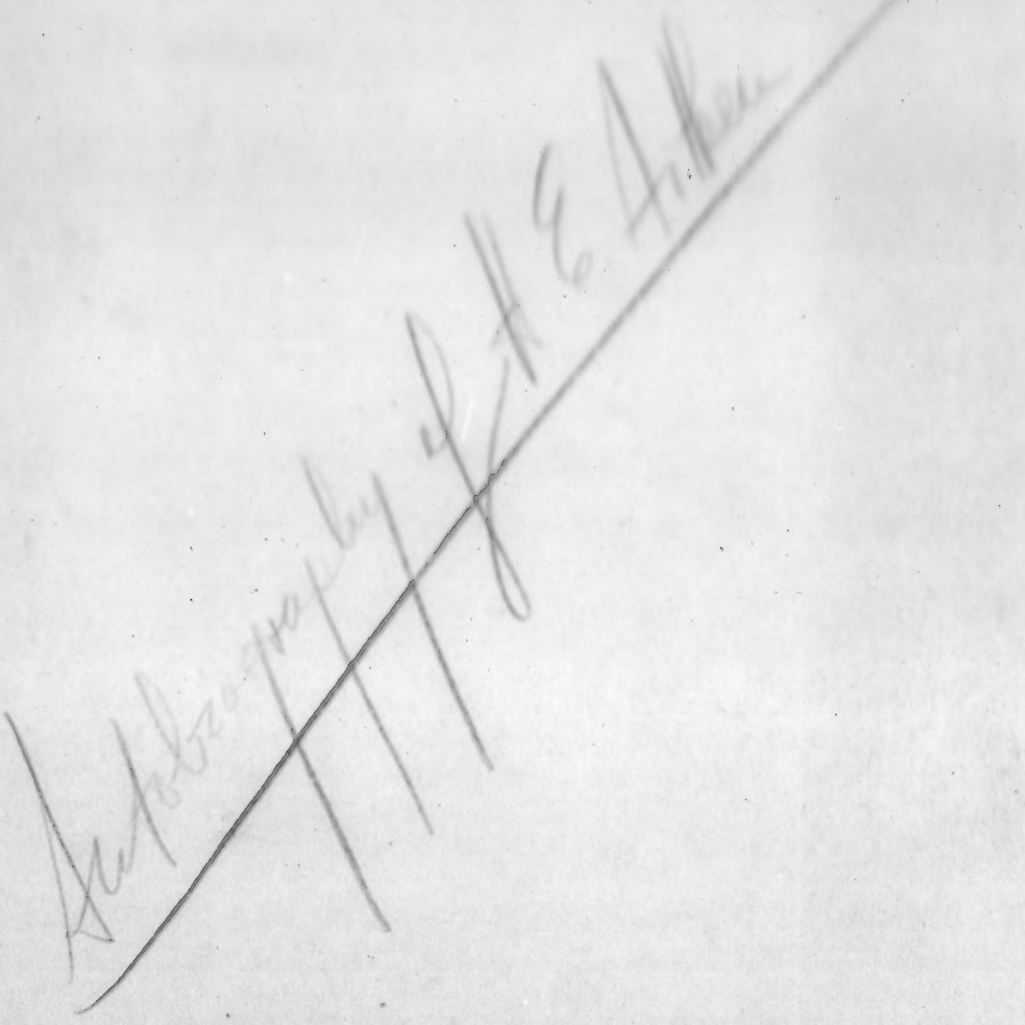
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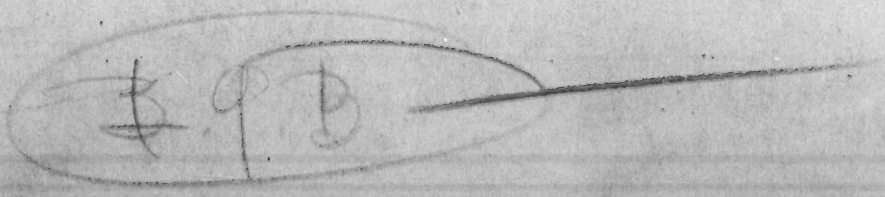
After all I take it for granted that a man of your background and experience is willing to encourage reserach and scholarship in both the study and correct presentation of a phase in American film history---from Reliance-Majestic and Triangle---that has had little said about it that is comprehensive and reliable.

I shall look forward with interest to your response at your earliest convenience, together with answers to such questions as you care to answer. And if you are receptive to having me study the material now in storage in New York, I will ask Mr. Beaumont Newhall, Librarian in charge of the Film Library of the Museum of Modern Art, to communicate with you and expedite arrangements for perusal of the material on the premises of the Film Library. May I hear from you soon----and favorably?

With kindest regards,

Sincerely,


Autobiography of H.E. Arthur


£.9.D

[redacted]

[redacted]

[redacted]

(1) Do you recall the title and story of any one picture that you saw at this show? If so, please give details:

(2) Would Mr. Ritchey have any production data on Reliance-Majestic films?

- scenarios
- art director's sketches
- cost sheets (i.e., negative cost of outstanding Reliance-Majestic film, including statements of directors', players', cameramen's and others' salaries)

He made arrangements with the Chicago Film Exchange to rent one reel of film per week at ten dollars each. He then went to three theatres in the adjoining towns of Appleton, Kaukauna and De Pere and agreed to furnish them with three changes of one reel each per week for which they were to pay him twenty five dollars and each one in turn agreed to ship the film after the show at night to the next theatre so that the manager would receive it in the morning in time for the first show. The expense and advance necessitated by this move was therefore a matter of thirty seven dollars for which outlay he in turn collected approximately seventy five dollars.

It wan an auspicious beginning; The business grew rapidly and branch offices opened in St. Louis and Joplin, Missouri. Inside of a year and a half they had taken over some hundred thousand dollars worth of films. Freuhler handled the Milwaukee end of the business and Aitken took over the St. Louis branch but the business kept on increasing and it was not long before Harry Aitken had bought out all of his competitors.

This new grouping of exchanges was made under the head of the Swanson-Crawford Exchange of St. Louis and the Western Film Exchange of Milwaukee. With the increasing responsibilities of organiz ation and operation came other financial needs so Harry Aitken came on to ~~New York~~ to form a credit association taking in the film exchanges of the middle west in order that cut throat competition and cutting of prices might be eliminated.

clg°

The method of operation was to have each film exchange send in entire lists of their customers with the prices being paid to each and a list of the new ones added daily and those which had been dropped. The agreement was that none of the competing exchanges could take one another's theatre customers at a price lower than was already being paid. Each Friday all problems confronting this new and rapidly changing business were ironed out under the supervision of the three Chicago film producers, namely: Selig, of the Selig Polyscope Company; George Spoor, who with William Anderson (Broncho Billy) made up the Essanay of Chicago; and George Kleine of the Kleine Optical Company, also of Chicago. This system of cooperation between producer and exchange proved so harmonious and profitable that the producers in the East also saw the light.

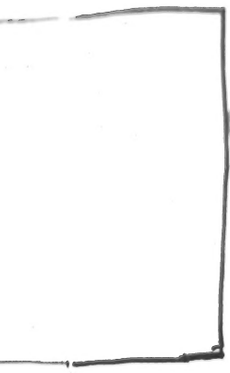
This Eastern group was composed of the Biograph Companies, Kalem, Vitagraph, Lubin, Edison, Pathe and Melies Companies, and in order to perfect a more profitable system they formed the Motion Picture Patents Company and in 1909 began the licensing of all studios and theatres using their patented products. These included cameras, projection machines and raw film and the license charge to a theatre for using a projector was two dollars per week. The western producers joined the combination and they hoped by such close affiliations and the joint holding of all patents to prevent anyone else ever getting a foot hold in the business of film production.

By this time exchanges were purchasing the completed motion picture films outright instead of renting them and in turn renting them to the theatres. It was a mighty profitable arrangement for the exchanges and emboldened by their success in their producing combination the production group decided to take over all exchanges handling their product and get that profit as well. It was the privilege of access to the books of the Chicago organization that caused them to realize what a great profit was going to the other fellow and to these pioneers who had organized and built up such a competent exchange business they offered notes and preferred stock in the new distribution organization,

Harry Aitken, who was the head of the film exchanges in Milwaukee, St. Louis, Joplin and other similar key spots, was the second largest buyer of film in the United States. He had traveled extensively and had become personally acquainted with the owners of most of the film exchanges in various parts of the country and he saw that these owners were going to lose their exchange business to this new group who were now operating under the name of The General Film Company. He immediately invited a large group of these owners to meet with him in Indianapolis where he explained to them how they were being forced to sell out for a fraction of what their exchanges were worth. They signed an agreement, as a result of that meeting, which stated that all of the signers bound themselves to protect each other from a possible loss of the right to buy film now that they had agreed not to sell out to General Film.

Before Aitken was able to get back to St. Louis the news of that meeting had some how leaked out and the producers had immediately cancelled his right to purchase their films leaving his three hundred customers in the precarious position of not being able to secure product for their theatres.

The situation called for quick action and Aitken went immediately to New York to make arrangements whereby he could secure the films he needed. The only other product available was that of a small group of independent producers who were fighting the Motion Picture Patents organization. These pictures were being filmed with what was termed outlaw cameras and foreign film and their makeshift studios and cameras were protected by strong arm men who stood by while the cameras operated behind screens or in booths and the detectives from the Patents Company found no way to prove pirating.-



① "Raw" film stock or ~~[illegible]~~ prints?

This independent group operated through a Sales Company which serviced their films, the raw stock for which was furnished by Jules Brulatour through arrangements with foreign raw film stock manufacturers.

This group consisted of Carl Laemmle's Imp Company, Baumann and Kessel who had the Reliance, William Steiner of the Yankee and Republic, Mark Dittmfass of the Champion, David Horsely of the Centaur and Nestor, Al Porter and Joseph Engel operating under the Rex trade mark, Thanhauser, Great Northern, Solax, Eclair and a number of importers such as Harry Aver, Pat Powers and others.

Aitken made arrangements to buy films from these producers but not before the Sales Company had forced him to take over Bill Swanson, one of their members in St. Louis and an independent exchange manager, and pay him personally three hundred dollars a week.

Before leaving Chicago Aitken had been a party to the formation of a new independent film company called the American whose brand was to be the Flying A, with studios in Chicago. They were now busy making pictures and their product, together with the group films produced by the other independents, was enough to keep him in business.

With the added buying power that his film exchanges were now able to place at the disposal of the independents the new producing group felt that the time had come when they could afford to step out in the open and throw down the gauntlet to the Patents Company. This they did by hiring one of the best firms of patent attorneys in New York and starting an attack on the Edison patents and within a years time they were able to prove their invalidity.

Never content unless he was reaching out for more worlds to conquer, Aitken now turned his attention to solidifying his position in both the exchange and production fields. He purchased the Harsten Film exchange on 14th Street owned by Pat Powers, Mark Dittenfass and Harsten and then secured Thomas Cochrane, brother of H. Cochrane, Vice President of the present Universal, and with Mary Pickford and Owen Moore organized the Majestic Company with Mary Pickford as President. Mary and Owen Moore received jointly the magnificent motion picture salary of $275.00 per week, a stupendous stipend for those days. Aitken also arranged for the purchase of two or three other independent film exchanges owned by Baumann and Kessel and the Reliance Studios at 20th Street and Tenth Avenue.

Into these deals he brought men with whom he had had earlier business dealings. One was J. C. Graham, since become the European head of Paramount with headquarters in London; another was J. V. Ritchey. Ritchey took charge of production at the studio under the brand names of both Reliance and Majestic. A third member was Frank Myers, now also a member of the Paramount staff.

Meanwhile Carl Laemmle was making it difficult for Aitken's Majestic Company to distribute its films through the Sales Company of which both were members because he had taken Mary Pickford and Owen Moore from his Imp Company. The fight brought along his next momentous move which was to form his own sales organization using the group of producers and exchanges in which he was financially interested as its neucleus.

(1) Do you know of any one who happens to own any prints of Porter films made after The Great Train Robbery and up to the release of The Eagle's Nest. (2) Also, do you know of any Porter film's made after The Eagle's Nest and source to which one may apply for a screening of them? [A man who was once associated with Porter recently told me all Porter films except the two mentioned above were junked long ago.]

This included such companies as Majestic, Reliance, American Flying A, Gaumont, Great Northern, Solax and others and Joseph Miles, who with his brother Herbert had been associated in an executive capacity with the old Solax Company, was given the post of manager. The name of the new organization was The Film Supply Company of America, Inc.

Within a few weeks of this move Aitken countered with another just as startling.

He had invited all of the executives of the companies producing independently to a conference in the bridal suite of the old Waldorf Hotel where he suggested to them that they join with him in forming a central distributing organization along broader lines than had so far been attempted but Carl Laemmle thought this was moving a bit too rapidly and the meeting came to an end without any such accomplishment. A few weeks later both Mr. Laemmle and Mr. Porter, the latter the head of the Rex Company, came to Aitken with an offer to sell their holdings but later changed their minds.

The failure of these men to cooperate with him did not deter Harry Aitken very long. He immediately formed the Mutual Film Company, which took over by outright purchase, some thirty five film exchanges over the United States, constituting the first independent chain of exchanges under an operating system which is still in vogue to this day.

Aitken was able to handle this deal through the financial cooperation of Crawford Livingstone, the Wall Street banker, whom he had met at the Waldorf where both were living. Livingstone also acted upon Aitken's suggestion in other film transactions such as the financing of Charles Hite in buying out the Thanhauser Company. Among other men of the financial world whom Aitken and Livingstone interested in the film business during this period was Otto Kahn, of Kuhn, Loeb and Company, whose brother Felix Kahn afterwards became director and member of the executive committee of the Mutual and other companies.

Aitken was the first to employ the famous legal firm of Cravath and Henderson, who later were to become very active in the film business through Robert Swain and other members of the firm. He was probably the first to procure loans from the larger Wall Street institutions such as The Corn Exchange Bank, the Central Union Trust Company, (now the Central Union Hanover), the Title Guarntee and Trust Company and others. Walter Seligsberg became his attorney and was one of the first attorneys o be taken out of the active practice of law to devote his entire time to the film business, as many of the first suits and litigations will prove.

In order to protect themselves from the competition of this new organization and its allied producers the remaining independents got together and formed the Universal Company. A part of this organization was the Baumann and Kessel interests who had joined in some manner with the other interests in California to make westerns and comedies and were employing Mack Sennett and Mabel Normand whom they had coaxed away from the Biograph Company. They had also secured the services of Thomas Ince, who had had considerable stage experience and who had been directing for Laemmle's Imp Company, to make westerns around the Miller Brothers 101 Ranch aggregation which was in winter quarters in California at that time. Ince located his producing outfit in a canyon near the sea just above Santa Monica and it became known as Inceville.

Through some very sensational disagreements between the other independents, Baumann and Kessel saw fit to withdraw their interests from the Universal combine on the west coast. A fight followed for actual possession of the meagre open air studio and grounds at Inceville but Ince was successful in protecting the Baumann-Kessel rights by placing armed cowboys on guard day and night. In New York both

(1) What amounts?
(2) For what pictures?
(3) For any other purposes?

sides hired gun men to protect their rights.

Hectic meetings were occuring in the New York offices of the Universal where at one stage of the battle the minutes of the meetings were thrown out of the windows on to busy Broadway where individuals waiting in taxis picked them up and whisked them away.

In Hollywood at this time Aitken had but one large studio which was known as the Heights Studio. Fred Mace and others were working there under the Majestic brand.

After the break with Universal, Baumann and Kessel wanted a better outlet for their product so they approached Aitken who assisted them in reorganizing and refinancing their Ince and Sennett producing companies, and contracted for the distribution of their product.

In New York Aitken was producing under both the Reliance and Majestic brand names. He had acquired the one studio on twentieth street and, feeling the need of more adequate out door surroundings for their work, had purchased the Clara Morris estate at Riverdale, later to be known as the Yonkers Studio.

Feeling that theatrical experience was needed at this stage of the motion picture's development Aitken made a contract with George Lederer, at that time one of Broadway's leading theatrical producers. Lederer was also the husband of Irene Davies, a musical comedy actress starring in Lederer's production of The Belle of New York. Her sister Marion Davies played her first picture engagement in the first of Lederer's film efforts which was a motion picture adaptation of a successful vaudeville act known as Two Men and a Mule.

Tony Sullivan, who was working as a director at Aitken's Reliance studio arranged a meeting between Aitken and David Wark Griffith. Sullivan had been with Griffith at the Biograph and as a result of this meeting arrangements were made for Griffith to take charge of production of Majestic and Reliance at the Clara Morris Studio. The Twentieth Street Studio had by that time been turned into a lithographia studio by J. V. Ritchey.

Stanner E. V. Taylor and his wife Marion Leonard had been the producing and acting pair at the old Reliance Twentieth Street Studio before Aitken took hold of it. James Kirkwood, Henry Walthall, Dorothy Davenport (who later married Wally Reid) Gertrude Robinson and others took their places when Aitken came into the picture. Arthur Johnson, who later became world famous with Lubin was also there. Later Hal Reid, the famous actor-director-dramatist took Kirkwood's place with young Wallace Reid acting as his assistant in camera work and acting. Hal took upon himself the job of writing two pictures a week, acting in them and directing them. Oscar Apfel, Irving Cummings, Anna Lehr, and others followed in making history for the old place.

The studio hurriedly built on the Morris estate was only for open air stages so arrangements we e made for a temporary interior studio at 18th and Broadway in a loft building. Griffith brought with him to the new studios Dorothy and Lillian Gish, Mae Marsh, Bobby Harron, Edward Dillon, Christie Cabanne, Joseph Aller from the Biograph Laboratory and Billy Bitzer, Griffith's ace cameraman. These people approached the new venture rather dubiously and it had taken a lot of argument of the part of both Griffith and Aitken to get them to make so unusual a move. The independents were still looked upon as interlopers, the members of the Patent Company still being top dog in the eyes of the public generally.

(1) Do you recall the subject matter of these minutes?
(2) What was there about them that prevented such heated action?

According to Billy Bitzer, this ~~was the reducer which~~ make-shift ~~he~~ was originally a loft and, after he and Griffith left Biograph, he installed the necessary equipment for production. Is Bitzer correct? If not, what are the facts?

(3) Have you any records concerning equipment of the 20"st. studio that one may study?

(4) Have you a contract, original or duplicate, that you made with Griffith? Need to learn actual data on this point re terms, etc. etc.

(5) Do you know whether it is a fact that D.W.G. was fired by Kennedy of Biograph because he wanted more authority over production and larger profit bonus?

(6) Have you any records (also photo) re equipment, and cost thereof, used in this temporary interior studio?

This attitude began to change very appreciably as the Griffith studios started to make the action picture business sit up with the production of the first action pictures of four and five reel length, costing approximately the huge sum for that day of five thousand dollars per picture. Aitken exploited them to the limit even to the taking of a legitimate theatre in New York for special runs, something unheard of at that time.

Among these first features were "The Great Leap" in which the famous stunt man, Hedman Law, made his appearance as a film sensation, together with Mae Marsh and Bobby Harron; Oppenheim's "Floor Above" which was directed by James Kirkwood; Paul Armstrong's "Escape" made from his famous play, with Mae Marsh and Blanche Sweet, and the "Battle of the Sexes". Other well known players such as Donald Crisp, Mary Alden were continually being added until the roster of his players was second to none in the film business.

Both Aitken and Griffith were of the opinion that the day had finally arrived when longer features would appeal to the public, provided the story was big enough. In searching for such material they hit upon Thomas Dixon's great play "The Clansman". After much deliberation it was decided that this was just what they wanted and under the title of "The Birth of a Nation" it was started on its unforgettable way.

The company was limited for cash and as such a venture would require more money than was usual for their regular features Aitken had to set about the task of financing it separately. Dixon was asking up to ten thousand dollars for the rights to his play but Aitken persuaded him to take his personal check for $2,500 under an agreement to share in the profits.

Rehearsals were started in New York but as the weather did not seem propitious enough it was decided to send Griffith to California where Aitken was now interested with Mack Sennett in his Edendale studio and the Thomas Ince studio in Inceville.

The matter of raising money for all these activities was now giving Aitken much concern and was taking up no little of his time. He opened the Mutual Film home office down at 60 Wall Street in order to be close to his associates who were attending to the financing.

Aitken's associates at that time all had had interesting backgrounds. Charles Hite, who had purchased the Thanhauser outfit at New Rochelle, had been brought to New York by Aitken after a short careeras an Exchange man in Chicago. Before that he had been in the lunch counter business in Ohio. Roy McCardle was one of Hite's writers and James Cruze, who afterward made the Covered Wagon, was his director. Cruze's first wife, Marguerite Snow, was one of his leading women and Florence Labadie was another. Hite's great success as a motion picture producer under the Thanhauser brand carried him into flying and racing machines.

It was this hobby that was to result in his untimely death. Together with Florence Labadie he was returning to New York City one night when his careening machine went over the Harlem River bridge and both were killed.

J. R. Freuhler had been in real estate in Milwaukee; H. H. Hutchinson of the American interests was a brother-in-law of Roebuck in Chicago; the Challenberger Brothers had been successful patent medicine purveyors in Iowa and they did considerable financing for the Aitken enterprises; Paul Davis and John Burnham, bankers of Chicago; Baumann and Kessel were successful race track men and, of course Crawford Livingstone and Felix Kahn were Wall Street Brokers as was also W. B. Joyce of the National Surety Company.

(1) Should appreciate opportunity to examine any or all
(2) production data on films by Griffith during this period.
Have any anecdotes on Griffith and others associated with him?

(3) Could you permit me to see production data
on The Battle of the Sexes, also correspondence?
Need facts on this picture. (4) If Griffith was engaged
at 50G's or 100G's per year by Reliance, why was
so much difficulty encountered in raising
money with which to produce The Battle of the Sexes?
(5) Any data on run of this picture? . . Also gross and net returns?

(6) Have you the cancelled check to Mr. Dixon for $2,500?
Have you all the cancelled checks on Mr. Dixon's share of
Birth of a Nation profits? (7) Could these checks be
used for a full page illustration in a book?

and income

(8) Have you production data on The Birth of a Nation?
(9) " " exploitation data, posters or stills on The Birth?
(10) How did it happen that Griffith benefitted least by
his creation of The Birth? (need figures and other factual data)
over, (11) WHAT DID GRIFFITH RECEIVE WHILE DIRECTING THE BIRTH?
please. (12) What amount, if any, did you and Mr. Griffith invest in The Birth? Who were the other investors besides Clune? (13)
(14) Why was Griffith compelled to be his own promoter
on The Birth, although you were associated with the picture?
[I REFER TO THE $15,000 HE GOT FROM CLUNE]
(15) When was The Birth first sent Russia? [EISENSTEIN, THE RUSSIAN DIRECTOR, IN AN ATTACK SOME MONTHS AGO ON GRIFFITH AND THE BIRTH, DENIED EVER SEEING THE FILM BEFORE HE MADE POTEMKIN AND TEN DAYS, BOTH OF WHICH SHOW GRIFFITH'S INFLUENCE]
(16) Have you letters and other data protesting
against The Birth? Data re threats from
Communist and other sources?

in The Daily Worker

(17) - On Feb. 27, 1929 Frank E. Woods, in a talk at University of California, stated that —

- Dixon received an advance of $5,000
- In this typed copy → YOU ARE REFERRED TO AS HAVING (GIVEN DIXON 4,500)
- 25% royalty on gross receipts (after on foreign / states rights receipts)
- Total cost did not exceed $110,000
- Exploitation cost: $40,000 additional

xxx

(18) [Please let me have breakdown re Dixon's receipts, production cost, exploitation cost and any other additional cost, such as lawyers fees, etc. ?]

(19) Who designed the sets, i.e., did D.W.G. have an architect-artist or art director draw preliminary sketches for the sets?

I KNOW THAT "CHUCK" WORTMAN BUILT THEM

(20) — Have you such sketches?

(21) — What did the sets cost?

(22) — Any interesting letters, FOR TELEGRAMS between you and DWG on The Birth?

(23) — How many times were you and G. in court on account of The Birth?

H. E. AITKEN BIOGRAPHY-2

On Harry Aitken's first trip to London with his brother Roy, which was primarily to secure foreign film for the American market, he took with him a supply of American films and opened an office on Shaftesberry Avenue, later moving to Rupert Court. This latter headquarters became the most important American film center in London because it brought ultimately to the British market such great stars of that day as Charlie Chaplin, Bill Hart, Douglas Fairbanks and the Birth of a Nation.

In New York about this time Marcus Loew and Adolph Zuker were in the penny arcade business which included the showing of motion pictures as well as all sorts of other novelty exhibitions. Frank Meyer, who was Harry Aitken's film exchange manager, brought to Mr. Aitken the idea of starting a producing company to use well known Broadway plays. William A. Brady was to be associated with Zuker and Aitken in this enterprise and papers were drawn ready for signature but Aitken was forced to draw at the last moment because of the pressure of so many other activities.

Zuker went ahead with the enterprise and had Daniel Frohman and Ed Porter associated with him inthe deal. They secured the services of Mary Pickford, Pauline Fredericks and Marguerite Clarke and other prominent actors and their exploiting of stage plays was receiving so much attention from the larger theatres that Aitken felt something would have to be done to offset it.

The Mutual had been growing very rapidly and with some thirty five key centers under his control and paying to his investors a matter of one per cent a week and even more on some of the other company investments, Aitken felt that he could afford to go after the matter of exploitation in a big way.

This idea resulted in the creation of the famous clock presentation where moving hands on a dial, showing the face of a huge clock, called attention to the fact that Mutual Movies Make Time Fly. This was handled through a large advertising agency in Chicago and the clock exploitation feature was followed by a billboard campaign and full page ads in the Saturday Evening Post, The Ladies Home Journal and other national magazines. This, very probably, was the first time that a campaign of this magnitude was undertaken for the exploitation of motion pictures, and it was the first time that the public were given direct information regarding such personalities as D. W. Griffith, Mack Sennett, Thomas H. Ince, Charles Chaplin, Mabel Normand, Bill Hart and others. Prior to this time most of the producers had not permitted the names of the stars to be used on the screen or in publicity.

Others began to see possibilities in the progress the motion picture was making under the guiding hand of men like Harry Aitken and many offers were made to A itken to sell out. Believing that the motion picture was the greatest educational force of the day and that it was to play as important a part in the affairs of the people as the printing press he steadfastly refused to consider any such proposition.

Aitken considered that in the motion picture he had been given a mission; an opportunity to show the people as a whole how they could get more out of life. It was clear to him that if he was to do this he must not only make outstanding pictures but find ways and means of properly exploiting them and organize his distribution to such an extent that he could get maximum showings at reasonable prices.

Acting upon this theory, with his customary vigor, he started to corral the best writers, the best actors and the best directors. He went to Conde Nast, who was the publisher of Vogue, and secured his assistance in procuring the best advertising campaign that was to make the entire motion picture industry change its method of exploitation.

(1) - What did you think of Griffith by this time — his ideas, point-of-view re pictures, as a social force, etc.? (2) Any anecdotes about his methods of working (i.e. directing, etc), etc. etc.?

(3) — What did you and D.W. hope to do with the film as an educational force? Recall any talks on the subject between you and him? Any correspondence between you and him on that point? Can such correspondence be seen?

(4) — Why did The Reel contain only two brief references to Chaplin?

(5) — Why did The Reel offer only one reference to Griffith's occupation with The Clansman?

(6) — Have you this campaign available for study?

He paid Montgomery Flagg a thousand dollars for the first poster in that drive for more artistic presentations and from the executives of such banking institutions as the Corn Exchange Bank, The Central Union Trust Company, The Title Guarantee Trust Company and men like Frank Vanderlip he secured cooperation in selecting men from these companies who assisted him in co-ordinating his business and running it on lines similar to other extensive businesses. Price, Waterhouse and Company, Haskins and Sellers and other leading accounting houses furnished new auditing systems that made easier the governing of this phenominally fast growing business. So again it was Harry Aitken who lifted the picture "game" into a more stabilized position by bringing big business methodsinto its operation.

Desiring a closer contact with the personalities who made up New York's artistic and professional circles, in order thathe might more adequately absorb progressive ideas that would fit into his entertainment plans, he took a ten room housekeeping apartment of fifty seventh street and, although a bachelor, started a series of afternoon affairs at which he gave private showings of the new pictures featuring Charles Chaplin, Bill Hart, the Gish Sisters, etc.

Montgomery Flagg, Irvin Cobb, Charles Dana Gibson, George Randolph Chester and their wives as well as Mrs. William Randolph Hearst, Conde Nast, Barrett Andrews, advertising manager of Vogue, Messmore Kendall, who later on was to build the great Capital Theatre, May Wilson Preston and her husband, George Barr McCutcheon, Charles Hanson Towne and others too numerous to mention were first brought into close contact with the motion picture at these affairs and it was through them that Harry Aitken got a better perspective on New York ways and the progress being made in art, music and literature.

To George Randolph Chester at this time he paid the unheard of sum of $15,000 for a scenario, a surprising jump in figures when one remembers that for Reliance in 1911 he had purchased of James Oliver Curwood the rights to Phillip Steel, his first full length novel, for the sum of one hundred dollars.

It was along in this period of initiative that Aitken got the highly original idea of combining the news reel with a personality who would see what was actually going on in New York and elsewhere. This was the Mutual Girl and it met with instantaneous favor at the box office. The Mutual Girl was a country lass who had come to New York. She was given a limousine and beautiful clothes and the public saw through her eyes what she saw at Lucilles, the then most famously fashionable modiste in New York. The interior of Lucilles was built in the studio but the models and the smart gowns were the same as one would see in her establishment. From week to week the Mutual Girl traveled up and down Fifth Avenue trying on gowns and hats that she would find in the various smart shops. The names of the streets and shops were used but no charge was made for the advertising. She attended plays and met actors and actresses Douglas Fairbanks was appearing at that time in the local theatre; Billie Burke and other well known characters appearing constantly in the press. She even went down the bay and met the new ships as first they entered the harbor, interviewing the passengers of not. Sir Arthur Conan Doyle was one of the first of these and later Sir Arthur and Lady Doyle came to Aitken's apartment to see the first motion picture of himself. Sir Arthur demanded five thousand pounds for his permission to release it through the theatres but finally agreed with Aitken that it was a privilege to him to have his picture shown over the United States.

D. W. Griffith directed the first of this series but objected to the use of his name, inconnection with its showing. Months afterward he agreed that there was more interest on the part of the wives of his directors and stars in California being shown the Mutual Girl than there was in his own pictures. This was due to the fact that this series kept the women posted on what was actually occuring in New York along style lines.

① - Have you production data [stories, production costs, etc.] of films in which the Gishes appeared and which, presumably, were directed by Griffith?

② - Did Griffith direct and supervise other pictures while engaged on The Birth and Intolerance?

③ - Were any of these used for a Griffith film? Which ones and under what ~~title~~ release titles?

④ - Have you copies of the two Gishes' contracts?

⑤ - Have you stills of scenes from (RELIANCE-MAJESTIC) pictures in which they appeared under Griffith's direction or supervision?

⑥ - Have you any scripts of such pictures?
(AM AWARE THAT GRIFFITH PERSONALLY RARELY WORKED FROM A SCRIPT DIRECTLY)

as they progressed through the year of their presentation Montgomery Flagg wrote little sketches for them. He appeared in them himself as did Irvin Cobb, Wm Wilson Preston, George Barr McCutcheon, Wallace Irwin and other notables. The Mutual Girl was in reality Norma Phillips, and the limousine and chauffer used in the series by day was used by Aitken for his own personal service at night.

Aitken knowing that the quality of entertainment only represented the ideas of the people who made them was constantly demanding higher grade entertainment from his studios. In the large projection room he had provided for the National Board of Censors he went a step further by asking these committees representing the leading welfare, civic and social groups of the country to cooperate with him in the elimination of any thing that might not be proper for mothers and children to see.

He made similar demands for such cooperation from his associates in the parent company and this led to serious controversies. There was a continual need of more financing and as Aitken was attending to this, as well as the general supervision of all other departments of production and distribution both here and abroad, he felt that the company's financial returns would be in jeopardy of the highest quality was not maintained.

The idea of holding his associates up to a constantly higher standard of excellence in his pictures caused serious criticism on the part of some of them who were of the parent group and although he was the organizer of these companies and the largest stockholder in them he was not re-elected at the annual meeting.

These men wished him to continue with the company but Aitken felt that he could not carry out his idea of making the best pictures in the world so within twenty four hours he had made plans to organize an entirely new company based on the standards of quality for which he had been fighting.

Triangle

This company was called the Triangle Film Corporation and from its very inception was destined to become one of the greatest powers for box office attractions that had yet been conceived. The corporate name was decided upon after Aitken had conferred with his advertising counsel, Ingall & Kimball, and suggested that the name of the new organization be based upon some symbol that would be understood the world over. The symbol of the triangle was decided upon as being of that order and it also had the symbolic meaning attached to the fact thay they had three outstanding directors--Griffith, Sennett and Ince.

It was organized during the early part of July, 1915, and those executives of the allied producing companies who were in sympathy with Aitken's policies joined the new organization; nothing of a similar magnitude had ever been accomplished in the motion picture business as was put through in the following four months.

Despite the fact that the organization had to start from scratch Triangle had its first pictures on the market and exhibited at the Knickerbocker Theatre in October, approximately three months from the date of its inception at the first meeting.

That first meeting was epochal in its general interest. Griffith, Ince and Sennett were very busy at their various studios in Hollywood so Aitken, his other associates and the attorneys arranged to go half way across the continent where they met the three Hollywood director-producers at La Junta, Colorado. At the small hotel there was no public room large enough for their purpose so they dismantled one of the brdroom suites by removing the beds and other intimate accessories and then held their first meeting. All hands had arrived that morning; the meeting was held with promptitude and all returned to their various duties in the East and West that night.

(1) Kindly give a comprehensive statement concerning what was said at this meeting? (2) Have you any minutes of this meeting?

Those who attended that meeting were Aitken, Griffith, Ince, Bennett, Charles Baumann and Adam Kessel, Charles Kessel, Albert Banghof, H. H. Seligsberg, Arthur H. Graham and

Aitken had learned by now that what was usually termed as quality in a action picture was an intangible something that no two people seemed to agree upon. The exhibitor's idea of quality was something that his audiences had approved of in the past but Aitken knew by experience that the public never knows what it wants in entertainment and that their greatest delight had always been manifested in something new and original that they did not expect and which at the same time did not offend.

Each writer, director and star were inclined to think that their individual efforts as expressed in the pictures they worked on were naturally the best so with this disparity of opinion on the matter of quality he provided in his contracts with his producers that he, and he alone, was to be the sole judge as to whether the quality of each picture was acceptable for release by Triangle. If the picture were rejected by him he agreed to pay half the cost of such picture provided that it was destroyed.

Another point of vast importance that had made a great impression upon his mind was the fact that sales managers were largely influenced in their ideas about the selling quality of a picture by the setting in which they viewed the exhibition of such pictures. We therefore refused to permit any of the heads of the departments at the home office to witness the showing of a picture in one of the ordinary drab and stuffy projection rooms. It was primarily for this purpose that he had rented the Knickerbocker Theatre for the showing of his pictures but he did not let the management know that such was his purpose for the Knickerbocker Theatre at that time had the reputation of being one of New York's most exclusive theatres and never before had shown motion pictures. He remodeled the balcony into special loges with a private carriage entrance and charged two and three dollars admission to them.

The idea worked so well that the opening night brought out the elite of New York's first nighters and even Mr. William Randolph Hearst subsequently remarked to Mr. Aitken that he had been there two or three times during that initial week.

Viewing the pictures under such conditions was bound to have its effect upon the exchange sales managers and the men who went out to sell the films and it was not long before the word ewnt out throughtthe trade that the greatest motion pictures ever made, at the rate of four a week, were being produced by Triangle.

Aitken now found that the financial requirements for his new undertakings were greater than he had expected and it took the utmost effort to keep a sufficient flow of money going toward Hollywood to take care of the increaded cost of production. About one hundred thousand dollars initial outlay was required and Nicholas Brady and ——— Wallis, his financial backers, who had advanced him his initial money and had given him to believe that there would be unlimited money available if he produced results, began to get frightened at the tremendous publicity and advettising that Aitken was giving the proposition in the leading newspapers and magazines of the country. Aitken had always been successful in securing the money needed for his enterprised and his production associates took his word that he would be able to carry through the program he had atarted; so as the work increased in quantity and was accorded instant success these production heads felt that the responsibility of maintaining the quality Aitken was demanding was such that they would have to spend more and more money each week.

(11)

(1) Did you sell this to Griffith, Ince and Sennett? What was their reaction? Griffith once stated that the public's standard average is that of a 12 year-old. (2) What did Griffith have to say about your idea on this point?

(2) Have you copy of such contract, preferably with Griffith?

(3) How many such pictures did you destroy?

(4) Who paid for the other half of the cost?

(5) Any Griffith films thus destroyed and paid for?

(6) On what grounds did you determine that a picture was acceptable for release?

(7) Any correspondence or telegrams between you and Griffith on the acceptability of films he made?

(8) Have you a photograph of the "private carriage" entrance?

(9) How much more than $100,000 was needed?

(10) What were Griffith's, Ince's, Sennett's earnings at this time? Can you permit me to see records, contracts and other data on this point?

(11) At what rate did the production requirements increase to maintain the quality standard you set? (12) Any records, correspondence, etc., on the subject?

It began to assume proportions far greater than Aitken had anticipated. He had taken new offices on the two upper floors of the Brokaw Building, which had been remodeled at great expense with film vaults on the roof, and he was adding new exchanges to his list every week so that the outlay was soon running over one hundred thousand dollars weekly. The largest aggregation of stage stars ever brought together under one organization head had been contracted for at enormous salaries for that day and sent to Hollywood. Such a list has never been duplicated since.

This was the beginning of the star system of exploitation that was later to become the greatest means of attaining box office value. The growing popularity of these stars and the publicity they were getting irritated the three producer-directors, as primarily they had been the ones to get all the acclaimation. Sennett remarked to Aitken about this time that it was making it increasingly difficult to get real hard work out of his actors as they were getting such swelled heads and he was constantly compelled to have them written down so as to discourage their ego.

Compare the lists of stars under the Triangle banner of those days with the stars of any one major company today and see how great was the production program Harry Aitken was sponsoring.

At the Griffith studio - The Triangle-Fine Arts brand-were such stars as Sir Beerbohm Tree, Norma Talmadge, Mae Marsh, Bobby Harron, Lillian and Dorothy Gish, Jane Grey and the Triangle Kiddies, Douglas Fairbanks, John Emerson, Marie Doro, Elliott Dexter, Mary Alden, Thomas Jefferson, De Wolf Hopper, Helen Ware, Tully Marshall and others.

At the Triangle-Kay-Bee Studios under the Ince direction were to be found Willard Mack, Enid Markey, Charles Ray, William H. Thompson, Frank Keenan, William S. Hart, Louise Glaum, Billie Burke, Mary Boland, Bessie Barriscale, Mary Anderson, William Desmond, Bruce McRae, Clara Williams, and others of lesser standing.

At the Mack Sennett Studios we find the Triangle-Keystone stars with Louise Fazenda, Raymond Hitchcock, Polly Moran, Fred Mace, Charlie Murray, Mabel Normand, Ford Sterling, Weber and Fields, Roscoe (Fatty) Arbuckle, William Collier, Syd Chaplin, Mae Busch, Sam Bernard, Harry Booker, Joe Jackson and many others.

We find other well known names creeping into picture after picture such as Fay Tincher, Owen Moore, Julia Dean, Chester Conklin, Mack Swain, Wilfred Lucas, Eddie Foy, Seena Owen, Henry Woodruff, Roziska Dolly, H. B. Warner, and Orrin Johnson.

It was unfortunate that in the making of these pictures there was not always the close cooperation between Aitken and his producer-associates. This was evidenced in such flashes of egotism as was evidenced when Sennet decided that it was time he showed the leading stars of Broadway that his position in the entertainment world had considerably changed in the past four years. Prior to his rise as a producer- director Sennett had played small parts completely overshadowed by the greater halo of glory surrounding these same stars. He had played a valet to Hitchcock about that time and the memory irked him. He was paying Hitchey twenty five hundred a week but he took the time and trouble to have a special story written in which the parts they played were reversed. In the picture produced soon after under the title of My Valet he played the gentleman and Hitchcock played the valet. For some similar reason he wished to place William Collier in an attitude of proper respect for his newly acquired dignity and although Collier was also being paid twenty five hundred a week he purposely allowed him to remain idle for many weeks beofore he gave him

(1) Can you persuade me to see any correspondence on this item? It should be informative and entertaining reading.

(2) (3) How about Griffith Ince? [redacted]

an opportunity to eat. Keller reporting to the studio every day and seeing the other Broadway stars pass through many weeks of actual work, with the resultant popularity at the box office, began to be exasperated. To complete his cycle of little jokes he had a special script written under the title of "Fatty and the Broadway Stars" in which the Keystone movie comedian played the leading role and the stars appearing with him, such as Mabel Normand, Sam Bernard, William Collier, Wallie Reid, Raymond Hitchcock and others, played small supporting roles. They were not even billed as principals when the picture was released.

Super productions were following one after the other as well as the high standard regular features. "The Birth of a Nation" and "Intolerance", where some days as many as three thousand people were filmed in the gigantic sets which stood in the Griffith Studio yards for years afterward as a sort of mecca for movie fans. These scenes were costing as high as ten thousand dollars a day. Even a miniature railway had been built to carry the camera stands, presaging the great camera cranes and dollies that facilitate camera movement today.

The Ince studio at Culver City was being erected at tremendous cost into which Ince moved later on and which eventually became the Metro-Goldwyn-Mayer studio of today.

Aitken did not confide in his associates that this tremendous expenditure was getting to be increasingly hard to secure. He had the greatest film company that had ever been organized up to that time but no reserve amounts of money. What money he secured was spent long before he got his hand on it. Driven to extremes he decided to open his stock on the Curb, and see if he could not dispose of enough of it to keep the organization from running into debt until it could be self supporting. He opened an office of his own under the name of the Lofthery Syndicate and through the agency of large ads in the papers over the country he warned the people against buying Triangle Stock unless they knew that it was a gamble in a new enterprise. In this he was quite successful, the stock opening at four and a half, and, as the brokers increased the price, they sold up to a million two hundred thousand, such monies being turned over to Aitken.

When the price reached nine and a quarter Aitken was afraid that it was getting too high and ordered his brokers to stop selling. Through a misunderstanding of the situation Aitken tried to keep the stock level at that price by buying a certain amount of it back. After he had spent two hundred thousand of this money the stock dropped faster than he could buy it in and his studios were calmoring for more money.

He finally decided to try another method. He went to two banking houses, that of F. S. Smithers and Company and Knauth, Nachod and Kuhne, who agreed to make certain loans up to a half a million dollars to carry the project through. All of the assets of the various corporations plus the corporations themsleves, plus all of the personal assets and income of Aitken and his brother Roy, were pledged to this loan, and the bankers placed their own representatives in the corporation as executives.

Although the weekly rental income from the released pictures was well over a hundred thousand a week, the income from the "Birth of a Nation" running into large sums weekly and the income from the business in Europe unusually large, the business was so new to these bankers and they were so ~~unacquainted with what it~~ unacquainted

i.e., breakdown
↓
detailed

Mr. Aitken: Must have accurate, data re production costs on Intolerance as well as The Birth of a Nation.

(1) Have you the cost sheets of both?

(2) - Have you a photo of this truck?

(3) - Have photos of Griffith Studios at this time, exterior and interior?

(4) - Why not? Thought they might lose courage!

(5) - Have you one of these ads available for reproduction?

(6) - Could you, please, be explicit about this!

(7) - Any average of foreign grosses, weekly?

[illegible] might be that they thought it most important to fortify their investments a little further.

Their suggestion was to affiliate other film interests under a new financing arrangement. Aitken therefore invited Adolph Zukor, the head of the famous Player-Lasky organization, to his apartment and suggested that his bankers might be interested in financing a combination of their interests. Mr. Zukor got an agreement to the idea from Lasky and Cecil DeMille, and Sam Goldwyn, and the bankers presented with Aitken's approval to interest some of Wall Street's leading banks and trust companies, over a dozen in all, in a five million dollar underwriting of a twenty five million dollar capitalization.

Goldwyn and Aitken started to California to acquaint Griffith, Ince, Sennett and De Mille with the details of the plan. Aitken took quarters at the old Alexandria Hotel and Goldwyn went there with him. The Alexandria was the center of film activities at that time and Griffith was living there, about a week later Zukor arrived with Smithers and [illegible], two of Aitken's bankers.

A series of meetings followed, some at the hotel others at the various studios, and finally all details were agreed to by the interested parties. Under this agreement all contracts were to be assumed by the new corporation with the exception of the one Fairbanks held. All the principals to the agreement, with the exception of Aitken, claimed that the Fairbanks contract would be unfair to the new company and, in order to pave the way for immediate signature, Aitken agreed to assume the contract personally. The contract was one which Aitken had drawn himself and was then about a year old. The clause objected to was that of guaranteeing Fairbanks two thousand a week for the first year, two thousand five hundred a week for the second year and three thousand a week for the third year.

Aitken had brought his man servant with him and Goldwyn was so impressed with this evidence of progressive gentility that he insisted that the man be brought with them to the railway station the day they were to meet Zukor and the bankers. By this time Aitken and Goldwyn were sharing the man's services at the Hotel, so when the train arrived and group from New York stepped off the train Sam rushed forward exclaiming: "Don't touch the grips: we've got a valet!"

Fanny Ward, who was one of the Zukor stars, gave a dinner for the New York bankers and Jack Dean, her husband, was so impressively dressed for the occasion that the bankers made the very awkward mistake of taking Dean for the butler.

During all these negotiations Zukor was so worried at having had to leave Mary Pickford working in his New York studio at the rate of $5000 a week without his personal supervision that, Aitken, who had provided a motor car for their pleasure while on the coast, had to drive Zukor about the country between meetings and try and cheer him up.

Aitken found it all very trying and after a few weeks of prolonged meetings Aitken, Zukor and the bankers returned to New York, however, before Sam Goldwyn had gone out of his way to tell Fairbanks that he was not worth over a thousand dollars a week and that he, Fairbanks, had certainly put one over on Aitken by arranging such a huge contract. Time proved that Mr. Goldwyn was far from right in his accusation, His remark, which was made to Fairbanks by Goldwyn as he left a meeting attended by all the inter-

1 – What was Griffith's attitude toward this proposal?
2 – Can you recall what he said?

[illegible]

[illegible] principals, is doubly interesting when it is recalled that within almost a few weeks Adolph Zukor was to make a raid on the Triangle stars and the contract he made with Fairbanks was also to be ten thousand a week and a cut of fifty per cent of the profits.

The trip back to New York was uneventful with the exception of the stop at Chicago. Lucille Parsons, who was then on the Chicago Tribune, interviewed the party at this point with the result that the story of the twenty five million reorganization being a feat was heralded all over the United States and not denied by the Zukor interests.

All the official positions that were to be occupied by the different individuals who were to make up the new organization had been allotted and the various stock interests had been agreed upon and were to be under the supervision of Aitken and the bankers. Suddenly unlooked for interference began to be felt from Hodkinson and Hiram Abrams, who were part of the Famous Players-Lasky distribution system, and Zukor used that as an excuse for stating that he could not go through with his agreement to deliver his distribution system. Golwyn was also constantly suggesting new items which interfered with the plans as they had been laid out and Aitken was outspoken in his irritation at such opposition. Zukor, hearing of it, invited Aitken to say that he would not go through with the combination if Golwyn was to be an important factor and completed the move by offering to buy Golwyn out in order to keep the whole deal from blowing up. Golwyn agreed and it was reported that Zukor paid Golwyn between seven and eight hundred thousand dollars for his interests. It was nothing more or less than a scheme to get Goldwyn out of the way so that he, Zukor, could pave the way for the plan he personally had in mind.

This policy of elimination was directed at all of Zukor's associates whom he felt were not satisfactory to him. Arthur Friend, his most important attorney at that time and who had acquired the property on which now stands the Paramount Theatre and who had been one of the main organizers of the Famous Players-Lasky organization, was eliminated in a similar manner.

All of this, of course, was done after Zukor had had access to all the Triangle records and Aitken had frankly given him all the information he and his associates had desired as to Triangle-Mutual operations.

Soon after this Zukor found matters completely to his liking and declared that he would not go through with any part of the deal. This was not only a blow to Aitken but a great disappointment to the bankers who had been in line to make a nice fat commission on the completed deal.

Before making this declaration, however, Zukor had laid very careful plans to completely distrupt Aitken's organization, leaving him not only without his best players and directors but in difficulty over the control of his stock.

Within a few months Zukor began taking over these people, a few at a time, through the simple method of helping them break their contracts and offering them huge increases in their salaries and profits.

When he stopped his raid he had acquired over two hundred of Aitken's best employees including such people as Griffith, Sennett, Ince, Bill Hart, Douglas Fairbanks, the Gish Sisters, the Talmadges, Dorothy Dalton, cameramen, scenario writers, directors, technicians, etc.

(1) — Mr. Aitken: Could you let me see D.W.G.'s contract with Triangle at this ~~[illegible]~~ time? I'm wondering whether his contract with Zukor was so very helpful to G. after he (2) left Triangle. Could there have been some other cause, other than that of a better contract, that may have led to G's withdrawal from Triangle.

(3) — How did Zukor help G. break his contract with Triangle, if such was the case?

Aitken's attorneys went into court over the Fairbanks and Hart contracts but the preponderance of legal evidence offered by large groups of people influenced by Zukor confused the issue and Aitken lost the cases. One of the points in the Fairbanks evidence was that Griffith was leaving the Aitken organization and therefore as he was supposed to supervise the Fairbanks contract it made that particular contract null and void. This in spite of the fact that Aitken introduced evidence through Frank Woods, manager of the Griffith studio, that Griffith had not supervised or directed Fairbanks for some six months back. The Hart contract was finally decided by an award of some ten thousand dollars damages against Hart.

The bankers became very pessimistic as they had lost a most unusual opportunity for the biggest consolidation of film personalities that had ever been conceived in the film business, then or since.

There was no comparison at the time as to which group had the best raw film material. Aitken's production employees, from stars and directors, down to the smallest technician were infinitely greater at that time and grew greater as time went on.

Aitken had started one thing, however, by his quality demand and exploitation and that was the creation of a better class of entertainment feature, and the featuring by exploitation of stars and directors which was later to send the salaries of such figures in the film world sky high. History for better quality of product was injured by the latter because gradually the story was being subordinated to the star who had begun to demand a preponderance of the scenes and the selection of stories. Aitken felt at that time, and had never changed his opinion, that the finest quality of picture had always resulted when the story was the primary thing and the actor secured because he fitted the part.

Faced with the need of drastic reduction in the cost of his operations Aitken requested the bankers to remove one of their number, Mr. Shaw, from active management in Triangle. Mr. Shaw was drawing a large salary and as things were going Aitken did not feel that such outlay was needful. The bankers retaliated by serving formal notice that all their loans must be paid and that the date had been set on which his collateral was to be sold. Aitken made frantic efforts to raise the half million or more that he owed them.

Zukor had not as yet started his raid upon Aitken's organization and came forward with the suggestion that he would raise the money Aitken needed. Meanwhile, however, a group owning the McClure Magazine,

who were associated with H. H. Hodkinson, raised the money and the bankers were paid. An effort to sell territory or franchises had been started and Robert Rubin, later to become one of the important executives of Metro-Goldwyn-Mayer, brought a Mr. ? from Boston who put up one hundred and eighty thousand as a starter for this type of refinancing. This was returned as it was not satisfactory to the bankers.

Aitken and Hodkinson started operations in reorganizing the offices and then S. A. Lynch came forward and took over the Hodkinson and ? contract. Lynch, a perfect stranger, had approached Aitken shortly after his loans had been called and said that he and his bankers could raise the money necessary to meet the loan and finally offered and paid over a draft of a

(1) – Is it possible to study their evidence? Have you this material?

(2) – What did D.W.G. have to say about all this?

(3) – Have you complete list of directors in the Griffith Triangle studios?

(4) – Who were the art directors with Griffith?

(5) – Which of them helped G. on his scenes and for which pictures?

(6) – Have you a few scene sketches by some of these art directors that may be used for reproduction?

(7) If so, for what ~~films and~~ Griffith films and names of said art directors.

(8) ... Would it be possible to see the formal notice?

(9) – Could you permit me to study their material?

date?

[illegible]

[illegible] thousand dollars for a twenty four hour option. Lynch failed to make good but Aitken, [illegible] while desperate straights himself did not think Lynch should be penalized to that extent, returned the money to him.

At this time Aitken was looking for some one who would cut down the cost of expenses in making pictures which now had risen to an average of twenty five thousand a feature, just one tenth of what the average is today, but an extraordinary cost for those days.

Prior to this the Fine activities, exclusive of the other studios, which were carried on at the Reason and the new studio being built at Culver City, were costing around twenty two thousand dollars a week which Aitken was forwarding from New York every Saturday morning. This not only included the making of a feature a week with such stars as Bill Hart, Charles Ray, Dorothy Dalton, H. B. Warner and Buster Keller but the building of the new Culver City plant which later became the M-G-M studios.

Aitken thought for economies sake that it would be best to bring the Sennett and Griffith activities under the same studio supervision at Culver City and D. W. Davis, who had proved to be one of the most efficient studio producers at the Universal plant, was put under contract. Under his supervision three or four pictures a week were made at a cost of ten thousand dollars per five reel feature and two or three thousand for two reel comedies.

In the meantime Aitken had associated with him as Vice President and General Manager Charles Parker, a man who had made millions out of American Radiator, and who a few years later went in as President of the latter concern. Allen Ewan was placed in charge of the Yonkers studio and was under contract to produce features at twelve thousand dollars for five reels. One of his assistants was Albert Parker and Hedda Hopper found her first screen opportunity at this studio during this period.

Lynch and his organization had now assumed charge of distribution but their main attitude was that they were there to liquidate the loan they had made by taking over the Hodkinson notes. Their attitude, though not openly expressed, was that the company had lost its big stars and therefore had suffered in the eyes of the exhibitors. In place of the stars that Zukor had purloined from Aitken other lesser lights had been placed under contract. These included Gloria Swanson, Olive Thomas.

In spite of the Lynch view point the new organization continued to do a big business but Lynch had been handling the southern states under a franchise so that with his liquidation plans it was making it difficult for Aitken and Davis to properly sell their pictures.

War with Germany had now brought in the United States and Charles Parker was called to go with Pershing and take charge of building airplanes in England and Aitken was being harassed by some of the stockholders.

Felix Kahn, who had become interested in getting several banking firms in supplying ten millions of dollars to Zukor's Famous Players Company, began to interfere in what Aitken was trying to do because of small stock holdings he owned in the Reliance, which Aitken had organized and still controlled. It was all that was needed to make Aitken feel that in some way he was losing his grip on matters so he called in one of the oldest executives in the business as general manager. This man was Percy Waters and Aitken took Waters to some of the film meetings he was attending and almost immediately Zukor prevailed upon Waters to assume the presidency of a motion picture men's club that was being organized at the Knickerbocker Hotel.

(17)

① Approximately what gross and net weekly?

② Was D.W.G. a stockholder? ③ To what extent?
④ If so, did he lose out on his Triangle holdings?

[illegible]

It was this move that brought Felix Kahn and Aitken in close relationship. Kahn had become very friendly with Waters and it was a foregone conclusion that with Aitken's friendliness with Waters the two would soon unite together and trade of business as well.

Lynch was distributing the Paramount pictures as well as the Triangle through his exchange offices and this new move now brought Aitken, Waters, Lynch and Kahn together.

Finding that this resulted in a lack of cooperation from the Lynch interests and that the new star names of the Triangle, Keystone, Majestic and Ince brands were not being properly built up, Aitken arranged to get Lynch out of the organization by paying off what he had invested with Aitken together with a rather large bonus.

Waters persuaded Aitken to sell off the big studio properties on the east coast consisting of the Fine Arts Studio at Hollywood, the Sunset Boulevard, the lease on the Ivan Film Co. at Jacksonville, the Culver City plant, then the largest studio on the east coast, and the studio at Yonkers. He then manipulated the purchase of the foreign distribution system Aitken had built up for some half million dollars, which price was paid out of the business itself.

Waters was pursuing a very consistent policy of liquidating this most valuable of all film propositions with the seeming intention of wiping it out of existence. The trade name under which the pictures being released could only retain their value as box office attractions by new and consistently good productions but all operations were gradually coming to a standstill. Aitken awakened to the great loss of good will that was occurring and took charge of the rejuvenation of the film exchange offices they still controlled over the country and within a few weeks the income had increased some ten thousand dollars a week.

In order to give this new policy a chance to manifest itself, Aitken took a trip to Europe and upon his return some four weeks later found that Felix Kahn, Percy Waters and his former secretary, who had come under the domination of Waters, had tied up the property with minority stock holders suits. His brother, Roy, who was in New York at the time, took over control of the situation and held matters in abeyance until Harry Aitken's return.

Aitken found new lawyers representing his interests who were unfamiliar with the film business. The net result of the litigation was that Aitken turned over his stock control to Felix Kahn on the promise that he, with Waters in the management, would put the company in sound financial condition. This control that Aitken held was not only an actual ownership but a fifty one per cent interest in the company and a voting trust agreement with the Title Guarantee and Trust Company which gave Aitken the actual control of the vote of the company without the necessity of voting any stock.

In addition to this his brother Roy, who had personally loaned the company a quarter of a million dollars, was persuaded to take preferred stock for his loan. Aitken was asked to keep away from the office so that matters could be handled with a minimum of interference but when Aitken discovered after a few months that their was no improvement being made he approached Kahn and asked him to give up his voting control. Kahn replied that he could not agree to this and asked Aitken what he wanted done. Aitken suggested that the company be refinanced as a producing company in order to conserve the valuable trade marks and build them up again. Kahn replied that his agreement with Famous Players, of which he was a director, prevented him

(1) – Could you, Mr. Aitken, offer details on Waters' persuasiveness?

(2) Who bought the old Griffith studio?
(3) At what price?
(4) What was the equipment like?
(5) Have you exterior and interior photos of studio?

(6) – Any data on hand that may be studied?

(7) " " " " " " " " ?

[redacted]

practicing in competition with that company.

At last it seemed upon Henry Ottum that subsets informers are still being used to deliberately break the triangle, together with his lawyers he prepared a petition alleging conspiracy on the part of Lynch, Baker, Kohn and others to break the triangle whereupon Kohn and others threw the company into bankruptcy from which it was never rescued, although inadvertences outside of tax liens are only a matter of some forty five thousand dollars.

(19)

Mr. Dithen — This story has never been told, Could you arrange to let me study data bearing on this finale? It has, of course, an indirect relation — if any at all — to D.W.G. but the material is pertinent because of its relation to an organization ~~with~~ which D.W.G. had been associated. . . .

It is also interesting to speculate on what may have happened had D.W.G. remained with Triangle and produced a Hearts of the World. This film paid out well despite gossip, verbal and published, to the contrary.

[illegible]

[illegible]
Los Angeles/7/15/44
Exposition 5174

Dear Mr.Barrymore:

This will acknowledge with thanks receipt of your telephone message,Tuesday noon of this week,advising that---since I was out---you would get in touch with me in the evening.I am most sorry to have missed your call.However,I waited all through Tuesday evening without hearing from you.

Consequently I cancelled my reservation for departure from Los Angeles and made another for Sunday,July 23th.It is hoped that it will be possible to consult you about D.W.Griffith before that date,and that at least a day's advance notice of an appointment may be had.

It is <u>urgent</u> to consult you because---

1. As one of the most mature actors of this time and as a former colleague of Griffith,it is advisable to get your evaluation of the actor's relation to Griffith's methods.

2. You were already mentally mature when you joined Griffith at Biograph and therefore should offer a more objective evaluation of him than any of those with whom I have talked here since mid-March,inasmuch as they were children when they began working with him.

3. You are the only player whom Griffith ever treated as an equal by analyzing the problems of acting and directing at hand

4. In addition to data that may be obtained in a comprehensive talk about D.W.,a statement giving your appraisal of the artistic and cultural importance of Griffith should be preserved for posterity

5. Of all the things you can speak on today,few merit your profound attention as the importance of Griffith.

It is hoped you may find it convenient to make our oft-deferred appointment a reality during the next few days.

Sincerely yours,

LIONEL BARRYMORE

Brev

Feb. 14,1940

Dear Mr. Braverman:

As nearly as Mr.Barrymore can remember, the scene you refer to in "A CORNER IN WHEAT" was staged at the Vitagraph Studio in Brooklyn.

He thanks you for your interest and wishes you all success on your Griffith Biography.

Very truly yours,

Sadye K. Coon

Secretary

Tripod" George Hill---he'd carry tripod and camera' at Biog.(Barrymore/ Hillhall joined Biog. crew on The Barrier....Hill climbed uphill carrying tripod an camera,set it and focus it...

Carey and Barrymore collaborated with O'Sullivan on westerns....Carey had a dump near the studio...Barrymore always had to be killed....We used to go to Newhall and Saugus.....The scrips

Biog.scripts were by anybody...Miss so and so of Brooklyn,etc...Barrymore helped a lot as result of being with G.

CABIRIA seen by LB and G. together in NY...G. remarked,"I wonder how they do that goddam thing"---meaning the dolly.Next day.....1911?

MUSKETEERS of Pig Alley---Barrymore was policeman....Nobody was ritzy.If they had been,they were kicked in the pants.

G.a marvellous crapshooter.....G. very nice...a messenger boy could tell him something.....

150....

--Westerns have sweet,natural air.Sweet as well as Barrymore and Grey,under under Tony Sullivan....50¢ to 600 ft.long....

MUSKETEERS OF PIG ALLEY----rehearsed 10 days(Priscilla Dean in it)--8 or 9 days shooting....G. told Carey re slums how hard it is for a guy not to get going wrong living in them.....Spike Robinson brought Kid Broad,Harlem Tom Murphy..Frank Evans,a big wrestler who became a makeup man because he did not like acting.....Olive Golden in Sorrowful Shore....

NEW YORK HAT: Exterior shot in Coytesville,N.J.--- at private house...Ince, Sennett,everybody,did bits.Besides doing minister,Barrymore also played a bit a bit....Boy paid townspeople 50 cents to walk through.

Pre-Griffith Days

By
FAITH SERVICE

Who made Richard Barthelmess? People say, D. W. Griffith. But did he? Read what he did before Griffith ever saw him—and decide for yourself



Photograph by Victor Georg, N. Y.



WHO "made" Richard Barthelmess?

Griffith? God? The Public? Himself? (Not in their order of importance.)

This seems to be, of late, a moot question.

The answer most popularly postulated is D. W. Griffith. As confirmation irrefutable is cited the immemorial "Chinky" of "Broken Blossoms" . . . Cheng Yuen, with his "tears of all the ages" and his spirit shining like a grail thru his yellow flesh.

"That," say some, "was the beginning of Dick Barthelmess . . . Griffith made him."

This question has more than an individual significance. Can anybody "make" anybody else? Are we mere shapeless clay at the mercy of the Potter's hands? Are we cast at last into our final mold by the chance of the genius touch or the mischance of mediocrity?

What if the hand of the Potter shakes rather than makes?

Who "made" Richard Barthelmess?

Did Griffith take the shapeless clay and, overnight, evolve the "Chinky"? It might seem so, casually thinking. A little talk there was of him, and then came Mr. Griffith with his "Broken Blossoms" and lo, "Chinky" was on every tongue, prosed, poesied and praised the length and breadth of Filmland.

"See the new star Griffith has made," they said . . .

"My Griffith days," said Mr. Barthelmess on an occasion, "were the happiest days of my life. But . . ."

But there were pre-Griffith days.

Days too little thought about in the



At the top of the page is the young Barthelmess as he appeared in "War Brides." Above, as himself. And to the left, with Marguerite Clark in "Bab's Burglar," Vintage of 1917

MP Classic 1/22

later blaze of glory. Days of determination. Days of achievement. Days of unremitting effort and incessant work. No haphazard "extraing" mixes the stepping-stones of Richard. Solid, consistent, conscious and definite building go to make up the background from which stepped Cheng Yuen and his honorable successors.

Serious stepping-stones. For Richard takes himself and his work and the whole of the Film Industry seriously indeed. He thinks and plans and worries and strives over the merest details. He is at once the artisan and the artist. He has been from the beginning and he will be unto the end.

Everyone in Fanland knows Barthelmess, biographically—but many have forgotten the pre-Griffith days and all the work that went into them, and what the critics said, onueth:

"War Brides" came first; aside, of course, from the various stock companies he played in during his summer vacations. He went to the studio with the intention of extraing. Madame Nazimova saw him, and selected him for the role of Arno, her younger brother, and when the papers came forth, the young name of Barthelmess was heralded with Madame's.



"Just a Song at Twilight," with Evelyn Greeley. "Conscientious work," said the critics.

"The Eternal Sin," with Florence Reed. "Honors should be awarded," said the owls, owlishly.

"The Moral Code," with Anna Q. Nilsson. "Impressive presentment," paped the papers.

"The Valentine Girl," with Marguerite Clark. "Unusual and attractive type," bromed the bromides.

"Streets of Illusion," as Gladys Hulette's leading man. "Gives evidence of unusual ability as a juvenile.

(Continued on page 84)



With Dorothy Gish in "I'll Get Him Yet," a Paramount picture



To the left, Dick appears as leading man for Gladys Hulette in "The Street of Illusion"



Above, with Madge Kennedy in "Nearly Married," a Goldwyn picture. Left, with his mother, Mrs. Caroline Barthelmess, in "For Valor," one of his stock company performances

Address Reply to [illegible]
Refer to No.

INSHORE PATROL
FIFTH NAVAL DISTRICT
Naval Operating Base
Norfolk, Virginia

April 28, 1943.

Mr. Barnet Braverman
682 Coronado Street
Los Angeles, California

Dear Mr. Braverman:

Your telegram in care of Mr. Laird has been forwarded to me. I regret that I am not in Los Angeles to be of help to you.

As I am extremely fond of Mr. Griffith, I should be most happy to do anything I can by mail to be of aid to you.

Very sincerely yours,

Richard Barthelmess

Richard S. Barthelmess,
Lieutenant, U.S.N.R.



THE CHICAGO DAILY NEWS
FOREIGN SERVICE
NEW YORK BUREAU

CABLE ADDRESS: CHICAGONEWS, NEW YORK
TELEPHONE WHITEHALL 4-8870

301 EVENING POST BUILDING
75 WEST STREET

October 28, 1943.

Dear B. G.,

Your several cards from here and there in our United States never had any return address, but I received them with interest and appreciation.

Thanks for your two notes (and a joke to boot) from your St. Paul address. I had never known exactly what carried you across our land. Now that the secret is out, congretulations. You have managed to combine a lucrative career as publicity director with research for a great biography!

I have just managed to get down to my typewriter, only to notice that you leave St. Paul as of October 23. I hope this reaches you soon, or follows you to your next destination without too much delay.

Bob Gardet, a Marine now, writes that he has a good chance to do some aviation publicity. He needs a letter of recommendation, "To Whom It May Concern" from me (and from others) and if you have time and inclination, his address is: Pvt. Robert Cardet, A. T. S. 131, M. C. A. D. Miramar, San Diego 45, California. He surely deserves a break.

Your P. S. about the FBI is cryptic. If I said anything (and such things are possible) to give Hoover's agent a wrong impression, unwittingly, I do not remember, of course. Wonder what was said, anyway?

Until again, my best wishes (as those of Miss Wilson).

Sincerely,

Tony

P. S. Lewis is pretty ill, I see by papers. T.

616 S.Carondelet Street
Los Angeles 5,California
April 11,1944

Mr.Richard S.Bartholomew
Lieutenant ,USNR
Naval Operating Base
Norfolk,Virginia

Dear Mr.Bartholomew:

When you were good enough to reply to my telegram,sent to you last summer care of Mr.Laird,and generously offered your cooperation by permitting me to consult you by mail about Mr.Griffith,it did not then occur to me that procedure in gathering original-source data for a biography about him would be so gruelling an ordeal as to delay correspondence with you and others who have indicated their willingness to cooperate by mail.

The fact is that only now have I brought to a conclusion interviews with several hundred persons formerly associated with D.W.---either professionally or socially.

However,it is possible that,because of the comprehensive talks with many formerly associated with Mr.Griffith,my questions attached herewith may be more pertinent than any which I might have sent you last summer . At least it is hoped you find them pertinent enough to answer as fully as you can.It is also likely that the questions may suggest other information which you may wish to send.

Clearly,your help will be greatly appreciated.I hesitate to ask it at this time,when you may find your naval duties more than arduous.

Very sincerely yours,

NOTE:It may interest you to know that the original-source material which I have gathered fills 76 notebooks and represent more than a year's work ,executed every day. But somebody had to get out and do this job in justice to D.W.-------As I am doing a book for adults,may I suggest that a little salt added to your answers or comments should be valuable.Intelligent adults hardly relish the ice-cream-and-cake sort of biography.

Mr. Nathaniel

Re: Issue of Discharge about D.W. Griffith

688 St.Peter Street,St.Paul 2,Minnesota
February 18,1948

Dear Mr.Barthelmess:

Travel and hotel accomodations,as well as the task of organizing data in 72 notebooks and 30-odd folders for the biography about D.W.Griffith,have thus far delayed the journey to New York to consult you in person about your recollections concerning Mr.Griffith,Triangle Fine-Arts and Mamaroneck.

Under the circumstances,would you be receptive to being consulted by proxy?Mr.Anthony J.Mariano,chief of the foreign news office of The Chicago Daily News,75 West Street,New York,has kindly offered to help out in the present situation.He is a grand person,a skilful newsman and very good friend.His office is quite near your Church Street address.

I could send Mr.Mariano a copy of the set of questions that I submitted to you by mail last year,so that he may familiarize himself with them beforehand. During the interview these would serve to elicit information in an organized manner.Inasmuch as what you would have to say is certain to require more time than an ordinary interview,it is hoped you may be able to grant the time needed---possibly some evening?I assume your duties demnd your undivided attention during the day.

If the suggestion of interview by proxy meets with your approval,please advise accordingly and I will forward the questions to Mr.Mariano.After receiving them he could telephone you for an appointment at your convenience.

With warm thanks for your past interest and hoping you and Mr.Mariano may have a comprehensive talk, I remain,

Very sincerely yours,

Lieut.Comdr.R.S.Barthelmess,USNR
Headquarters Eastern Sea Frontier
90 Church Street
New York City

4. Jesse Lloyd advises you say none of "Gourty" English's shenanigans.Here again it my business to consult so-called "little" people as well as film executives and stars formerly with Mr.Griffith,for they are sharp observers and have excellently retentive memories.Lloyd urges that Mr.English be seen or otherwise communicated with .

5. Mr.Montgomery was here last week in Massachusetts,and gave a graphic description of the Gray Wolf incident,for he was on the boat.The entire group couldn't remove clothing for five days,suffered split-lips for lack of water and only a few conversations between them.Mr.Montgomery's reference to Mrs.Bitzer was compassionately amusing as she prayed in one breath and in the next one remarked,"Why did I ever go on this trip with those g.d. s.o.b's."

6. Last week received letter from Mrs.Griffith. It is stated therein that the University of Louisville has offered to confer an honorary degree on D.W.;that he hopes to finance ,ie., raise finances,for a production of "No.9 Pine Street with Lillian Gish as star.

7. Theatre Arts next month is to run an article on DWG that I wrote recently.Turned in some beutiful stills from Broken Blossoms,but had none from Way Down East or Scarlet Days that seemed desirable.Didn't care to ask the Museum of Modern Art Film Library in view of the manner in which they've played down Mr.Griffith. Possibly you may have read Herb Sterne's censure of the Museum,in that regard,in Script.

HEADQUARTERS EASTERN SEA FRONTIER
90 CHURCH STREET
NEW YORK

June 8, 1944.

Dear Mr. Braverman:

I regret that so much time has passed since you wrote me on April 11th. Your letter has only recently reached me here in New York, where I am now on duty. It may now be too late to answer the many and interesting questions which you have asked me to elaborate on. I regret very much that my time will not permit me to answer them in detail and, as some of them are also of a confidential and personal nature, I would prefer not putting them in writing.

It is regrettable that you are not in the East so that we could talk over this interesting biography, or perhaps you will be. If you are, I should be very pleased to give you as much time as possible. I would be most happy to help in this work of yours as I feel, not only a great admiration, but also a very great debt of gratitude to D. W.

In passing, I want to make sure that no injustice is done to him and, for this reason, I make particular mention of the fact that the Grey Duck episode was not a publicity stunt. I was in Miami at the time and was personally aboard one of the rescue vessels which was sent out to find him -- a 110 ft. ex-submarine chaser from the last war, named "The Berry Islands". The storm was so severe that once having started, the captain would not stay out in the storm and made straight for Nassau. The storm was of near hurricane intensity.

HEADQUARTERS EASTERN SEA FRONTIER
90 CHURCH STREET
NEW YORK

There is so much about the man I could tell you, I just mention again that it is too bad I can't sit down with you and give you the time. If by any chance you should be East, kindly advise me.

Very sincerely yours,

R. S. BARTHELMESS,
Lieut. Comdr., USNR.

Mr. Barnet Braverman,
610 South Carondelet Street,
Los Angeles 5, California.

HEADQUARTERS EASTERN SEA FRONTIER
90 CHURCH STREET
NEW YORK

1 March 1945

Dear Mr. Bravermann:

I shall be very happy to meet with Mr. Mariano and help in any way I can. You might inform Mr. Mariano to contact me at the above address. The telephone is REctor 2-9100, Extension 259.

I shall be away on a trip starting 3 March for about a week. I suggest that Mr. Mariano contact me during the week of 19 March.

I had a postcard from Shorty English at Christmas time. He was then in San Francisco. If you contact Mr. George Laird at 663 North LaCienega Boulevard, Los Angeles, Mr. Laird may have his address.

With best wishes, I am,

Sincerely yours,

Richard Barthelmess

RICHARD BARTHELMESS,
Lt. Commander, U.S.N.R.

Mr. B. G. Bravermann
558 St. Peter Street
St. Paul, Minnesota



THE CHICAGO DAILY NEWS
Foreign Service
New York Bureau

Cable Address: Shoreham New York
Telephones: [illegible]

Evening Post Building
Second Floor
75 West Street
New York N. Y.

March 19, 1945.

Dear B. G.:

Your packet, with notebook and questions, came late last week. I have not contacted HSB yet, but surely you won't mind if I make quiet arrangements not necessarily for this week. I'm getting in touch with him, of course, and will be assisted by one of my sisters-in-law, who is a steno. I hope Dick has a typewriter (or else I'll get a portable) because I can save everything trouble by typing on the spot, if he allows it (as I suppose he will).

As of March 16, Charles W. Culkin writes: "Your letter to Mr. Bart Stand, Secretary of Tammany Hall, has been handed to me. I would suggest that you get in touch with Municipal Civil Service Commission at 299 Broadway, as they may be able to tell when Lawrence Griffith was appointed to a position in New York. I would also write to the City Comtroller of New York at Municipal building and ask him to look up the payrolls for the years 1899, 1900, 1903 and 1904, to see if Lawrence Griffith was on then. Also gugest you write Board of Elections, 400 Broome St., and see whether Griffith voted in any of the years mentioned, and whether he was enrolled under any party emblem. You may be able to find out his address also, and probably contact somebody in the neighborhood he voted from. Etc. Etc."

You can see that this will take a few letters, but if I find no free time, it can wait until after the Barthelmess assignment. Best wishes meanwhile.

Sincerely,

Tony



THE CHICAGO DAILY NEWS
Foreign Service
New York Bureau

Cable address: Dailynews New York
Telephones: [illegible]

Evening Post Building
Second Floor
75 West Street
New York 8, N. Y.

March 23, 1945.

Dear Braverman,

I took a walk over to 90 Church this afternoon and saw Dick Bartholmess for 25 minutes. It was an exploratory visit. We went over the questions and he checked off those "I can discuss," and then we arranged to set a meeting date.

He will telephone me next Friday to get together, preferably at my office as his has too many interrutpions. He said nothing about evenings or weekends, and I overheard him say to a friend over the telephone that "nights are out." He must be businessly busy by day, socially and otherwise by night and weekend.

I assured him that any time of his convenience would be mine, and I meant it. And if he comes here to the office, he will spiel off and I will take it down at the typewriter (we go about 90 words a minute -- with errors -- hereabouts).

He said that while he could not answer some questions as being too personal or else covering periods before his time, he could fill in other details not within the scope of your very question. Which sounds good and fair enough.

Questions we checked together as discussible are Nos. 1, 2, (3--he didn't meet Nazimova on Griffith lot), 4,5, (6,7, too personal; 8 you killed), 9,10,11 (incompetent as to 12, 13, 14); 15, 16,17 (18-19, too personal) 21, (22--out of taste), 23,24,25,26 (27--before his time), 28,29,30 (31--nn knowledge of sets; that is, unable to answer knowledgeably); (same with 32); 33,34,35,36,37,38,39,40 (41--mystery to him)

2--

March 23, 1945.

(41, no knowledge; likewise 42 and 43) 44, maybe, 45.

Mamaroneck, only No. 1, others being personal. Way Down East, All. (By Mamaroneck I mean Idol Dancer and The Love Flower).

I started to list what he is willing to discuss, then got bogged down, but I guess it is clear enough without my having to retype the stuff, that he will discuss all those numbers not explained within parentheses above.

Thanks for your latest letter and the information about the grain (and thanks in advance for the sample). I'll try to see if the stuff is purchasable here as it is out there. With all the trouble your friend has to go through, I should think it would be ever worse out here!

Until again best wishes.

Sincerely,

T.

P. S. It was nice to meet him. If it weren't that he is so busy, it would make matters easier. If I don't get enough out of him in his free time next Friday, I'll beg for more interviews.

T.

HEADQUARTERS EASTERN SEA FRONTIER
90 CHURCH STREET
NEW YORK

March 24, 1945.

Mr. B. G. Braverman,
550 St. Peter Street,
St. Paul 2, Minnesota.

Dear Mr. Braverman:

Your Mr. Mariano called on me yesterday, and we had a preliminary chat. It is our intention to meet again next Friday for some dictation.

I went over with him the questions you sent me, and I am sorry to say that some of them are of such a personal nature that I would not even attempt to answer them. The best I can do is to give him all the data I can remember as it directly affected me. If this is satisfactory to you, I will go ahead.

I decline absolutely to be quoted regarding anything of a personal nature, and, if this is not agreeable to you, kindly let me know as I do not want to take Mr. Mariano's time or my own.

Sincerely yours,

Richard Barthelmess

R. S. BARTHELMESS,
Lt. Commander, U. S. N. R.

Lt.Commander R.S.Bartholomew,U.S.N.R.
Headquarters Eastern Sea Frontier
90 Church Street
New York

P.S.-Copy of this letter is being mailed to Mr.Mariano.

Dictated by Richard S. Barthelmess,
Friday, March 30, 1945.

*****

My earliest recollection of D. W. Griffith must have been about the year 1911. My mother was an actress in the theater, known as Caroline Harris. In those days, actors and writers used to surreptitiously run downtown to 14th Street to what was known then as the Biograph Studio. I say surreptitiously because motion pictures were not then as fashionable as they are today.

I was still in school and on one of my vacations my mother took me down to 11 East 14th Street. It is not necessary for me to describe the old Biograph Studio in detail, as I'm sure Mr. Braverman has all of these data.

In this old brownstone front building, I saw the beginnings of what was to become the important Griffith Production company. At this time Mary Pickford, known then only as Lovely Mary, was the outstanding star. She was married to Owen Moore.

I remember her small brother, Jack, coming in on roller skates and I vaguely remember the Gish sisters, who were then not well known at all. At this time in my life one of my schoolmate's father owned the old 14th Street theater, just off 6th Avenue. I used to visit this theater and quite often I would see Lovely Mary and her coworkers with Griffith come to see their pictures run for the first time.

At a restaurant around the corner, on 6th Avenue, known as Halloran's restaurant, I would occasionally see them dining. They were all rather obscure, unknown workers at that time.

I continued school and college until the spring of 1916. By this time Griffith had become a national figure and had made The Birth of a Nation.

Due to an old friendship between my mother and Mme. Nazimova, I got a chance to act in pictures and stopped my college course due to a remunerative offer from Herbert Brennan. He, among other directors, was trying to emulate Griffith's success by making full length feature pictures. Large picture companies were being formed and Mae Marsh, who had achieved great success with Griffith, came to work at Fort Lee, N. J.,

Bartholomaes xxx Lee, N. J.,

with the new Goldwyn picture company.

From 1914 to 1918 I worked with many of the picture companies in and around New York and became very well established as a leading man, principally with Marguerite Clark. During this time Griffith returned to New York, having completed exterior scenes for his picture, Hearts of the World. I was told that Griffith was looking for a leading man to play opposite Dorothy Gish and that if I hurried I might catch him at Pennsylvania station before he left New York for the west coast.

I did catch him just as he was about to board the train. Dorothy Gish and Bobby Harron were remaining in New York and Griffith told them to go to the Strand Theater and observe my work in a picture which was then playing with Marguerite Clark as the star. I heard nothing further from it but later I learned that Dorothy Gish and Bobby Harron had notified Griffith that I was too short in stature to play with Dorothy.

from whom?
when decided G. departed w/o Barrett?

Needless to say, my disappointment was large. Later that summer I was making a picture with Madge Kennedy at Fort Lee which was directed by Chester Withey. Withey had worked with the Griffith company on the west coast and he advised me to

4--Barthelmess

xx: advised me to

write to D. W. Griffith.

In those days, Griffith not only was the most important director in pictures, but was known as God to all the acter profession. To be associated with him in even the smallest degree was most important.

I wrote to him. In the summer of 1918 while on location in the Adirondack mountains, again with Marguerite Clark, a telegram arrived from Griffith. It stated roughly, "Let me know your age, height, salary and status in the draft." The first World War was then in progress.

With the help of Marshall Neilan, who was directing Margu erite Clark and who was the most promising of the younger directors, I drafted an answer in which I boosted my salary to ~~a~~ by a total of 50 whole dollars. I immediately got a reply to report to his New York office and was signed to go to the coast to do one picture with Dorothy Gish, with a seven-week guarantee. I was to remain with Griffith for a period of years.

On my arrival in Los Angeles, I was told to report that evening for rehearsal at the studio. Elmer Clifton, who had

xxx who had

been an actor in the Griffith company, was to direct this picture. The studio was a small wooden affair with mainly outdoor stages, with cheese cloth overhead to diffuse the sunlight. There were some indoor stages, not large, and the space was largely taken up by outdoor sets and lofts for storing scenery, etcetera.

The rehearsal system was the first I had encountered and I firmly believe it to be the best system of all. In contrast to today's method of shooting from manuscripts, it enabled the actors to first know the story and, secondly, to develop their own characterizations to an extent which is impossible today when an actor is more often than not given a scene with dialogue without knowing actually what it is he is portraying. As a matter of fact, Griffith used the rehearsal method as a means of writing his manuscripts. He learned not only from observing the limitations or the abilities of his artists, what he could expect from them, but also was able to put his finger on false situations. He knew from the time he first began to shoot what emotional reactions he might expect in every scene of the story to its

xxx to its

completion. His staff, including his business manager, his cutters, his property man, his wardrobe mistress, whoever it might be, were encouraged to watch rehearsals and any suggestions from anyone were most welcome.

This first night that I arrived I met members of the company and learned what the Griffith company was all about. It literally was one large happy family. Mrs. Gish might come with the girls to rehearsals, Constance Talmadge, who had made a big success with him in Intolerance, any other members of the company who chose to drop in were at liberty to do so. It was a family group and the studio was more like a club than a factory.

Los Angeles was a young city, the Alexandria Hotel was the largest and finest in town. Often it was the program, right after rehearsal, for the members of the company to go to the hotel for supper and to dance. Dancing was a great hobby with Griffith.

Work on this first picture with Dorothy Gish progressed when the disastrous flu epidemic of 1918 hit the United States. Griffith had decided to do a propaganda picture for the war effort and decided to keep her on to appear in it. Needless to say, I

7--Barthelmess

xxx say, I

was overjoyed and made this picture with Carol Dempster, Ralph Graves, and a brilliant new actress by Clarine Seymour, who was recruited from Mack Sennett. I remember Griffith directing with a mask of gauze over his nose and mouth.

Griffith habitually wore a business suit with a high-starched collar and often high-buttoned shoes, and a slouch fedora hat. This dress was as characteristic of him as the riding breeches were with C. B. de Mille. If the weather were really hot he might replace the fedora with a farmer's straw hat, with hole poked in it for ventilation. And later, when we were making Way Down East, in the ice and snow, he changed his attire only by wearing laced waterproof boots. No matter where the location or the weather conditions, "The Master" looked more the banker than the popular conception of a movie director. He never carried his own cigarettes and while engrossed in directing a scene there was someone invariably at his elbow who would give him a cigarette and a match whenever he put out his hand. This was not an affectation but surely was something much that he expected as Queen Victoria always knew when

xxx knew when

she sat down that there would be a chair placed under her. He was too engrossed in his work to consider trifles. To say that his company of actors and all of his employees adored the man, is to put it mildly. I think we all felt very much as the pupils of the great artists of the Middle Ages felt when they were working under the patronage of some great master.

Griffith was engrossed in doing bigger and better artistic pictures. Meantime he had units working at his studio from which he made steady revenue. During the next twelve months I made three additional pictures with Dorothy Gish and Griffith signed me under contract on a year-to-year basis. He had an idea of doing a story from Thomas Burke's book, Limehouse Night, called Chink and Child. While he was working this out in his mind he decided had completed and opened his picture of the war, Hearts of the World. In the prolongue before the picture started, he had a young dancing team of Clarine Seymour, who was one of his stock company, and a young Italian named Rudolf Valentino. The young people of the Griffith company, including Dorothy Gish, Bobby Harron, Clarine Seymour, Ralph Graves, Constance Talmadge,

xxx Talmadge,

Valentino and others, including myself, had an extremely happy existence. We worked long hours, very often at night and on Sundays, but we would find time maybe to go horseback riding and have a picnic at night or go to the old Ship Cafe at Venice, Cal., or to the old Vernon Country Club on the outskirts of Los Angeles.

Hollywood was thought to be a long way from Los Angeles and in what is now a metropolis there were dirt roads and open bean fields stretching all the way to Santa Monica. Griffith would often join the young people who were members of his staff on our parties, but more often he would sit with a few of his cronies and plan his future.

His most intimate friends then were Jack Lloyd, publicity man, Porter Strong, an actor in his company, Rose and Jimmy Smith, his cutters. Among the older people in his company of actors were George Fawcett and Kate Bruce. Early in 1919, it was rumored that Griffith was rehearsing a picture story about which there was the utmost secrecy. It finally became known that this was the Thomas Burke story which was to be known as

xxx known as

Broken Blossoms. George Fawcett, who was by no means a young man, was rehearsing the part of the Chinaman. Griffith did not know who to put in the part. Rose Smith, one of his cutters, finally suggested that I play it. With all modesty, I can state that after having watched Fawcett rehearse that I merely went into rehearsal myself and copied every mannerism that Fawcett had given the part. I couldn't have done better as Fawcett was a fine actor.

In order to instil in me the spirit of the part Griffith used to take me nightly to Chinatown in Los Angeles, where we visited the restaurants, the shops, the temples, the tongs. I absorbed a lot of Chinese atmosphere and ever since that day I have been a firm believer in this method of getting to know what to put into a characterization.

Many years later I spent a whole day at San Quentin prison just observing how the prisoners walked and deported themselves before I started doing a prison story.

After about six weeks of rehearsals we started making Broken Blossoms. It was completed in a very short shooting time.

xxx shooting time.

The whole experience was a most pleasant one. Griffith was a hard taskmaster inasmuch as he would not always be too kind in his criticism of his artists, in order to bring out an emotional quality which was necessary to the scene. This was particularly true of the scene with Lillian Gish in the closet scene.

I wasn't present when this was made, but I understand that she was virtually hysterical due to his jibes, but the result was strikingly successful.

The picture opened at top prices at the Cohan theater in New York, in May of 1919. Griffith had written the musical score -- the method being merely to hum a theme while he was working on the picture, which was picked up and written down by Gottschalk.

The lighting effects and the photography in this picture had never been seen before. The story was one of stark tragedy. When the picture was finished there was no applause and the audience filed out in silence. I remembergoing back stage with Lillian to see Griffith when it was over and found Morris Gest talking with him. Gest was shaking his fist in Griffith's face and threw a chair across the stage with a fit of what looked like

xxx looked like

the most terrible temper. It was merely his way of showing his admiration for what proved to be another outstanding success in Griffith's career. The morning press proved this to be a fact. Not only had Griffith done an unusual piece of artistry, but selfishly, and happily, I found myself for the first time with a marked success.

While we were east Griffith evidently formulated plans for moving his production activities from the west coast. This we did not know until a lattle later on. On our return to the coast, Griffith decided to do a picture of early California. He evidently had planned to enlarge his production activities and to have several units working for him while he continued to make pictures with a new group of young actors whom he had been grooming to replace Lillian and Dorothy Gish, Robert Harron and others.

He decided to make a picture called Scarlet Days. In this he was to use Carol Dempster and Clarine Seymour, Ralph Graves and some other actor to play an early California bandit. It was suggested that he use Valentino for this part. Griffith made one of his unusual mistakes. He said that he thought Valentino, being

xx being

Italian, would not have the romantic appeal for audiences and so he decided to give me the part. Valentine went on his own road to success and we made the picture in Sonora, Cal.

By the time this picture was completed Griffith had made all his plans to move his activities to Mamaroneck, N. Y. While the studio at Mamaroneck was being converted from the old Flagler estate, we worked at the Tannhauser studio in New Rochelle. Griffith made two pictures at this studio, in both of which I appeared. They were the Idol Dancer, and the Love Flower. The first picture we did the interiors in New Rochelle and went to Fort Lauderdale, Fla., for the exteriors. This was about Christmas time of 1919. Fort Lauderdale in those days had not been built into the lovely resort city which it now is and consisted largely of swamps and coconut groves resembling the South Sea islands.

Upon the completion of the exteriors of the IdolDancer, Griffith took his second unit which was to consist of Carol Dempster and myself, as the leads, to Nassau in the Bahamas. My mother was with me and because of the crowded conditions he decided to have me come to Nassau by steamer with my mother and with

xxx and with

Kate Bruce who was along in years while he and the rest of the company went to Nassau in a chartered yacht. This was the ill-fated "Gray Duck," trip. They had not been gone from Miami but a few hours when they were caught in a tropical storm of near-hurricane velocity and were presumed lost.

"ith my mother and Kate Bruce, I set sail in a 110-foot ex-submarine chaser to go out to look for them, but the storm was so bad that the captain would do nothing but to go straight through to Nassau. The press and the nation were deeply concerned about the loss of the Griffith company until five days later they came limping into Nassau harbor quite alive but after having taken a considerable beating.

The Love Flower was completed in Nassau and in New Rochelle. By this time the studio was completed in Mamaroneck. Griffith had at the then unheard of cost purchased from William A. Brady, Way Down East for $175,000. I thought Bobby Harron should have the part I played but Griffith had other plans and had meantime formed a unit in which Lillian had directed her sister Dorothy in a picture, and he wanted to groom Bobby Harron as

xxx Harron as

director. In other words, he wanted to branch out with several units.

Way Down East went into rehearsal at the Claridge hotel in New York while the finishing touches were being put at the Mamaroneck studios. We rehearsed for ten weeks and the picture started with the early blizzard scenes and was not to be completed until the following fall.

Two extremely sad deaths occurred within a very few weeks of each other. Bobby Harron and Clarine Seymour both died. This was a shock to the whole Griffith organization from which it never recovered. Clarine's part in Way Down East was taken by Mary Hay, whom I was destined to marry during the course of the production. The same locations were used in Mamaroneck during the blizzards of 1919 and later in the summer when the trees were in full bloom.

Additional scenes for the winter scenes and the ice floes were done at White River Junction in Vermont and in Farmington, Conn. Griffith was familiarly known by his crew as The Master. I had come to know him as Governor. He was really adored by all of his coworkers.

and coworkers.

The picture opened in New York to a resound success in the early fall and Griffith took certain members of his company to openings in St. Paul, Philadelphia and other places. After the Philadelphia opening at supper that evening, Griffith introduced me to a man whose work I had admired extremely, namely, Joseph Hergesheimer. During the course of the conversation Griffith told me that there were two stories of Hergesheimer's he would like to buy, namely, Java Head, and Tol'able David, both of which stories he wanted to buy for me. He wanted to have me head a separate production unit and gave me a starring contract to make my own pictures under the Griffith banner.

With all the success that Griffith had, he managed somehow to fall on bad days financially. He made a picture called America, which proved to be a financial headache. It may be that he put too much money into financing his new studios at Mamaroneck. Just what happened I never did know, but he was unable to go ahead with his plans for his separate units for Lillian Gish, Dorothy Gish, and myself.

He used his newer young actors in pictures such as

xxx such as

America, Dream Street, and it left the Gish girls and myself with nothing to do. Ambitiously I volunteered to work in any capacity for him, to learn more about the business, and did actually work in the scenario department during which time I worked out a scenario for the story of Tol'able David which he had meantime bought for me from Hergesheimer. Finally I had an offer to do a picture for Paramount Pictures which he allowed me to do, following which he told me that if it were possible for me to get outside financing, he would be happy to supervise the production of Tol'able David at his studio or that he would allow me to take my contract elsewhere.

Early in 1921 I secured the necessary financing and a picture company known as Inspiration Pictures was formed. We purchased Tol'able David from Griffith for less than he paid for it. Griffith's belief in this story was well founded and I am pleased to say that when I brought him the finished picture for him to see, he kissed me on the forehead and he was too emotionally pleased to say anything.

xxx anything.

The picture received the photoplay medal as the best picture of 1921. Thus ended my career with the Griffith company. Lillian and Dorothy Gish were destined also to leave and came along to the Inspiration Company with which they both achieved decided success. Thus broke up an association of years' standing which started in the old Biograph studios on 14th street and which for more than ten years was destined to pave the way for the now matured motion picture industry.

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Copy

April 3, 1945.

Lt. Commander Richard S. Barthelmess USNR
Headquarters Eastern Sea Frontier
90 Church Street
New York 7 New York

Dear Comdr. Barthelmess,

Although only now am I providing you with retyped copies of your dictated account of your career under Griffith, I have already sent Mr. Braverman a copy of the rough draft done in your apartment.

I enclose two original retyped copies for yourself. A third retyped copy is going forward to Mr. Braverman.

In another letter to him I explained that you had tried to answer his list of questions in a sort of narrative form and that if Mr. Braverman urgently needed further fill-ins you would be glad to meet again with me for that purpose.

One of the enclosed copies may be used by you for editing purposes. There may be errors you deem important to correct, or inserts to amplify passages.

I told Mr. Braverman how it took but an hour and a half for you to dig into your memory and deliver a chronological and most absorbing review of your days with Griffith. I personally -- as well as my sister-in-law -- enjoyed the visit and was glad to have this little share in the production of what I feel will be a work that will receive both critical and popular acclaim.

I hope you have noticed Mr. Braverman's article in the April 1945 issue of Theatre Arts, on Griffith.

Best wishes until again, and with thanks, I remain

Sincerely,

(R. S. Barthelmess

HEADQUARTERS EASTERN SEA FRONTIER
90 CHURCH STREET
NEW YORK

Dear Barnet,
Enclosed speak for themselves.
I'm going ahead with Tammany Hall
soon, and shall be interested to
know your private opinion of Dick's
recital and whether you need more
detailed information. I think latter
can be met with a few more questions
(questions that you alone, with your background, can generate). F.

6 April 1945

Dear Mr. Mariano:

I received your letter of 5 April with the enclosures. I think you did a remarkably good job in getting it all down on paper from my dictation.

I have made some very minor changes and corrections in the copy which I am sending back to you. I hope that it will be what Mr. Braverman can use.

If I can do anything further to be of help please call me. I would be interested to hear from you what Mr. Braverman has to say concerning our little contribution.

With all best wishes, I am,

Sincerely,

Richard Barthelmess

Richard Barthelmess

Mr. Anthony Mariano
Evening Post Building, 2nd Floor
75 West Street
New York 6, New York

408 St.Peter Street
Saint Paul 2,Minnesota
April 2,1951

Dear Mr.Barthelmess:

Thank you very much indeed for your statement of your recollections and impressions of D.W.Griffith and of that part of the Griffith era with which you were associated.Mr.Marion's transcripts of your recital are at hand.

A few cursory readings of your remarks show that you have offered some highly significant facts of information that, because they are so interesting,may warrant some amplification. Consequently,I shall avail myself of your generous suggestion as regards any additional questions.However,before sending them on to you may Mr.Barthelmess,I want to study your statement with due objectivity.Shall offer the supplementary questions some time during the week.

I have found that the second interview is usually the shorter one,as regards information--with the first talk as a guide pointing out basic but eliciting points to be augmented later.I think,and hope,you may find the forthcoming--although fewer--questions more interesting than the ones you have answered in your narrative.

With thanks for your patience and helpfulness,

Sincerely yours,

Lt.Commander R.S.Barthelmess,USNR
Headquarters Eastern Sea Frontier
90 Church Street
New York 7,New York



THE CHICAGO DAILY NEWS
FOREIGN SERVICE
NEW YORK BUREAU

April 10, 1943.

Dear Barnet,

Your article in Theatre Arts, even though it may have been cut, read like an expert piece (that it was) and was tasteful indeed. Your style flows easily and I should think your book ought to go great guns among the general public not only for its subject matter but for its delectable readability. I had gathered that much about your literary bent from your earlier articles, and I felt the same with the latest one.

Thanks for your several letters, received all in a bunch. I am glad you got some worthwhile information. I sensed that it was, on the whole, much but not fully enough for your purposes and I shall be glad to meet again and even a third time with Dick, although it may have to be after Miss Wilson returns from her two-week vacation, which begins tomorrow. However, I can always arrange with Barthelmess as to a suitable moment. He seemed very sincere in his proffer of additional interviews.

I like to be of help, but must insist there is nothing to compare with your doing it yourself! I can see what a job it is for an outsider. If I had been a student of motion pictures, as you, I should have dug deeper into Dick's memories. However, you still feel it justified, so go ahead. Maybe, you can clean matters up when you do get here -- a sort of resume-session with Dick.

I have wheat germ, of the health store variety, and like it, but never realized what a world of difference exists between that product and the fresh type.

Sue April 10, 1948.

I turned your remarks on the wheat germ to Miss Adams, food editor of the Post, hoping she might base an article on it. I have had no reaction as yet.

My sister-in-law took notes, of course, but because of her unfamiliarity with place and personal names (I made errors just the same!) I served as chief ammuensis. I had expected to use her as steno and chat and question the while. I had to do the note-taking. Nex t time I hope to be more accurate (because less nervous and less solicitious about every precious minute of Dick's time -- which made me race like hell!) and avoid retyping the stuff.

Carroll Binder stopped into our office when here, but fleetingly. I was off (we now have a five-day week) and rushed to the office to see him. He told us his story of his resignation and then left. And, believe it or not, I didn't get a chance to discuss your hopes to meet him. But that does not kill your chances, so I hope you meet him, one way or another, before you leave for the east coast.

Dick was most engaging and considerate and I was even surprised that he didn't mind our manner of "interviewing." He seemed to get a decided kick out of his "narrating," and I have a feeling he was rather proud that he could biograph himself from notes in such short order and, it must be admitted, pretty coherent and thorough manner, all things considered. I am 5'3'' and he seems to be about four inches taller. I looked at his eyes closely and, due to my memory of his scene-stealing eyes of silent picture days, I must honestly report I did not exactly notice any effects from any treatments! I did not microscope him, to be sure, but I had simply the feeling that they were the old Barthelmess eyes, but slightly older in years and a bit wider.

Thanks for your thanks to us all, and best wishes.

Sincerely,

Tony

P. S. Glad to hear about Bob, and about Joe Mantell. He, Joe, had been in a Broadway play recently, I think. T.

[illegible] St.Peter Street
Saint Paul 2,Minnesota
April 24,1945

Mr.H.S.Bartholomew,Lt.Commander,U.S.N.R.
Headquarters Eastern Sea Frontier
90 Church Street
New York

Dear Mr.Bartholomew:

After studying your statements ,in the interview so admirably recorded by Mr.Mariano,a second set of questions has been formulated---each based on or suggested by your remarks.

It was most gracious of you to offer to be of additional help,as you advised Mr.Mariano.I hope you may find the questions in this second set more pertinent than those first submitted.

Please note that the page number opposite a question indicates the page containing the remark which prompted the particular question.

Naturally,it is assumed you will answer such questions as you choose and skip any that you deem irrelevant.

On the other hand,if you recall any human interest information or wish to offer comments,observations or facts <u>on which you desire definitely not to be referred to as the source</u> of said information,you can be sure that I will respect your wishes fully.I bring up this point because,invariably,I have been given important information in this category,on condition that I do not quote the informant. Typical,yet pertinent,off-the-record material is what I have reference to.

Thanks very much for all your patience.

Ever sincerely,

558 St.Peter Street
Saint Paul 2,Minnesota
April 29,1945

Lt.Commander E.G.Bartholomew,USNR
Headquarters Eastern Sea Frontier
90 Church Street
New York

Dear Mr.Bartholomew:

Herewith please find a few married addenda,which are offered for your consideration.I am sorry about the reference to The Great Love in the questions sent last week,inasmuch as you did not play in this picture.Instead,it is suggested that possibly you may recall points of interest about The Home Chest ,Penny Paily and I'll Get Him Yet--all of which you played in with Miss Dorothy Gish under direction of Elmer Clifton.

A copy of this message is being forwarded to Mr.Mariano.It is hoped you find the questions herewith relevant.With best thanks,

Sincerely yours,

--How long did DWG rehearse the action in each of the three films, mentioned above,before Clifton proceeded to shoot them?Recall DWG's reactions to situations in these pictures during rehearsal?

--What do you recall about the ingenuity of John Leesser's camera-work?Did Clifton or DWG have him employ unique angles?

--How long did it take to make each picture?How much time for rehearsal by Clifton,for shooting,for cutting,for supervision by DWG?

--Do you think DW's supervision of the above three pictures was helpful to Clifton and the players?Specifically,in what regard?

--I erred in askin if Edward Peil rehearsed the Chinese boy(Broken Blossoms)five weeks for your guidance.Checking my notes with Peil,it is clear that DWG rehearsed him five weeks in the part before assigning you the role,and that thereafter DWG rehearsed Peil in the part for 10 days--to give you the feel of the character...In other words,DWG during the five weeks had set his mind on Peil for the Chinese boy.Possibly DWG rehearsed George Fawcett as well as Peil for your benefit?

ADDENDA

(For Mr.Bartholomew)

558 St.Peter Street
Saint Paul 2,Minnesota
April 29,1945

Page

5 --Was Mary's hair black or blonde when you saw her at Biograph?

" --Was she referred to as "Lovely Mary" at Biograph(by whom,originally?

" --During the times you saw Griffith at Biograph or elsewhere in those days,did he wear coats and suits of which the checks were three inches square?

" --Please describe the interior of Hellaren's restaurant.Did Griffith and his people all sit at the same table or at individual ones?Do you recall any human interest incidents at Hellaren's on the part of Griffith?

4 --Didn't Marshall Neilan,who was with Griffith at Biograph,use the complete rehearsal when you played with Marguerite Clark?Or Withey? On page 5 you state that you encountered the rehearsal system for the first time with Griffith,when which implies that neither Neilan nor Withey used the complete rehearsal.Correct.If so,why not?

" --Bernard Shaw,Walt Whitman and other eminent persons have exploited or given expression to the "ham" in them---either as a matter of business,publicity exploitation,or simple everyday behaviour.According to some of his most loyal partisans of many years standing,DWG revealed the "ham" instincts in many amusing ways---on the lot or at premiers,etc.,etc.Without quoting you as the source,if you wish, do you recall such human interest incidents on part of DWG ?

" --Please recite details,incidents,places,remarks by individuals,to illustrate concretely the manner in which DWG was regarded or "known as God to all the actor profession"

" --Do you know whether DWG accepted such regard seriously? Or was he amused thereby?Please give details,if you wish,without being quoted as source of this information.

(NOTE:After all,in a news or informative sense the statement that DWG was regarded as God by the acting profession is too general.To convey meaning,it should be amplified by references to specific events,etc.etc. as suggested)

" --Why the rush to start rehearsal in the evening subsequent to your arrival at the studio?How long were you rearsaed ---how many hours through how many days and nights ,and in what pictures?Was Clifton already then imitating Griffith's dress,stride,voice,mannerisms? How long did DWG reherse you after Clifton had done his part?Recall any pertinent remark by DWG at the time in connection with rehearsal?

5 ---Do you recall any specific incident or incidents when,during rehearsa Griffith put his finger on false situations and how he coped with them?In what pictures?

6 ---Do you recall any particular suggestions--and by whom and under what circumstances or in what scenes--accepted by Griffith from those encouraged to watch rehearsals and make suggestions?On what pictures?

---Didn't Mrs.Billy Bitzer always address DWG as "Davy"?And quite officiously too,although DWG didn't seem to mind."Davy,come here!" was her mode of address.But DWG did as she asked.Or was all this due to the family or club spirit of the lot?

Page

7 --What do you recall about the direction of The Great Love in which you,Carol Dempster,Ralph Graves and ~~Clarine~~ Clarine Seymour played?For the answer to this question,I have in mind the kind of information that would interest a serious student of the film---be he a director, player,critic or layman. . . .How long did it take to rehearse The Great Love? The dying scene in which the white soldier falls back after receiving aid from a negro soldier?How long was it rehearsed? With what result?With what comment by DWG? . .

,, --Why was the new actress ,Clarine Seymour,brilliant? How did she demonstrate said brilliance?Was she one chance to come to the Griffith lot?

,, --Do you think said brilliance may have been due to influence of Mack Sennett? If so,why?

6 --What episodes,events,remarks or phases of human behaviour and personnel relationship led to Griffith being adored by his players and other employees?Can you go back far enough in time and memory to bring forth concrete,definite elements of information to substantiate fully the basis for said regard in which Griffith was held?

,, --Your analogy re the Middle Ages is fine.Apart from what the players gained during the complete rehearsal under Griffith,what experiences did they and other employees in other departments have which would warrant the reference to the Middle Ages? The analogy is an important one and deserves thorough elucidation.

,, --Who directed you and Dorothy G. in the next three pictures---presumably three-reelers?What do you recall about the making of each of these pictures that is interesting from standpoint of camera, editing,direction,acting,story,set-design,situation,etc.?---About how long did it take to turn out each picture?---Didn't weather conditions lengthen time in which these pics were completed?---Supervised by Griffith?

9 ---Wasn't there a good bit of prejudice on the lot against Valentino because he was a "foreigner"? In fact,wasn't he at times the butt of jests and favoritism because of said prejudice? If so,please give details---without being [redacted] listed as source of information.

,, ---Do you recall any good human interest incidents re Porter Strong and DWG?(Once P.S. got DW out of bed at 5 a.m. to appear,as an alibi, under Mrs.Strong's window,after having been out 11 night)

10 ---It seems well to get clear on the following:(1)How many weeks were the following rehearsed:(1)Fawcett,(2)Piel,(3)you,(4)Crisp and Selby,(5)Lillian Gish and others.Does the reference to six weeks of rehearsal include total rehearsal time for concerned?----Did DWG supplement rehearsals by Fawcett and Piel by [redacted] going thru certains bits of business for your guidance?

---Why was DWG so uncertain at times?After you had been rehearsed for some weeks in Broken Blossoms,DWG approached E.Piel and remarked,"I wonder if I hadn't made a mistake".This item from Rose Smith. . . . What do you recall DWG telling Huck Wortman about Broken Blossoms?

Cont.

10 ---How many nights did DWG keep you in Whitechapel in Br. to absorb Chinese atmosphere?---wasn't this an unusual departure,since DWG usually relied on the player's imagination and a few plain pieces of furniture on a bare stage?---Recall any pertinent remarks by DWG to you on said nights? Jaunts through Whitechapel?Please be as detailed as possible.....for all this is in connection with, perhaps,the most poetic of films as well as a very important picture technically.

,, ---Lillian,Dorothy and Don Leaders were the cameramen?Or were there others on Broken Blossoms?

11 ---The statement about DWG's occasional unkind criticism of players is interesting,and can be made more so by citing certain,definite instances---the event,the individuals,the picture,as well as the form of criticism. . .Getting results with violent measures is hardly art?

,, ---Did DWG actually hum each/every theme for Broken Blossoms,while it was picked up by Gottschalk?

,, ---What details can you offer about the friendship between Morris Gest and DWG?

12 ---Are you certain Scarlet Days was made after Broken Blossoms?Donald Crisp and DWG both said that Scarlet Days was being made during the same period as Broken Blossoms-----the former in the daytime and the latter nights and Sundays.

,, ---What interesting shots,situations,camerawork or directing problems do you recall about Scarlet Days,and how long did it take to rehearse and shoot and cut the picture?

16 ---Did Griffith ever tell you why ,after the purchase of Way Down East,he wanted to make a film version of the play?----Do you think he was acting along conservative lines of showmanship in his set determination to a story of proven popular appeal?

,, ---What,in your opinion,and why,were the most interesting or the most difficult problems in direction and acting in Way Down East?

17 ---Why did DWG fail to use more technically-finished players such as you,Lillian and Dorothy Gish in America and Dream Street,and instead gave parts in these films to others? <u>What was the factor</u> that thus led DWG to shelve his best-known and more capable players? Such procedure makes no sense---either artistically or commercially. These are valid,essential questions,and it is hoped you may answer both of the fully.If you wish,I will not refer to you as the source for the information.

Dictated by Richard Barthelmess

Page 2 --As I remember it, it was blonde.

--She was referred to as "Lovely Mary" by her audiences.

--I don't remember.

--Malloran's was a big restaurant. I don't remember seeing Griffith at all there. I remember seeing Mary Pickford there.

Page 4 --Neither Neilan nor Withey used the rehearsal system. I don't know why not. Probably because the script was prepared and the studios didn't want to have the incidental additional expense of rehearsals.

--I'd rather not discuss this.

--When I mentioned that DWG was regarded as God, I didn't mean this literally. He was looked upon as the ranking genius of motion pictures at that time; that was all.

--I think Griffith seriously regarded himself as mentioned in the above paragraph.

--The picture was about to start and they were awaiting

my arrival. I don't remember how many hours, days and nights we rehearsed. Clifton definitely was imitating Griffith and had him well imitated in everything except ability. I don't remember the subject of the last two questions.

Page 5 --I don't remember.

Page 6 --I don't remember.

--Mrs. Bitzer was around very much when I was with the company.

--I don't remember.

Page 7 --I did play in "The Great Love," which in your letter of April 28 you debate. I don't remember the rest of the question.

--I don't know why she was brilliant but she had the ability to project in silent pictures what was necessary to project. I don't know how she happened to come to the Griffith lot.

--I don't think that her brilliance had anything to do with Mack Sennett.

--See xxx Bennett.

Page 8 --Outside of Griffith's being the important employer that he was, he was a very human, kind, understanding person. To use a navy phrase,"he ran a happy ship."

--I can't elucidate this any more.

--Elmer Clifton directed the next three pictures. These pictures were made rather quickly -- I should say in about three weeks. Weather conditions didn't affect the time of these pictures, except in the rainy season. They were supervised casually by Griffith. He would drop by on a set and naturally would sit in on the cutting of the picture. There was nothing particularly interesting or unusual about the shooting of these Gish pictures except that they were usually made on outdoor stages with inexpensive sets,with diffused overhead sunshades. Exteriors were naturally done on location. Harry Carr, who used to be a columnist on the Los Angeles Times, wrote one of these stories -- I think it was, "I'll Get Him Yet."

Page 9 --There was no prejudice against Valentino. He was universally liked by everybody in the company and used

to join in the parties that the younger players used to have.

--I don't remember.

--I don't remember how many weeks these various people were rehearsed. I believe that the whole rehearsal period was about six weeks, including everybody's time.

Page 10 --I only remember George Fawcett rehearsing the part of the Chinaman and I don't recall Piel ever having rehearsed the part. I used to watch Fawcett and when I was given the part I had seen his rehearsals so often that I rather followed hisinterpretation of the part. Naturally, our personalities were so completely different and our ages also, that no one probably realized how much I was indebted to Fawcett for what I learned from --him. I don't remember DWG making any such remark as you mentioned nor do I remember much about Huck Wortman.

--I don't remember how many nights we went to Chinatown and I suppose it was an unusual departure from Griffith's usual rehearsal plan. He probably wanted to learn something about the Chinese as much as I did.

--See ### as I did.

I don't remember any particular conversations or pertinent remarks.

--I only remember Bitzer and Barton on the picture. There may have been others.

Page 11 --I can't remember.

--Whether Griffith hummed each and every theme I can't remember. Usually, he had an accordion player on the set who sometimes would remember what Griffith had hummed and would play it.

--I don't know.

Page 12 --"Broken Blossoms" was released in May 1918 at the Cohan Theater in New York. We were shooting "Scarlet Days" at the time that pronibition went into effect and were on the train returning from Sonora, Cal., on July 4, 1918. I remember this very well as it was the day of the Dempsey-Willard fight. So Donald Crisp and DWG must be wrong.

--I haven't much recollection.

--Griffith didn't discuss this with me. I think he believed that any play which had the success of "Way

Down East" would prove as popular a motion picture.

--The most difficult problems in directing "Way Down East," I would say, were the difficulty in getting the scenes of the ice flow so that they could be cut into an always increasing climax.

--These scenes were shot in Mamaroneck, White River Junction, Vt., Niagara Falls, and the Passaic River and the actual very edge of the warfall ice flow scenes were taken in midsummer on the Farrington river in Connecticut. "Broken Blossoms" did not present any difficult problem. And it was shot rather quickly. The sets were simple and the story was so well rehearsed that the shooting time was in consequence fairly short. I think this picture was made in about a month.

--As I explained to Mr. Mariano before, I think it was Griffith's idea to enlarge his studio activities and have his "More technically finished players" head their own production units and he replaced these players with new younger talent. In your letter of April 28

first paragraph; I don't recall Griffith rehearsing any of these pictures. He left it up to Clifton.

--I don't recall much about John Lesser. I do remember Bitzer burning holes in a thin gauze with a cigarette. He then placed this gauze over the lens of his camera which gave the photograph the raw quality which I believe was first employed in "Broken Blossoms." I remember, too, that the first time I ever saw a "dolly shot" was when Bitzer put his camera on a platform with wheels and followed me down a street in Los Angeles' Chinatown. This scene was done at night with a fog effect.

--I think these pictures took about three weeks to shoot; maybe a couple of weeks at rehearsal. As far as the cutting and supervision were concerned, the actors knew nothing about this as it didn't concern them.

--I don't think that DWG's supervision of these pictures made much difference. His actual supervision was negligible and as I remember, the pictures were all

all

pretty bad. They were inexpensive and put out to help fill the Paramount program.

--It is probable that Griffith had his mind set on Piel for the part of the Chinese boy, but I principally remember George Fawcett rehearsing the part. As I told Mr. Mariano before, Rose Smith, Griffith's cutter, made the suggestion that I play it. It is possible that Piel did rehearse the part after it was decided to give it to me, but I remember principally George Fawcett.

####

May 7, 1945.

Lt. Comdr. Richard Barthelmess USNR
Headquarters Eastern Sea Frontier
90 Church Street
New York N Y

Dear Comdr. Barthelmess,

Enclosed are two copies of the "transcript" of your dictated replies to B. C. Bravermann. Original is for you to keep and the other is to be edited for corrections and revisions. I think I have misused "flow" for "floe," but am not sure.

A third copy is going to Mr. Bravermann. You may sent any changes to me or straight to him.

I also enclose, as of possible interest to you, Sara Webb's story out of yesterday's Sunday Times, an account of Valentino's career.

Lots of thanks for your extraordinary co-operation which was a special pleasure to me as go-between for you and Mr. Bravermann.

Sincerely,

(A. S. Marx)

HEADQUARTERS EASTERN SEA FRONTIER
90 CHURCH STREET
NEW YORK

May 8, 1945.

Dear Mr. Mariano:

Many thanks for your letter of 7 May and its enclosures. I am returning to you a copy of our last transcript with some very minor corrections. I hope this will all satisfy Mr. Braverman.

Thanks to you for your patience. I am only too happy to have been of any help in perpetuating Griffith's name.

Sincerely,

Richard Barthelmess

R. S. Barthelmess

Mr. Anthony S. Mariano,
The Chicago Daily News,
Evening Post Building,
75 West Street,
New York 6, N.Y.

Dear Garnett—
By now you must have both my card and that "transcript." Herewith is R-S-B.'s corrected copy—also the first of the replies to my three letters on Griffith's Tammany days. Best.

T.

May 15, 1945.

Dear Barnet,

Barthelmass gave me the impression, when I saw him for that second interview, that he could hardly contribute more to your Griffith lore, partly because of dimming memories (and he does have a darned good "remembory, you will admit) and partly because of nonobservation of details which many of us miss but a tough stickler of a researcher like BG always takes in!

I hope for your sake, if for nobody else's, that you got substantially what you sought out of Barthelmass. Still, being on the sidelines, it seems to me not to have been overly replete for your purposes. If, when you get here, you think you ought to see him face to face, I have an idea RSB would extend a glad hand. He can't for the life of him see how all your data are going to be compacted into one book, but....

Thanks for your recentest of letters. I hope your health is fine. As for smoking, I should think you could dispense with the craving considering the rewards abstention promises. I don't recall relating how I gave up smoking abruptly. I had been a chainer, consuming 2½ packs a day average. Then in September of 1936 I was operated on for a sinus condition and I vowed, then and there, never to touch a cigarette again -- it wasn't will power (probably more God power) and as for the displacement of the habit once for all, here's what I reasoned: I said to myself, Doc has told me to cut out smoking for a while, so I shall see how I miss ciggies during my hospitalization and convalescence afterward. Believe it or not, I never felt a craving and decided to exploit that circumstance. So far, I've held out!

S--

May 15, 1945.

Those NYC people don't seem extra co-operative as regards Lawrence Griffith's early days under the aegis of the Tiger. But maybe the records are right. One more of the three addressees remains to be heard from.

Our third person here, Miss Smith, tells of a case (a friend) who got a rash which turned out to be a consequence of eating WHEAT GERM. She was in good health but wondered why the skin eruption and her doctor was nonplussed until he asked her what different things she might have been absorbing lately. It was the wheat germ. And I myself noticed a rash (but this may have been coincidence as I haven't eaten much of the stuff) when or about the time I started your box! But maybe the eater of wheat germ should outlast the rash period?

Until again, my best wishes.

Sincerely,

Tony

Dear D. W. Griffith

July 15, 1925

Your two postcards in Braverman "Elyphrics" arrived in the post week. Does that [illegible] my personal impressions of D. W.'s mental powers.

I found D. W. an ingenuous personality — a frank & not unable man not given to exploration into philosophic or ideological layers of the art of the actor.

To do so, he is a man of high practical intelligence, matured by an active life in both artistic and business pursuits. But when he was confronted by inquiries as to what deeper meaning he had noted in the work of Eisenstein, or what profound social concepts underlay Griffith's directorial genius, he was shocked that such an outlook existed or dared intrude itself on a sphere which for him primarily visual and histrionic.

It was an interesting study in psychology, to watch your books, and attempt to get what sociological insights inspired or guided the acting. The priest did what he had to do; he followed script and heeded directorial instructions — that's one way of, almost in his own words, how he looked upon his own function as a dramatic artist. I won't say that he has not dwelt in his time on human and social and psychological facets. I will say that, on his own authority, he sees no connection between the cinema (as his profession) and the profounder life forces.

On one occasion, early in our meetings, he was surprised that I should act for you, for no compensation. He asked "What's in it for you?" I pointed out that besides doing my stint as a friend, I relished the role of interviewer for one preparing a

biography of a great
man of the film era (the one
which I don't say to him —
I was thrilled at the
opportunity to chat with
an actual idol of my
younger days!).

Still, it seemed to frown in
doubt, maybe he thought
I adored it or something,
or else have some thing
of my own to do!

I tried to tell him how
unintentional a contribu-
tion I was making on
view of your thousands
of other pages of material!

It seemed to me native of him
to ask twice, just twice,
how you expected to use
all of his material. I
tried to explain that
all research represented a lot
work and resulted
in masses of findings
which had to be
abridged and synthesized.
Yet I always had the
impression that he
mulled over his own
riddle of how you could
possibly incorporate
his answers in your book?
That's all for now. I may be on
my vacation soon. Best

Tony

1945
47
8
1898
1
1922
1897
25-23-24

(Re:H.B.Barnhouse)

FINE ARTS FEATURES(1916-1919)

1.Please detail how you came to be associated with Griffith,who neither long introduces you to DWG after the birth of a Nation?

2.Did DWG talk to you and give any tests before desiring to use you to his staff of players?If so,what did he say and what was the nature of the tests?

3.Do you recall any noteworthy remarks between Mae,Lucille and DWG when she visited the Griffith lot? I have it somewhere on paper that DWG asked Mae, Lucille to make herself at home on the lot,even to the extent of posing her with Owen Moorkey,a painter,when a photo of him was about to be taken.

4.What impresses you most about Griffith after you had been with him a short time?What were your first impressions of him when you and he were introduced? What was his demeanor,his attire,his mannerisms?

5.What incidents at Fine Arts do you recall concerning his methods as a director in dealing with (a)players and (b) technical matters re Hall,Huck Wortman,Billy Bitzer,Joe Aller,and Ralph De Lacey?

6.Please detail the rivalry between Bennett,Ince and Griffith while under the Triangle banner.Harry Aitken,who was president of Triangle,tells me this rivalry was quite pronounced.Recall incidents?Places where any of said incidents occurred?

7.Describe the rivalry on part of C.B.DeMille as regards Griffith.I understand that when DeMille completed Joan of Arc ,he remarked,"There is one more banner to lower",i.e., that of Griffith.Am reliably informed that C.B. was greatly upset by Broken Blossoms and that he told a prominent cameraman,then associated with him,that he considers himself better than Griffith as a director.

~~8.What was your compensation in Scarlet Days and other Griffith films,including Broken Blossoms?~~ I have this information.

9.As a player from the stage,what were your first reactions to Griffith's rehearsal methods?

10.How do Stanislavsky's methods,as described in An Actor Performs ,compare with those of Griffith in developing players and their characterizations?

11.Do you feel,as regards quality in film-making,Griffith's methods in stressing unity of effort in behalf of the picture,superior to subsequent studio practice in featuring a "Star"?

12.Do you recall pertinent remarks by Griffith about the organization of a picture;cutting and timing?

13. Do you recall any signficant remarks by DWG to his directors when supervising rehearsals for their pictures?

14. Ever hear DWG refer to the possibilities of the film as a tool for promoting social progress?

Mr.D.W.Griffithclasses

Scope of Biography about D.W.Griffith

1.Griffith's social and economic background as boy and youth---Griffith as man and unique artist of our time---His behaviour patterns---His creative problems and achievements at Biograph,Majestic-Mutuals,Triangle-Fine Arts and Kamerunos---His moods,fears,conflicts,humor,relationships with men and women,limitations ,aspirations and emotional life ---without which no biography is either complete or adult.

2.The cultural influence of Griffith---how he came to make the film an articulate medium---His use of the film as a means of opening new horizons of human experience---His approach to the film not merely as entertainment or business but as a means of presenting vital issues---Why,by instinct and viewpoint,he was much bigger ,perhaps too big,than the acquisitive society in which he fought for the freedom of creation only to be beaten by the incursion of standardized methods of production dominated by big finance---The irony of the indifference on part of the film industry to Griffith,etc.,etc.

3.Griffith as a teacher and developer of players,technicians and directors ---His directorial methods---His editing methods---His creation and development of a new art form---The subsequent chaotic use of film forms by other film makers due to fact that Griffith did not rationalize his discoveries in film form---Why he never embarked on such rationalization ---Why the world,as well as all film makers,are indebted to his creative will and imagination

4.Anecdotes that shed light on Griffith as man and artist ,and on those with whom he worked or otherwise associated.

Mr.Barthelmess

I N T E R V I E W

If possible,please relate the following:

1.How you came to be associated with Griffith at Triangle

2.How Mae Marsh happened to visit the Griffith lot,also any pertinent remarks between her and D.W.

3.Incidents revealing Griffith's character and personality

4.Incidents revealing Griffith's methods as a director with players and technical problems

5.The rivalry between Bennett,Enoch and Griffith until under the Triangle banner.Harry Beaumont told me this was quite pronounced.

6.The more or less open rivalry on the part of C.B.DeMille as regards Griffith

7.Griffith's direction of Scarlet Days re rehearsal time,how D.W. directed this film and where,how long it took to produce,etc.etc.Know why he decided to do this western? What merits did it possess?

8.Ever hear Griffith discuss the film as a medium for presenting social ideals or as a means ofpromoting social progress?

9.The family spirit on the Griffith lot.

10.Anecdotes:About Grifith,Sir Herbert Tree,Constance Collier,Fairbanks and others.

11.Your first reactions to Griffith's rehearsal methods.

12.Anecdotes re his rehearsal methods with other players

13.How do Stanislavsky's methods compare with tose of Griffith in developing players and their characterizations?

14.What were Griffith's means of amusement an relaxation while at Triangle

15.In which women players,or in what particular woman player,did Griffith evince either a sentimental or emotional interest?

15.Why was it the custom on the various lots,including Griffith's,for directors to use their hands for the purpose ofascertaining the structure of the torsos offemale players before deciding to engage them?

16.Griffith's difficulties with Carol Dempster in rehearsal.

Please detail the following,if possible:

1.How you came to be associated with Griffith at Triangle.

2.Any pertinent remarks between Aitken,Griffith and Griffith when the visited the Griffith lot.

3.What impression you first got about the Griffith lot when you came to work there.

4.Your impression of your first days with Griffith.

5.Incidents revealing Griffith's methods and character in dealing with players and technical problems.

6.The rivalry between Sennett,Ince and Griffith which grew out of Triangle. Sennett told me that Griffith,Ince and Sennett

7.The rivalry of outside directors for Griffith, particularly DeMille.

8.Your first reactions to Griffith's rehearsal methods.

9.How do Griffith's methods compare with those of Griffith in working with players and their reactions?

10.What impression over-all did Griffith convey about the organization of picture as a whole when working,director's mind lot?

11.What do you recall that is pertinent in the work of players and other directors on the Triangle-Fine Arts lot?

12.Ever hear Griffith discuss the film as a medium for promoting social progress?If so,what did he say?

13.Scarlet Days---how long Griffith rehearsed it,how long it took to produce, merits of the picture,and how Griffith came to make it.

14.What do you think you gained and in what way other players benefitted from Griffith's direction?

15.Anecdotes:About the family spirit on the Griffith lot,Sir Herbert Tree, Constance Collier,Fairbanks and others.

16.Describe Griffith's difficulties with Carol Dempster in rehearsal and before the camera.Did he have a sentimental interest in her at this time,and also---how was said interest expressed and how did Lillian Gish react to it?

17.Detail Griffith's possessiveness towards those whom he liked.

Mr. Barthelmess.

(Continued) Friends Parties.

10. Why was it the custom of directors about this time to feel around the outlet or brew of an actress before deciding to engage her? What did women players think of the practice? Was Griffith not an exception in this regard.

11. What do you recall about developing Lillian Gish?

12. What were Griffith's conferences, procedures and means of evaluation?

13. Please detail the names of players, executives and technicians from the Triangle-Fine Arts lot to Famous Players-Lasky who, according to your knowledge it occurred.

14. Was D. W. referred to on his lot as "the master"? If so, by whom? Was Mrs. Billy Bitzer sometimes heard across the studio grass addressed Griffith informally as D. W. and "uncle". Correct?

15. Did Griffith ever give you the impression, because of his paternal attitude toward the young people on his lot, that he greatly regretted not being a father?

Mr.Bathelemew

Re:[illegible]

1.Do you know how Griffith came to do this picture?Both Mary Pickford and Lois Von Stroheim say they suggested the Burns story to D.W. You doesn't remember this detail.

2.How did D.W. test the Burns story on the various players and others on his staff before deciding to do the picture? Did he request you say about it?

3.Please detail how you happened to be cast by D.W. to impersonate the young Chinaman.It seems that originally he had Fawcett and Peil in mind for the part.It seems that Anna Smith's suggestion carried weight with Griffith.

4.How many months did D.W.remember Broken Blossoms?

5.How many months did it take to build the sets for the picture?

6.How many weeks did it take to shoot and cut the picture?

7.What were some of the problems in building up characterization?How did Griffith cope with them?

8.Please describe how G. got the players,especially you and Lillian,to stylize the characterizations(Unlike the Caligari film in which the stylization of the characters was determined by the theatrical sets, the stylization in Broken Blossoms was part of the characters themselves.)

9.Was G.'s sentimental or emotional interest in Carol Dempster more in evidence at this time?Why did he originally think of using her for the part of"the girl" before assigning it to Lillian? It seems that Mrs.Gish at this point,in her gentle way,used a good deal of pressure on G. to get him to change his mind?

9.Griffith seemed fearful about the reception Broken Blossoms would receive before he began shooting the action.On the basis of your observation,why was he so dubious about it?(Of course,after he finished cutting the film he thought well enough of it to buy it from Zukor)

10.Please describe how economic and competitive developments in the film industry at this time tended to make D.W. cagey and hesitant.

11.Do you recall Griffith's extraordinary interest in lighting on this picture?

12.What studio were you with at the time D.W. asked you to play for this film?

13.Donald Crisp made a diligent search lasting hours in an effort to locate a letter from the Soviet film industry complimenting him,the other players and Griffith for having done Broken Blossoms.Mr.Crisp has been unable to find the letter.If you too received such a letter, could you have it photostated and sent to me for reproduction?

Mr. Gavell
Although I recall you
played in Broken Blossoms
and One Exciting Night, the
positions that follow may serve
for helping recall experiences
and incidents in the
films in which
you played.

Mr.Bartholomew

Lost Romance and The Love Flower

Please refresh your memory about the making of these two films as regards---(1)rehearsal,(2)route,(3)problems of director,players and technicians,(4)direction,(5)shooting time,(6)retakes or (7) anything else of human or technical interest.

It seems that at this time you were the only one of the Griffith group not under Triangle banner,at least I have been reliably informed to that effect.How much have you to say about this,and why was this? It seems that Griffith enjoyed the advantage between you and Mae Marsh of not receiving such publicity as he bestowed due to her right position and indifference to the executive matters of the Griffith studio.

Do you think the Grey Lock episode was a "publicity stunt"? This charge appeared in the trade papers,and was repeated in "The Rise of the American Film" by Lewis Jacobs.Give in detail your version of the publicity angle,but in reading proof of your version remember although you were not on the inside,you were in a position to know the facts.

My Own Book

1.Please describe the keen rivalry between the more seasoned players,and the rather unseasoned also-ran,due to their becoming conscious of the advantages of stardom---in how Griffith took it,if at all.

2.Please retell completely the spirit on the Triangle-Griffith lot and what it was to you.

3.Having all available technical information about My Own Best,I will ask what significant reactions you had,as a player,to the story as film material;problems and anecdotes concerning Griffith's direction, the work of the players during rehearsal,length of rehearsals,griffith's ingenuity or anything else of pertinent interest that you may recall and which you feel ought to be recorded.

4.How often did you and Griffith have to rehearse the rescue scene?

5.What was the reaction of the studio personnel when they learned D.W. wanted to do My Own Best?

6.Did Griffith at this time give the impression that he wanted to become a film magnate,that he was interested more in money than in making pictures?

7.Do you think Albert Grey was as cooperative with D.W. as he might have been?What do you recall about J.C.Epping?

Mr.Northampton

[redacted]

If possible,please relate the following:

1.How you came to be associated with Griffith at Triangle

2.Your business engagement to visit the Griffith lot,also on pertinent facts as between Mr. and Mrs.

3.Incidents revealing Griffith's character and personality

4.Incidents revealing Griffith's methods as a director with players and technical problems

5.The rivalry between Sennett,Ince and Griffith while under the Triangle banner.Harry Aitken told me this was quite pronounced.

6.The more or less open rivalry on the part of C.B.DeMille as regards Griffith

7.Griffith's direction of Scarlet Days re rehearsal time,how D.W. directed this film and where,how long it took to produce,etc.etc.Know why he decided to do this western? What merits did it possess?

8.Ever hear Griffith discuss the film as a medium for presenting social ideals or as a means ofpromoting social progress?

9.The family spirit on the Griffith lot.

10.Anecdotes about Griffith,Sir Herbert Tree,Constance Collier,Fairbanks and others.

11.Your first reactions to Griffith's rehearsal methods.

12.Anecdotes re his rehearsal methods with other players

13.How do Stanislavsky's methods compare with those of Griffith in developing players and their characterizations?

14.What were Griffith's means of amusement an relaxation while at Triangle

15.In which women players,or in what particular woman player,did Griffith evince either a sentimental or emotional interest?

15.Why was it the custom on the various lots,including Griffith's,for directors to use their hands for the purpose ofascertaining the structure of the torsos offemale players before deciding to engage them?

16.Griffith's difficulties with Carol Dempster in rehearsal.

Mr. Gathelmann

[illegible]

1.Do you know how Griffith came to do this picture?Both Mary Pickford and Lois Wilson mention in their suggested Burke story to D.W., but couldn't remember this detail.

2.How did D.W. test the Burke story on the various players and others on his staff before deciding to do the picture? Do you recall any about it?

3.Please detail how you happened to be cast by D.W. to impersonate the young Chinaman.It seems that originally he had Fawcett in mind for the part.It seems that Anna Q.'s suggestion carried weight with Griffith.

4.How many months did D.W.Produce Broken Blossoms?

5.How many months did it take to build the sets for the picture?

6.How many weeks did it take to shoot and cut the picture?

7.What were some of the problems in building up characterizations?How did Griffith cope with them?

8.Please describe how G. got the players,especially you and Lillian,to stylize the characterizations(Unlike the Caligari film in which the stylization ofthe characters was determined by the theatrical sets, the stylization in Broken Blossoms was part of the characters themselves.)

9.Was G.'s sentimental or emotional interest in Carol Lombard more in evidence at this time?Why did he originally think of using her for the part of"the girl" before assigning it to Lillian? It seems that Mrs.Griffith at this point,in her quiet way,used a good deal of pressure on G. to get him to change his mind?

10.Griffith seemed fearful about the reception Broken Blossoms would receive before he began shooting the action.On the basis of your observation,why was he so dubious about it?(Of course,after he finished cutting the film he thought well enough of it to buy it from Dukor)

11.Please describe how economic and competitive developments in the film industry at this time tended to make D.W. cagey and hesitant.

12.Do you recall Griffith's extraordinary interest in lighting on this picture?

13.What studio were you with at the time D.W. asked you to play for this film?

14.Donald Crisp made a diligent search lasting hours in an effort to locate a letter from the Soviet film industry complimenting him,the other players and Griffith for having done Broken Blossoms.Mr.Crisp has been unable to find the letter.If you too received such a letter, could you have it photostated and sent to me for reproduction?

[illegible]

[illegible]

If possible,please relate the following:

1.How you came to be employed with Griffith at Triangle

2.How Goldwyn happened to visit the Griffith lot,also the portion[illegible]

3.Most revealing Griffith's characteristics and personality

4.In brief revealing Griffith's [illegible] with players and [illegible]

5.The rivalry between Sennett,Chaplin & Griffith while [illegible]

6.Some more or less open rivalry on the part of [illegible] Griffith

7.Griffith's [illegible] Is [illegible] ? Was [illegible] ? Was [illegible] ? What merit did it possess?

8.Ever hear Griffith discuss the film as a medium for presenting [illegible] or as a means of promoting [illegible]

9.The reality of Griffith on the Griffith lot.

10.Anecdotes about Griffith, Mr Herbert Brenon, [illegible] and the others.

11.Your first reactions to Griffith's rehearsal methods.

12.Anecdotes re his rehearsal methods with other players

13.How do Stanislavsky's methods compare with those of Griffith in developing players and their characterization?

14.What were Griffith's means of amusement an relaxation while at Triangle

15.In which women players,or in what particular woman player,did Griffith evince either a sentimental or emotional interest?

16.Why was it the custom on the various lots,including Griffith's,or directors to use their hands for the purpose ofascertaining the structure of the torsos offemale players before deciding to engage them?

17.Griffith's difficulties with Carol Dempster in rehearsal.



October 1 1964

Mr Samuel George Trevermann
554 St. Peter Street
St. Paul, Minn.

Dear Mr. Trevermann:

[illegible] of 1 Nov [illegible]
and I will be very [illegible]
all", to the best of my ability, regarding
my knowledge of D.W. Griffith.

[illegible] his first [illegible]
[illegible] Griffith, [illegible]
[illegible]
[illegible]
[illegible] know what the [illegible]
to it.

According to your letter it seems
to me that you suggest, however, that Billy
Bitzer did not make "close-ups", while from
my experience I know he did, as early as
1909 - [illegible] 14th St in New York.

Dorothy Bernard (Van Buren)

[illegible] St.Peter Street
Saint Paul,Minnesota
October 10,1944

Mrs.Dorothy Herman Van Buren
130 East 18th Street
New York,N.Y.

Dear Mrs.Van Buren:

Please accept my thanks for your willingness to "cooperate by mail" as regards your recollections of D.W.Griffith and the Biograph period of the movies,known as the Biograph period.

Submitted herewith for your consideration is a set of questions which I hope you may deem more or less pertinent.Some of them may suggest items of information other than which they are intended to elicit.

The questions under "Reminiscences" touch on Griffith's approach to the player. As regards material,actual, they are based on Stanislavski's approach which Griffith never heard of when at Biograph.In fact I spent a year at Max Reinhardt's Josef Stadt Theatre in Vienna.Reinhardt of course was Stanislavski's greatest disciple outside Russia.In my humble opinion Griffith in his approach to the player surpassed Stanislavski's methods---a viewpoint that may be deemed rash by individuals who can see nothing but the Moscow Art Theatre.Moreover,Griffith developed his methods,in relation to the player,under a rigid schedule of production,and,to top it all,he created the basic forms of motion picture art in the course of his daily routine.

Anecdotes and titles of pictures would be helpful in connection with your answers.

***

The folder I sent you was read by DWG before it went to the printer.Please note that it refers to Billy Bitzer's indifference to DWG's "first request" for a closeup.Subsequently,of course,Billy took many closeups.But it was Arthur Marvin who took the first closeup for DW.Billy often told Griffith that hi requests were "impossible",although he was generally cooperative.

***

Thank you for sending the folder to Miss Gish.I am sure your information will shed new light on Biograph and on DWG as a creative artist and as a man.Your help will be gratefully appreciated.

Respectfully,

October 23rd 1944.
150 East 35th St
New York, N.Y.

Dear Mr. Braverman:-

Oh, so many questions, and I am afraid I will not be very much help to you. Now lets see--

1- Baker theatre

2- William H. Bernard.

3- Baker Stock Company.

4- Not more than six weeks, I think. I was only 14 and did not happen to be in any plays with Griff. I had outgrown the kid parts and was too young for ingenue parts, so saw little of him except as a kid runs around where her parents are working.

5- I don't remember. We did a new play every week and were in that company for some years. It ran all year around and we started there when I was playing the Little Lord Fauntleroys and Topsy and such and must have been about ten or eleven. I have lost all my old press books that my mother kept so diligently.

6- He was not very good, I am afraid. But we all "hammy".

7- The above!

8- Too intense. I don't remember his being too Southern but I was an English child and perhaps thought all American speech.

9- He took himself too seriously, I'd say. I'm sure, but it may have just been theatre talk. That once he went up into the Portland hills to study aloud and someone thought it was an insane man at large and called the police.

10- I have no idea. Salaries were small in those days of cheap living. I should say he got no more than fifty or sixty a week.

11- I suppose he just applied at the theatre to see if they needed any extra men.

BIOGRAPH

1- When I was 18 and in New York, I met him on the street and he told me what he was doing and asked if I wanted to come to the Biograph studio and see how they took pictures. I was very much interested as I had seen a few and went at once to 11 East 14th St. I worked in a grocery store set in a picture in which Mary Pickford was playing, just a bit part, and was engaged at once to start work the next day. I played a lead with Henry Walthal and Jim Kirkwood and from that day never played anything but leads in pictures the entire time I worked in them. I was not pretty or glamours enough to ever become a great or important star but I am sure if you asked D.W.C. today he would tell you

I was a good dependable actress. He used to say I was a [illegible] for him as he did not have to work hard directing me. All the other girls were younger and without stage experience and he had to teach them every move and mood.

3- I saw only the one floor, the first, where we worked, I do not even remember the name of the head of the firm.

3- I was never at any of the Luchow parties. I was a young married woman when I first joined Bio, worked about six months - then stayed home to have a baby - came back when the baby was six months old and worked a season here in New York and a season in Los Angeles. I never knew Griff well out of the studio. I was a/ worker, and always got along beautifully with D.W but was never on a party with him. Those party days at the Astor etc. came later with his greater success and after I was back in the theatre with my husband.

4- I only remember, that in my own pictures no matter what D.W asked for in the way of new camera angles that Billy Bitzer would try to get what was wanted. I am sorry to say I was not enough interested in the technical part of the camera to take much interest in its development. I was just an actor, doing my job and paid no more attention to the camera than I would to how a scene designer, an electrican or a stage hand did his work. had I had brains enough to realize what pictures were to become I might have paid more attention. That is one reason for Mary Pickfords great success. She wanted to know everything that went on and she took it all seriously enough to have made many millions of dollars!

5- No, I just remember he used to use a white sheet or a large piece of tin to get the effect of a spot light on my face and to throw light from behind, but again, I took it all for granted.

6- Never heard of them.

7- No.

8- I never knew of any of the actors in those early days take pictures very seriously and the art of acting was never discussed. Those of us who knew our business did our jobs to the best of our ability. Acting was our way of making a living. Griff had many young peoplewho had never been on the stage but if they had imagination and were attractive and pliable he worked lomg and hard with them. He was a natural director - and I have found very few really great directors who were also good actors, by the way. He had an instinct for the dramatic. I have seen him with some young girl who knew nothing about acting and he would play so on her feelings and taunt her so that she would be in tears, then he would quietly say "Camera" and get a great scene.

B

I was not often there when he directed others and have no idea how he handled many of them. Remember, I was not in any of his great big pictures. I played with Kirkwoodm Walthal, Bill Lucas and Mary, Blanche Sweet and I were sometimes cast in a picture together with parts of equal importance but I was never directed by anyone but D.W.G and did not know Morrisy, Rhiems or Macdonald.

I met Linda Griffith just once when she came to the studio but I never knew her. You see, I had my own life and family and really only did pictures to make what was then easy money. Later, when I was with Famous Players Jim Kirkwood was my director and I was with the early Fox Films as a star and leading woman for Bill Farnum but it was always just between plays or stock engagements or when my husband was on the road and I could not be with him.

I am afraid I have not been a bit of help in throwing new light on anything about that most interesting man DWG and I am sorry because I have great admiration for him and a warm regard. We never had an argument and I loved working for and with him. Perhaps if I had stayed with him I might have become a great success. He said so - but I had a grand husband and child and I felt that the important thing to me was to keep my marriage intact and not worry too much about a career. Who is to say I was not wise? I have always had good jobs and after 35 years I have the same husband which does not always happen when a woman hungers too much for fame! And at the moment we are both in the play which has run for over five years at the Empire Theatre - Mr. Van Buren is the stage director and I play a nice little character part.

With kindest regards and best wishes for the success of your book, I am

Sincerely

Dorothy B Van Buren

Dorothy Bernard, Greying 1909 Star, Recalls Golden Era of D. W. Griffith





World-Telegram Photo by Acmegram.

There are 10 years between these two pictures of Dorothy Bernard, she admits without a qualm. At right she's with Conrad Nagel in "Little Women," a William Brady film of 1916, and the picture above shows her as she is today.

By CAROL TAYLOR,
World-Telegram Staff Writer.

Dorothy Bernard is one star of the silent screen who doesn't get coy or clammish or forgetful about dates when you ask her to remember when.

Sure, she remembers. And her eyes twinkle as she obligingly and briskly reminisces. Let's see, it was 1909 when she became a D. W. Griffith leading lady at the Biograph Co. And she wasn't a toddler but a young (and married) actress of 19 then!

Arriving in New York from Los Angeles, where she had been ingenue with the Belasco Stock Co., she ran into Griffith on the street one day. She had known him as the young actor, Larry Griffith, to whom her father had once given a job in his stock company at Portland, Ore.

Pickford Film.

It was the usual actor greeting. "What are you doing?" she asked. He said, "You'd be amazed what I'm doing. I dare you to come down to 11 E. 14th St. and see."

And being a woman, she just couldn't get down to that old brownstone fast enough. Griffith was photographing little Mary Pickford in a scene in a grocery store.

He nudged Miss Bernard, "Go in there, Dotty, and buy something."

So she walked nonchalantly into camera range and "bought something," doing an impromptu comedy characterization with such gusto that he slapped her on the back when it was over and said, "Do you want to start work tomorrow? I'll give you a lead."

Next day she made a one-reeler with Henry Walthall and James Kirkwood. And just like that, one of our first movie queens was born!

She has been identified more closely with the stage since the early days of the movies and now she and her husband, A. H. Van Buren, are still playing their original roles on Broadway in "Life with Father."

Improvised Plots.

"Making movies was all a joke to me at first, "she admitted. "Griffith just made up as he went along. Never had an idea on paper."

Other Biograph girls of the era included Miss Pickford, Mabel Normand, the Gish sisters, Anna Q. Nilsson, a beautiful blonde telephone company operator, used to go around when off duty and watch. She broke in doing bit parts. A model named Alice Joyce was also playing bits for Griffith. The girls, Miss Bernard recalled, shared a communal dressing room. Griffith's office was the parlor of the brownstone. The dinning room and living room was the studio.

"It was all haphazard, "she said," We didn't take the pictures seriously in those days. It was all fun. Actors didn't cut each other's throats. Nobody had this awful conceit. It was just a way of making a little easy money."

First Two-Reeler.

She appeared in the first two-reeler ever made, "Blot on the Escutcheon." Later she took time off to have a baby. After Marjorie was born, she took her along to the studio. She was nursing the baby and Griffith used to halt proceedings with the announcement: "Time out for the baby to eat!"

Miss Pickford, she recalled, showed business sense even as a little girl. In a few years, Griffith began to transport his company to California for the winters. Arriving in Glendale, Miss Bernard went shopping and couldn't resist a $125 white hat with a bird of paradise on it "costing more than a week's salary."

And how little Mary reproved her for it!

"I can just see her now. That little figure standing there with her hands on her hips. . . ," Mary lectured Dotty soundly."

Returned to Stage.

"You'll regret anything so silly," she told her, "You'll have that old worn-out bird-of-paradise hat. And I'll have property!"

Miss Bernard smiled fondly, "Yet with all her canniness," she finished, "she was just a sweet little Irish Canadian kid."

Because she wanted to be with her husband in New York, Miss Bernard did not re-sign with Griffith. She returned to the stage, taking time out often to appear in movies produced in the East.

She appeared in 18 pictures with William Farnum at the Fox studios in Fort Lee, N. J. She went on location to the Alcott home at Concord, Mass., to play Jo in "Little Women," with Conrad Nagel, Henry Hull and Marguerite La Motte, for William Brady.

Miss Bernard is happily married to her husband of 37 years, Mr. Van Buren. In their cozy, unpretentious apartment she darns his socks and doesn't give a darn that her hair is greying and she has to wear spectacles.

Father, Son Drown

Special to the World-Telegram.

ALBANY, June 17.—In an unsuccessful attempt to rescue his drowning 8-year-old son, David Jr. David Moaton, 35, also drowned in the Mohawk River today, Albany County Coroner K. Gregory Nealon reported yesterday.

STORE HOURS

~~Court Informer~~

~~The theater that became an integral factor in the life of San Francisco during the Gold Rush era and which was built on the talents of a motley repertoire, a John McCullough, a Lawrence Barrett, the Booths, the Chapmans--to mention a few-- was lusty and robust in the Fall of 1906 when Griffith found himself "at liberty" after the Biograph Film company disbanded in the Bay City. The melodrama made a cross-country tour and now Griffith was apprehensive about his prospects in the new setting. Here on the West Coast his experience was to be augmented by a variety of roles and the theories of his "in south training were to be shaken ~~somewhat~~ by by lures of drama, ~~and~~ theater, literature and living certain to affect in part his actions and future creative efforts.~~

He quickly secured another engagement, curiously enough, as a juvenile, for the same part in William Gillette's All the Comforts of Home at the Central Theater. This playhouse, one of at least six in San Francisco and Oakland that had permanent stock companies, was popularly known as "Buckets of Blood", because it offered an extraordinary number of sentimental melodramas, such as Why Women Sin, A Working Girl Goes Wrong and Way Down East. The manager, Frederick Belasco, ran his brother David in the East a close second for unimaginative realism in settings and for use of sensational, mechanical props or effects in spectacular action or turgid situation. At one time he had a full-sized locomotive move across the stage ---emitting burning sparks--with the whistle roaring and the bell clanging, as it rushed through a mass of flames. It was at this theater that Griffith acted most of the time until the Spring of 1905. Despite the claptrap of its productions in a genre that subordinated characterization to physical action depicting murder, revenge, lust and crime with clangorous violence, The Central was a good school for many who developed into excellent players, among them Frank Bacon and Francis Starr.

Griffith also played with the Harry W. Bishop Repertory Players at Ye Liberty Playhouse in Oakland. Mr. Bishop was the son of the Walter Bishop who adopted early in his his career and won respect for the name Morosco everywhere in the theater world. Before Harry Bishop set up his permanent stock company at Ye Liberty, this theater had presented visiting

During the first week of/in Hilarity a fellow actor with intellectual interests invited Griffith to come with him after the show to one of the late Saturday night meetings of which Jack London and his friends were members. These friends were of the Liberal and Jacobin Clubs, members of the socialist party, a few single taxers, a philosophical anarchist or two, from and various writers drifting in/ the sailor, hobo and classes days. Griffith and his actor friend went to a restaurant near Fishermen's Wharf. Over the restaurant was a room in which London and his comrades were waiting for the fish, beer and bread to be sent in. When it was learned that several players from In Hilarity were present, some one suggested that part of the evening's discussion be given over to drama and the theater. Griffith never dreamed what a chance he was in for. Here were people not of the theater who were praising the work of as yet unrecognized dramatists who would be set the pattern for a new approach to drama and acting--and all of it based on the situations, characterizations and conflicts arising from the pressure of economic, religious, and political institutions of predatory capitalism on the individual.

Here Griffith heard it said that. . .that with the exception of plays by Ibsen, Shaw, Sudermann, Hauptmann and Brieux, all drama was devoted to whitewashing reality. . .that when the theater presents heroes that are nothing but heroic, and villians nothing but villanous, and romances that people mistake for reality, it become socially vicious. . .that the socalled "well-made play" in the tradition of Sardou or Sardoodledom with its [illegible] is false because it stresses romanticism and excludes appeal to the independent judgement of the audience. . .that despite Sardoodledom love is not supreme solution to the problems arising out of humna relationships, either in life or in a play. . .that Sardoodledom befuddles thought. . .that honesty in drama will require a complet break with the rhetorical, oratorical school of acting. . . and style of production that the naked truth in drama develops from the effect of social forces on character and situation . . .that the theater should be less and less a channel for theatrical presentation and more and more a testing ground of ideas and human relationships. . .that Ibsen had given a gigantic impetus to reaction against Victorian

[illegible]

Then the fair Burnett to anthropologists Boas and Fraser and their refutation of prejudice on grounds of fads of color, to Nietzsche's revolt against the hollow ring of the Christian religion, to Marx, Spencer, Huxley. . .to the viciousness of capitalism, its mass unemployment, depressions, slums, . .to the socialized state as a means of wiping out the evil capitalist system. . .to the inevitability of the socialized state as capitalism reaches its final stage of evolution . . .to the importance of educating the masses that they may regenerte themselves by nationalizing natural resources, and the industries they created, and taking over the administration of government. . .peacefully if possible. . .by aggressive means, if necessary. . .

In later years Griffith was to refer to these meetings by London and his friends, and to the ideas arising from their discussions; in terms of ridicule to yet they left their impress on him as is evident in the content of many of his Biograph films, in The Battle of the Sexes and The Escape during his mutual period, in Intolerance, in the revolution sequences in Two Orphans of the Storm and America.

Griffith did not participate in these

Griffith did not participate in these discussions.It is doubtful if he could have done so without revealing his own [illegible] limited knowledge and understanding of literature,the drama as a social force,the arts,and that understanding of society which can only be obtained by possessing a fundamental study of the works of such minds as Darwin,Marx,Spencer,Newton,Huxley or Tarbin,nevertheless he found the ideas of London and his comrades challenging,invigorating,in some ways a confirmation of his own experiences,so that he attended the Saturday night gatherings whenever possible and often stayed until they merged into breakfast time on the following sunday morning,when he had to go to a rehearsal of some play to be given that afternoon or evening.

It is evident that the exchange of opinion and the thorough-going nature of the comments at these weekly meetings helped clarify some of Griffith's confusions and tensions as shown by his [illegible] treatment in A Fool and A Girl and numerous Biograph films,in The Ballad of the Drear and The Lesson ,during his mutual period,Intolerance,Broken Blossoms,[illegible]Isn't Life Wonderful,and the revolution sequences in Two Orphans of the Storm and America.

Nevertheless in later years Griffith was to refer in terms of practicality and mild ridicule to these week-end discussions in which Jack London "kicked the old world out of the window and swiftly hauled a magnificently new one in the door".Moreover,when at Biograph,Griffith---ruthless and with not too much finesse when bent on an objective---[illegible]showed a strange appreciation of his many nights at the roundtable of London and his friends by adopting The Call of the Wild for a film without ever having consulted London,who eventually filed suit several times to collect payment for its use.

I

May 18, 1943

GRIFFITH MATERIAL - Karl Brown

PRODUCTION METHODS CONTRASTED - THEN AND NOW

The single towering monumental difference between producti on methods during the silent days and present day sound production is the flexibility in the cutting room offered by the printed title.

Today, if a man enters into a room and says to the girl: "Hiya, Toots. How's about you and me getting married?" and she goes gleefully away with him there's only one meaning can be read into the scene -- they're off to the marriage -- and whether they ever get there or not is up to the scenarist.

In Griffith's day, the line would be covered by a spoken title, which could be written and rewritten to mean virtually anything up to and including an insulting proposition. He could invite her to go to Aunt Minnie's for opium or to the roller rink r anything else -- maybe to go knock off Joe Doakes, the rival gambler. In any case, she assorts a little and out they go, happily on their way to marriage or mayhem, that matter to be decided sometime prior to the release date.

Titling ~~picture~~, ~~therefore~~, became a separate and highly paid profession all in itself. Many and many a spiritless comedy has been raised to high success through titling, and titling alone. Little Anita Loos brought her explosive wit to bear on this profession during the Triangle development. Anything went for a laugh. Take credit titles -- those dull and endless lists of whodunits that are always a bore. Anita sat her ninety odd pounds down in a chair and thought up gag credit titles, one after another, which were relished gleefully by audiences of that day. A hefty dowager would be billed with due solemnity as Mrs. Helfer-Eaton -- and after audiences finally got the gag, virtually every heavyweight lady in the land was slyly referred to as the famous Mrs. Helfer-Eaton. Sennett reversed the gag. Ben Turpin was billed as Rodney St. Claire -- and so it went, until that particular well was pumped dry.

The editorial title, which covered time lapses and action development, was of inestimable value in tightening construction and speeding story pace. THAT NIGHT. AFTER MANY YEARS. THE NEXT MORNING. A YEAR LATER. And of course, CAME THE DAWN. These titles were as necessary to picture making as film itself.

Today, transitional devices are headaches in anybody's script. The dear old leaves falling off the calendar -- the newspaper montages, etc., etc., are worn out. What to do that isn't too old for another run through the mill?

Griffith was ahead of his time on that one. With the editorial title his to use, he neverthless reached ahead and

used the pictorial transition -- the gates in INTOLERANCE, the River of Dreams in BLOSSOMS. We are now catching up to Griffith's 1917-1919 period in that respect, as witness Hitchcock's current thriller, in which dancing figures signal a lapse of time and continuation of mood.

It seems to me that much nonsense has been publicized about Griffith's invention of the cutback, the closeup, and so on.

How could anyone "invent" such things? Aren't closeups standard practice in pictorial work anywhere? Isn't the cutback one of the two standard ways of telling a story? And as for "sustained suspense", whatever that may mean, in what literature of adventure or intrigue does it not occur?

It seems to me that the whole truth of the matter is that Griffith's publicity men went a little overboard in reaching out for impossible credits to give him, not being content to let him be merely the greatest director alive.

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Griffith's productions were all experiments in picture making. They might be vast experiments, or little experiments, according to the size of the bank account at the time -- but they were experiments nevertheless.

But here is something that must never be lost sight of. They were the experiments of a man who had gone far beyond any contemporary worker in the field of practical production line work. They were like the experiments of an Alexis Carrell, an Edison, or a Pasteur -- flights into the unknown, which were based upon a complete practical knowledge of the entire field of work thus far.

Consider the Griffith of 1913. At that early day he had already reached the top of serious production. His JUDITH was no small fry of a picture; his battle pictures were knockouts; his reach into prehistoric phantasy was superb; and his tools were thus all sharp and ready for unlimited work, once cameras became available to independent producers.

About all he could hope to do was to do the same things again, but better. THE BATTLE OF ELDERBUSH GULCH, for example, was a great picture. It had everything. (Years later, DeMille released one of his bids for fame and put THE BATTLE on the same bill, to illustrate the enormous progress that had been made in the years between. THE BATTLE got rave notices all over town, at the expense of WOMAN GOD FORGOT, which was panned to a fare ye well. Needless to say, DeMille pulled THE BATTLE off, quick!!)

The job of topping THE BATTLE was not -- to Griffith -- one of doing something else that would be better, but of retaining the sure-fire audience values which he would trust, adding something more, or ringing certain changes that would give a finer, better, newer edition of the same old thrill formula.

The climax of the BIRTH was the eventual result. In BATTLE, one town, one group of characters, was in danger. In the BIRTH, four groups were in danger, knit to a single rescue element. The elements are identical in each case. Device after device of the BATTLE were moved over without breaking bulk, into the BIRTH.

A lesser man might have faced the fact that there is just so much you or anybody else can do with a battle, and that when you've done that, and done it superbly well, you're through except for repeating a few times as encores, with different titles and different characters.

But to Griffith, the extremely good top level of THE BATTLE now became ground level for a still higher structure, in the BIRTH. He did not discared the basic plan, or the bricks and timbers that made the first effort a success. He retained them, shaping them into a higher, bigger, better effort which of necessity had to be experimental in the sense that nobody had attempted such connstruction before and which therefore forced him to pioneer.

Thus, although Griffith was always the experimenter, it does not follow that he was merely playing with effects, or shooting in the dark. He always -- and I mean invariably -- worked from the solidest, most conservative, rock-solid knowledge of practical picture making known to the world at that time. He experimented with methods. With principles, never.

Today, such methods are all but impossible under the requirements of sound. The voice of the screen is inexorably final in every utterance. What's done is done, and there's nothing you can do about it but accept it as it is. Consequently, you must accept the limitations of factual speech, forget that audience mind ever had the right to imagine what Lillian's voice was really like, and -- most important of all -- to imagine their own dialogue in their own idiom as coming from the silent figures of the silent screen.

Then again, today's production methods are as rigid as a factory production line, not from choice, but from necessity. The artists among the directors, writers, and stars have all the freedom their bosses will gove them during the formative phase of writing the screenplay; but once production starts rolling, the Machine takes charge.

In Griffith's day, a camera, film, a cameraman, and a handful of players could constitute an active company. Today, under minimum crew restrictions, you'll hire a full camera crew, a full sound crew, electricians, grips, prop men, hairdressers,

makeup man, and possibly schoolteachers and welfare workers if children are on the set, and a representative of the S. P. C. A. to vouch for the safety and well being of any animals you may be putting through stunts.

The intimacy and privacy of Griffith's day is no longer possible. Certain of his scenes were taken with only himself and his cameraman present. Today, there'd have to be a small mob on hand merely to handle the necessary machinery connected with sound.

You no longer go out into the Park and figure what to do from there. If you want a Park, you build one on Stage 14; and you have it on the fourteenth until nine PM, come hell or high water, because stage space is limited and the set'll be struck as soon as your dailies are okayed, to make room for something else.

You no longer have your own private stock company to draw upon at whim. Your casting director gives you, instead, the scope of the industry, including contract stars of other companies, by special arrangement. But -- you must start no later than the ninth -- be through with Harry Hoosis by the fifteenth, because of previous commitments -- and you shoot your entire picture in spite of a schedule which accounts for every moment of working time, be it for six days or six months.

Some directors seems quite happy, working under an arrangement by which they know for a positive certainty that at three PM, Friday the eighth, they will shoot Scene 234 A, CLOSEUP, MARY -- page and a quarter of dialogue with JOHN -- sweetly serene in their knowledge that the dialogue has been written, polished, scraped to the bone, and mimeographed okayed for mimeograph by everybody up and down the line, and that it is therefore considerably more inviolate then the Holy Writ.

It is hard to think of Griffith working under such conditions. He could do it, perhaps; but eagles seldom fly high in a cage.

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RIVALRY - INCE, DEMILLE, D'ANNUNZIO

Griffith was completely apart from any rivalry. The others tried -- mightily -- to become Great Directors. Griffith, on the other hand, tried -- mightily -- to produce great pictures.

There's an enormous difference.

Griffith's praise for the work of other directors was freely given and probably honestly meant. But I never could get quite out of the notion that his "I thought it was damned good!" carried something of the flavor of Teacher praising Junior for coloring the pictures in his paint book very nicely indeed.

The only time I ever heard him laugh -- openly -- at another director's mistake was ~~xxxxxxxxx~~ at an incident in connection with the Grand World Premier of Tom Ince's CIVILIZATION.

There was a battle scene, of course. Full of realism. And smoke. Especially smoke.

Well, some genius thought up a brilliant stunt -- and they wafted real smoke from the screen into the first night audience. This, in a packed theatre....!

No, there was no riot. The people behaved like little angels, and walked, not ran, to the nearest exits.

~~Xx xhe xwas xhaughix xbad xevening; xx thex fibs xhax broke x ix thex machinex xx xhxix xxxxx~~

But his verdict as to the picture itself was the usual: "I thought it was damned good!"

The one picture that put him on his mettle was CABIRIA. He was greatly impressed with the technical effects, especially the stereo effects. He thought enough of the picture to ship himself and his entire company to San Francisco to see the opening, hoping to at least equal if not top the genuinely fine work in that picture.

One person to benefit by this was Elmo Lincoln. CABIRIA had a gigantic character actor who stole the show. Quick! Where's there a giant who can act? Or, if not act, then just a giant?

Elmo Lincoln was found and became a permanent fixture in the stock company. And, incidentally, it was Elmo Lincoln, not Johnny Weissmuller, who originated the screen character of TARZAN.

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PHOTOGRAPHIC LIGHTING - PROGRESS

Early in the game it was discovered that the Cooper Hewitt light could be used for motion picture photography in spite of the obvious unsteadiness of the lights themselves, which blinked and wavered in intensity constantly. But although the individual tubes were unsteady, a bank of tubes delivered a total of light which levelled out into a solid, clean, dependably even intensity of light.

With banks of lights hung from the ceiling, with upright banks along the sides, and with "footwarmers" -- low, horizontal

banks to throw in as a low-source front light, the set was ready to go. The ideal of motion picture lighting during those primitive days was no shadows anywhere.

Bitzer "invented" backlighting, if the use of a line-light can be called invention. Painters have used it for centuries, while pictorialists ahead of motion picture photography were never so happy as when shooting a field of sheep with the sun neatly outlining each woolly back in white.

Anyway, he mounted spotlights and shot them from the back of the set toward the characters, with the result that they were highlighted and stood out, away from the back of the set.

From 1918 to 1920 that was standard lighting: Cooper Hewitts for the body of the set, spots and open arcs, made by Kliegl, manufacturers of stage lighting equipment, for high lights. From 1920 on, lighting equipment improved greatly in strength and ~~adaptability~~ adaptability. Almost every first cameraman rigged up some sort of a special light of one kind or another, the favorite being a baby spot incandescent light mounted on the camera itself, to fill in shadows for closeup work and to create a catch light in the eyes.

Outdoor stage lighting was a matter approaching sailing a boat in outward appearance. Horizontal strips of white cloth formed diffusers overhead, with these arranged so as to be moved by lines from below to any position. Below, on deck, wooden frames covered with white cloth formed reflectors which were banked along the ~~sunny~~ side of the set facing the sun to kick in sunlight. Backlight was boosted in from the back endge of the set, and in the case of the BIRTH, man sized mirrors were used to spotlight important action in big sets. When Walsh, as Booth, creeps through Ford Theatre to kill Lincoln, that's a mirror following him all the way.

Rain and clouds naturally stopped production when sunlight was used as the only source of light. Even if photography had been possible, the rain would kill the set.

To get away from weather damage, Selig built a glass enclosed stage in Edendale early in the game. Lasky's stages were all glass by 1920, and an enormous new one had just been completed when the studio moved, overnight, to their present Marathon Street address.

Griffith, with Bitzer, pioneered night lighting of big sets outside, through the use of magnesium flares. This took the keenest kind of foresight -- to guess the wind force and direction, the flow of smoke, the placing of the flares in darkness to get the desired lighting effect without any chance to try the lighting in advance. There could be no rehearsal with lights, since the big flares cost in the neighborhood of $20.00 apiece and could not be wasted.

The first high intensity revolving arc spotlight, known as the Sun Arc, was brought to Griffith during the HEARTS OF THE WORLD filming. It was put into immediate use.

LENSES:

The lenses in general use during the Griffith decade on the West Coast were held in as precious regard as their importance to picture making certainly warranted.

The first lenses made generally available were the f.four-five Goerz Heliar 8 inch-- a slow, but very sharp lens giving the wiry definition so greatly prized in the early days. Bitzer, however, had a pet Zeiss Tessar that was worth, in the practical sense, more than any diamond. We had a Krauss Tessar, made in Paris, that nobody would use. We also had a one inch f.4.5 Suter, made in Switzerland, which was the treasure of the lot. A one inch focal length is extreme wide angle, and the little jewel was mounted in its own special camera, and handled by one man -- Sam Landers. Some of the wider aperture lenses were brought in from time to time, such as the Dallmeyer 1.9., but standard lenses, of Zeiss and Goerz manufacture, were the regular standbys.

It seems strange that an optical instrument made to the extreme precision of a fine lens could have individuality, but any cameraman will tell you this is true. Some are hard and wiry; others soft and round; with all sorts of variations in between. A three inch Goerz Hypar became my own personal pride and joy because the surface element had become slightly scratched and perhaps a shade yellow. At any rate, no other lens ever had the portrait quality of that particular lens.

Cameras, too, had their individual traits. Of half a dozen new Pathes, straight from Paris, no two would be alike. Frank Urson's camera had an individual sound that could be recognized, as contrasted to the whispering purr of Bitzer's pampered pet. George Hill's camera was different from Frank Goodes -- and so on. Cameramen not infrequently bought their cameras and lenses, to be sure of having their favorite equipment at all times.

THE CHEMICAL LABORATORY

With the outbreak of the first world war, German dyes and developers were cut off. Three important chemicals were essential to picture making -- Metol, Ortol, Hydrochinone.

Eastman, and others, immediately set to work to synthesize these formulas -- succeeding, after trial and error. Elon, of Eastman, is the Metol of prewar Germany.

But while they were getting set to do this, developers became scarce. This, to Griffith, was troublesome but not disastrous. It meant another Problem -- good!

On the back lot, behind locked doors, a strange little man who was always there took up his residence and began creating smells. He finally produced a black, sticky, repulsive looking mess which he said was monomethylparamidophenol, otherwise, Metol, and to tell Germany to go climb a tree.

It worked -- but since other chemical laboratories with better facilities for control started producing a finer, evener grade of developer, the stuff was never used to any extent.

As a matter of actual fact, Griffith was never in any danger of being without means of developing his own film, Germany or no Germany. With two pioneers in photography on his staff, Bohelts and Bitzer, he couldn't lose, for in a last resort they'd have gone back to pyrogallol, which is produced in America, and which was one of the primitive developers of the early days of photography itself.

PUBLICITY

Like many another honest showman, Griffith suffered more from badly managed publicity than he benefitted from good.

Although good wine most certainly needs some kind of a bush, the saying to the contrary notwithstanding, -- else how will the discriminating know where to go to buy? -- too many of the wrong kind of bushes give wrong impressions.

One of the surest indications of the solid worth of his product was that he survived his own, special, hand-picked and carefully stage managed press agentry.

And of you don't think that took some doing, take a look for yourself at some of the old press releases.

I'm not blaming the press agents. They did what was expected of them. Bad? Why, some of it is almost as bad as some of the later Metro campaigns -- which, with Garbo's face stuck on the body of the Sphynx to convey something or other, was the world's worst. Griffith's was bad enough, but tagging Frank Woods with a slogan: "The Organist of the Human Heart" was his lowest water mark.

Griffith's personal appearances, for curtain speeches at opening nights, were strictly the Ham What Am -- phony as Belasco's collar, and as effective. His shy little timid entrance, his murmured appreciation of their liking his little play, and his confused exit, dashing a tear away from on eye just before hitting the wings, was Standard Production Number One which had one golden virtue: it worked. You could hear the reaction in the exit crowd: "Gawd, ain't he modest, though, Mable? He actually busted out bawling!"

This was, and is, showmanship, a separate art which Griffith always approached with the greatest respect. His most frequently quoted exemplar was -- believe it or not -- Al Woods, the man who made melodrama meller.

Pictures were -- and until we breed new audiences, still continue to be basically melodrama. Not every producer knows this, but Griffith held that as his first rule of thought. Melodrama, like art, has as many interpreters as it has adherents, but basically I think all will agree with Woollcott: "In Drama, the heroine throws the villain over. In Melodrama, she throws him over a cliff."

Griffith's moving pictures moved. Action, up to the point of brazenness, had to be punched home through every trick of the camera and the cutting room, especially the latter. In those days of spliced positive, you could tell any Griffith picture by listening to the clicks of the splices running through the projector. The nearer the climax, the faster the clicks, until some of them -- the merest little flickers of flashes -- fairly tumbled on top of one another. It was not enough that actors, horses, towers, and Babylon ~~itself~~ were all falling. The scenes themselves had to tumble in ~~reckless~~ headlong fury through the mind of the observer.

Fancy names were invented later by learned writers on the Art of the Cinema -- such ~~things~~ as Cumulative Rhythm, for example. That's a way of putting it, of course; but the truth of the matter was that he wanted excitement, the more the better, and that long years of patient experimentation in the great laboratory of the theatre itself had demonstrated to him that certain things work, other things do not work, and that if you did all the effective things you could cram into a picture, and avoid everything else so far as is humanly possible, you were pretty sure of coming up with a first rate audience picture.

It's hard to pin down his extraordinary combination of inspirational genius and hard-boiled factual knowledge. We insist upon looking at his ~~airy~~ flights into the stratosphere of production, and somehow ignore that these were possible only because he took off from a mountain peak of accumulated know-how that stood Everest high above any logical competitor. But it is a fact that Griffith always insured his picture against failure by sticking to the hardest possible rules of tried and true bread-and-butter excellence first -- with the fancy touches and inspirational experimentations added to the top of the finished structure, like frosting on a cake.

To draw a rotten ~~analogy~~ analogy, consider the work of a first rate pianist, such as Vladimir Horowitz. What, actually, does he do? Nothing, much. He strikes the keys of a piano with his fingers at a certain time, in a certain sequence, at varying degrees of force. There's nothing mysterious about any of that. The keys are all out in the open, there's nothing concealed from ~~anybody~~. anybody.

All the elements Griffith ever had to work with were common knowledge, open to anybody who had the money and the inclination, or nerve, to try to make a picture.

Griffith's people were available to other Triangle directors. His methods were before them to study. He personally was at hand, willing to devote time and effort to any problem brought to him, but none of them ever succeeded even moderately well, by comparison, for the obscure but vital reason that they had no negative experience to guide them.

It is not enough to strike the right keys at the right time. It is much more important not to strike the wrong keys at the wrong time, because one wrong note can cancel everything.

Griffith's background had implemented him with such experience, which -- although hard to take -- is essential to any high endeavor. Nothing in the world is quite so valuable as a defeat to a champion; and Griffith had his defeats early enough to be able to use their lessons to the full of their worth.

Success in picture making -- as in anything else -- comes of a conditioning so thorough that right moves are made and wrong ones avoided without the waste of an iota of conscious thought. Griffith had absorbed his failures into his unconscious, so that when the subconscious was working, the body was performing little miracles through unconscious habit without burning a single brain cell. Griffith quickly arrived at his majority as a completely seasoned director, cut free of all troublesome worries about how to do or not do any given thing in the realm of his profession. Like the pianist, his problem was never how to play, but what to play; and, in every studio throughout the world today, that is still the all important, make or break, problem. Program making, the choice of subjects, was, still is, and probably always will be the chief headache of the entertainment world.

In this field, experience is virtually worthless. It is a guessing game wherein luck plays tricks of the most outrageous sort on even the wisest of players. A rank amateur may come up with a smash hit at any time. Many have. Seasoned veterans may go down to oblivion under the hammering of repeated bad guesses. All but a very few have.

If experience could dictate tomorrow's successes; and if wisdom could bring them to life, our picture business would long since have gravitated to the wisest heads and the oldest directors in the business. And there would be no problem

Griffith had his share of bad guesses, but more of his luck was good than bad, hence his survival ~~xxxxxxxxxx~~ one of the very few directors whose pictures have had something of immortal greatness attached to their memory. If the reverse had been true, Griffith with all his training, all his technical excellence, would have been forgotten together with thousands of others of the directors of the past three decades.

Who remembers a director named Campbell? He did the original Selig production of THE SPOILERS. And whatever happened to George Melford, who made THE SHEIK, with Valentino? And, as for that, who knows who directed THE GREAT LOVE, or SCARLET DAYS? Griffith, of course.

It's the percentage that makes or breaks directors as well as baseball player. The perfect percentage is 60-40, according to one of the smartest, and most successful men active in pictures today. There's enough success to keep going, enough failure to keep from going too far. In anything!... Thus spake Sam Briskin.

Griffith's attitude toward the public was always one of great respect. The use of tricks to gain public attention ~~xxx~~ was not in any way necessarily rooted in contempt, any more than the stage management of a political campaign by a sincere statesman reflects contempt upon a people he is anxious to serve. Whatever arrested attention and spurred interest in his product was good, however cheap it might be in the sight of latter day analysts.

This attitude was a direct reflection of his attitude toward himself and his work, to which he was dedicated as permanently as a surgeon to surgery, a lawyer to law. ~~xxxxxxxxxxxxxxxxxx~~ In order to grow, he must be consistently successful in serving his master, the public, with a quality of product that would induce them to buy eagerly more and better of the same.

Whatever his private opinion of the mass public's taste level may have been, he never, even momentarily, ~~xxxxxx~~ questioned its right to accept or reject anything offered, and to reward or to withold rewards for silent reasons all its own. What he did know, most thoroughly, was that he wanted, needed, and imperatively must have money and more money for bigger and better productions. This money had to come from the public: therefore it was no part of his business to disagree with public taste as he understood it, but to understand it still better to please it the more.

In his analysis of public taste, his laboratory was the theatre. Too often, in modern cases, the yardstick is the record of grosses, which, incidentally, can be suicidally false. EXAMPLE : -- Swanson's picture, THE TRESPASSER, was a smash hit. Swanson's stock skyrocketed as a result. Her next picture, as dismal a stinkeroo as ever was released,

piled up enormous grosses on the strength of the previous picture, but result: a disillusioned public grossed Swanson and all her works off their books. She was through; and thus the paradox of a high grossing picture, a smash hit on anybody's set of figures, wrecking a career.

Griffith planned each future picture as of the public reaction to his current film, as studied at first hand in the theatre -- not merely with first night audiences, but with the night after night, run of the mill trade. He knew to the very reel and frame the sequence of cause and effect from screen to audience. He also knew that a few judicious laughs here, and a spatter of applause there in the house, would spread throughout the theatre. Very well, why not help it along by planting a few cheer leaders in the house, on salary, like any other members of the house staff? If the claque is all right for grand opera, what's so criminal about it in a picture show? He wanted laughter, cheers, applause from the house, and if they needed a little encouragement, he was just the boy who could furnish it, with no extra charge, free with the admission price.

He worked, built, planned, schemed, and experimented endlessly toward success in the theatre, sure in his knowledge that success and still more success was the most potent coin in the world with which to buy -- success.

It was the prospect of sharing in a Griffith triumph that made any star proud to do anything he suggested. The feeling of being part of a great job in any capacity built a spirit through his organization that nothing else could create. The smallest bit might become an overnight sensation. A single closeup in a Griffith picture might be the beginning of another Pickford career. To be with him was to enter the magic circle of success, where everything seemed to work, and nothing ever to fail.

Money can't buy that kind of spirit. Money can't buy success. It takes success to create success, and Griffith knew that this meant success in the theatre, the regular theatre, on Tuesday night in Peoria as well as Opening Night in New York.

He referred to the public as "they". His comment on a scene was not so much: "I like it", but "They'll eat it up!" "You can't beat the run to the rescue. It gets them every time," was another. Always and forever, he worked with "them" in mind. His titles were of Hearts of the World, of the Birth of a Nation -- broadly inclusive, mass-gathering sweeps instead of the narrowly individualistic Clansman, or a possible Hearts of France.

His personal attitude toward the various people on his set reflected his eager interest in the human family as a whole. SHORTY ENGLISH, a roustabout laborer, became a favorite. He and Griffith used to run footraces. He would dance, sing, shadow-box, laugh uproariously, and -- most revealing of all -- he had the trick of personalizing virtually everything he came in contact with. We'd be going out on location. The car in which he was riding would start with a weary splutter and then die out. "Oh, Gahhd!" Griffith moaned, speaking for the car, "Have I got to go out again?" A camel, an owl, a group of elephants all became vivid personalities, with very strong personal opinions, vividly stated. ~~[illegible]~~

Once any person had become impressed upon him as a personality worth remembering by name, that person was set for life. Accretion, rather than planned hiring, built his personal organization. They came and they stayed, or they came and they didn't stay and that was that.

When Griffith arrived from New York in 1914, he brought a small group of the faithful with him. When Griffith left for Mamaroneck in 1920 ('19?) he took a small group of the faithful with him. During the years between, his studio on Sunset Blvd had grown from two cottages, two open stages, and a few sheds for scene dock and shops to a tightly packed lot with every inch of space at a premium, plus the equivalent of three or four square city blocks covered with outside sets, plus a whole battlefield complete with trenches and gun emplacements on the southern end of San Fernando Valley. During these years -- not many, as picture history goes -- the process of accretion had drawn into his orbit a list of names which still read like a who's who of the picture business.

Many of these became big, if not great, by the same simple process. Consider CASH SHOCKEY, a common or garden variety of painter who wandered in, got a job painting sets, and remained to paint more and more sets. Needing help, he asked for and got a helper. Needing more help, he asked for and got more helpers. By the time INTOLERANCE bloomed into full swing, Cash Shockey headed an army of painters.

Huck Wortman, of course, took the brunt of all the problems of physical construction, much of it on an unprecedented scale in any field, picture or otherwise. Consider a single element of the INTOLERANCE ~~[illegible]~~ set. Walls sixty feet high are no particular problem -- on paper. The engineering problems are all worked out for you in the examples of trestle construction, and so on. But these are no ordinary walls. They are thick with plaster staff work, tricked out with towers, and upon the towers are massive elephants -- and now, ladies and gents, comes the ~~[illegible]~~ trick of designing a structure to support these elephants, crowds of people, the stress of changing ~~[illegible]~~ men, the impact of battering rams, and the thrust of living elephants against its gates. The fall winds and the winter rains must be considered.

How much of a puff of wind will it take to send the entire structure crashing? What anchorage is needed to keep the topheavy elephants secure from crashing down on the mobs below? How, indeed, can you paint plaster so it will stand the wind and sun and weather without peeling or cracking, high on those un-get-atable towers? And -- and here's the crux of all problems -- how the hell are you going to guess what Griffith is going to think up next, out of the spur of the moment, to do on, around, or about that set? Or rather, how are you going to out-guess his every possible brain wave and be ahead of him?

In the prop department, Ralph Delacey went through the same throes of development from ordinary prop handling to the management of Big Business. In the cutting room, Jimmie and Rosie Smith found their single room with its couple of rewinds growing into a special building of its own, with rows of girls doing nothing all day long but splicing. Woodberry, the gentle, humorous, never failing still photographer, grew willy-nilly into the head of a still department with men for every unit of the Triangle group, and with a darkroom that worked on a 24 hour shift. An art department came into being, and spread through two floors of its own special building. With all these accretions came the problems of running a payroll, and so little, pin half-pint Epping came into existence to fret and worry and scamper nervously all over the place. A publicity department took root and grew, and little Bennie Zeidman appeared and began tapping out deathless prose, such as the unforgettable: "At night the twinkling lights create a veritable Fairyland..." Lights, I had the honor to inform him stiffly, never twinkle, or of they do, you don't shoot. The need for more and more costumes meant a costume department; somebody had to clean and repair the large number of guns, so a gun department came into being; and everything spread, grew, overlapped, until it was necessary to utilize under-stage space and to add upper floors to existing buildings.

Dressing rooms moved to upper levels flanking the stages, quickly to be filled to overflowing. Other space -- any space at all -- soon was snapped up for a dressing room. A casting department, headed by Lucile Brown, managed the traffic in calls for the day, costumes to be worn, directors to be reported to, and new talent to be brought forward.

Of the scenario department, reference has been made to the autobiography of Frank Woods, which doubtless covers this unique phase not only of Griffith's career, but of motion picture history.

Briefly, Frank Woods and his staff founded a literary rulership which operated with pretty close to absolute control during his stay with Griffith, and later, with Famous Players Lasky. His department selected material, hired writers, produced the script, and held the director strictly accountable for shooting the script exactly as written. Frank and his staff had a regular editorial session in the projection room each day, during which the staff ran the dailies of all the

directors -- (except Griffith's) -- and issued joint usages as to what to retake, how, when, and why -- this latter reason being invariably that they didn't like it.

Almost anybody, with anything like possible talent, could join the Griffith stock company. You got fifteen dollars a week guaranteed, more, at the rate of five dollars a day for each day over three actually worked. Youngsters flocked in -- kids like Bessie Love, Pauline Starke, Colleen Moore, -- to learn by doing.

Heavier calibre material came from New York: DeWolfe Hopper, Doug Fairbanks, Beerbohm Tree.

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GRIFFITH MATERIAL - Karl Brown

1. BEHAVIOR PATTERN - RELIANCE - MAJESTIC

Griffith has had but one behavior pattern throughout his life, so far as I am able to discover, and that is a keen relish for the work in hand -- and nothing else.

This relish colored everything around the man, factors such as financial worries, organizational deals, stories, casting -- all of these were swept up in an all inclusive delight in the job itself.

This was not a pose. It was his person. He delighted in his job, taking each problem as something to be enjoyed, and the tougher, the more fun.

It's the difference between laboring up a hill and conquering an Everest. One's work, the other fun.

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Although Griffith lived nominally at the Alexandria Hotel, his real home was the studio, and his favorite spot in the studio, the projection room. Night after night, until midnight and after, he'd run whatever had been shot on the current picture, over and over again, with Jimmy Smith or Rose, his cutters, at his elbow to change, juggle, switch, and rearrange. These sessions were endless, and went on even after the picture had been released.

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Clothes were always finely tailoredand flawlessly neat. With one exception -- his hat. This hat, a cheap straw hat such as farmers wear in the fields, was his pride and joy. It was heavy, hot, uncomfortable, looked like hell, and he loved it.

During the shooting of the Birth, in July, the sun at the ranch was brutal. For ventilation, Griffith cut a series of holes in the crown of the hat, forgetting all about the fact that he had recently had his head shaved, in line with the current superstition that headshaving was a sure way to insure a luxurious new growth.

California sun beat down through the holes, blistering the tender white scalp. For many days thereafter, Griffith's head was really something to behold -- a white egg with huge round spots of brown sunburn.

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SPEECH -- well, there's really something to think about.

He had two distinct manners -- one for normal conversation, another for direction. When deeply absorbed in the building of a scene, the "A"s broadened, the voice deepened, the rhythm rolled, and the manner became intensely theatrical. He would often recite scraps of verse, rolling out the rhythms with an exaggerated manner hard to pin down. Nobody who ever worked with him can forget:

'See this garment that I wear?
It was knitted by the fingers of the dead!
The long and yellow fingers of the dead!"

Nor his singing!.... Here was a case of the hell with the words, let notes fall where they may. "Ya-- HA!.... Ya-- HO!!! ...." This apropos of nothing whatsoever, without warning.

But the one everybody loved was his cry: "Barangah! Me thermos flawsk!" We all fairly ached to imitate this call, but nobody ever quite dared.

EATING:

Griffith had the firm conviction that lunch destroyed everybody's pep -- therefore lunch was held off as long as possible, generally to around 2:30.

On locations, everybody got Meiling's lunches -- boxed lunches put up by a delicatessen dealer who built himself a big business in that way. Griffith ate with his principals as a general rule, never eating very much, in obedience to his superstition that food destroyed energy.

Somewhere along about halfway through shooting INTOLERANCE, it suddenly occured to Griffith that food had importance. He immediately attacked the problem with the same gusto he'd give to a production problem. He had a kitchen built, a dining room furnished, and a chef installed in an old house on the lot. From that time on, Griffith lunched royally, in state.

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CAMERAMEN -- G. W. Bitzer, George Hill, Victor Fleming, Oliver Marsh, George Leezer, Marcel LePicard, Sam Landers, Abe Scholtz, Karl Brown.

SCARCITY OF CAMERAS --

We had plenty of cameras -- but <u>what</u> cameras!

The thought about cameras being scarce roots from the very real trouble that at the beginning cameras were illegal.

The Motion Picture Patents Company held the basic patent, which was in dispute. But they held their ground until later dislodged, and in the meanwhile, threatened drastic action against anyone using cameras without their license, which they could withold at their option.

The basis of their patent was allegedly the used of an intermittent motion of the film, actuated by perforations engaged by claws.

To circumvent this, Griffith actually built two cameras -- the Griffith-Bitzer cameras, which worked with unperforated film which moved with continuous motion. With these cameras, the lens mount itself moved, following the film during the period of exposure. It was not practical or steady, but it could shoot a picture, and therefore, during the BIRTH, these cameras were out in front, in open sight, grinding away -- empty -- while the real pictures were being shot by standard Pathe professional cameras, which were hidden in blinds.

No trouble ever came of this, and the patent situation soon cleared up.

With the release of cameras for general use, all kinds, makes, and styles were put on the market. We had: Pathes, Ernemanns, DeBries, and one Bell and Howell. We always had more cameras than cameramen, due to the need of extra cameras on some of the big scenes.

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INDIDENTS OF PLAYERS' DEVELOPMENT

To Griffith, almost anybody was liable to be an actor, and development was strictly a matter of response. If they responded to his enthusiasms and reflected the spirit of what he was trying to express -- another star was born, because they then became Problems to be Solved. Once Griffith decided that any given person had the ability to translate his thoughts to the screen, that person then became a sort of an emotional experimental laboratory, to be investigated to and beyond his limitations to discover what these limitations were.

Some of the personalities had been so investigated, and were "set" in the sense that Griffith had catalogued the person as being good for a certain special thing and for nothing else. His stock company thus became a sort of a human supply shelf of known factors, waiting to be taken down and used in whatever mixture with other factors seemed best -- with Griffith knowing to the smallest iota the strength and weakness of each element well in advance.

One actor became famous for one scene -- one scene only -- which he played once, and never again. He was Freeman, the sentry in the BIRTH, who looked after Lillian Gish and sighed. It's the only career I ever heard of that began and ended in less than sixty seconds.

CAMERAMEN, TECHNICIANS, DIRECTORS ...

Griffith seldom if ever looked outside of his own private arena toward the work of others. He ran his own show and let the others run theirs with virtually no comment or notice, at least, in public.

As to developments of a tehnical nature, more later on this under a different heading.

PERTINENT FEATURES OF--

BATTLE OF THE SEXES --

First use of syphilis as subject matter for a film intended for general distribution.

First film shot by Griffith for his own company in California -- added scenes and added sequences being made here after the picture had been supposedly finished in New York. I am positive on this score, because of a comment made in the projection room, about Bobby Harron stepping through a door in New York and into a room in California.

No comment on the other films.

Know nothing about the GREAT LEAP.

Know nothing of Griffith's Eastern activities -- was with him only on the West Coast.

RATIONALIZATION OF FILM STRUCTURE.

And how!! His basic theory was never to theorize, never to plan, never to crystallize anything in advance.

His stories were built, scene by scene, through rehearsal, running into weeks, before the camera ever turned. Scenes were played out, changed, accepted, discareded, re-adopted, and so on, until the whole picture had been worked through to the end.

No script, no scene numbers, no advance record. For identification, the scenes were numbered in order of photography, and an identifying description was noted.

Everything was subject to change without notice. The whole essence of Griffith's picture making was to keep the production as fluid as possible, avoiding anything that might inhibit what he called "emotion" in the result.

Naturally, certain mechanical elements became pretty well set through trial and error. EXAMPLES: -- When you run, you run low-- crouched over -- for a sense of speed. Doesn't make sense, because nobody can run as fast doubled up as he can naturally -- but it looks faster. Also, you dodge, and weave as you run. Now you don't cover as much ground -- but again, the illusion of movement is there to be seen. A straight run toward the camera means the figure merely grows in perspective -- a slow process. The weaving, dodging, twisting tactics give a visual sense of frantic motion and the mood of the flight is landed. LUST - good old lust itself - is much more than a leery eye. It takes foam drooling from the lips of lustee. The more foam, the more lust. Peroxide came first as a foam producers, with soap as a poor second, for emergency use. The camera is placed low for chases -- the lower, the better. And you always cut the chases into bits -- cutting back and forth between chaser and chasee, never showing an unbroken run, which would lose the sense of speed and suspense.

But except for these and other tried and true devices, which seemed to be beyond improvement, nothing was ever set to a hard and fast rule. His only rule was no rule at all.

HOME SWEET HOME - APPLE PIE MARY

This merger was the result of Griffith's refusal to anchor down to any set, hard and fast rule. Apple Pie Mary just naturally wasn't enough of a picture to suit him. There was something wrong -- it didn't come off. Then he remembered PIPPA PASSES, which had the certain something Apple Pie Mary didn't have. Then again, the first itch toward a parallel story angle -- later to be realized tremendously in INTOLERANCE, was teasing him. He had a couple of walloping dramatic ideas -- such as the two brothers fighting to the death over a girl -- which would be too dangerous to use as the one and only mainstay of a single picture -- but which could be ridden in on another picture as an episode. If it hit, it would be fine to repeat. If it missed, it would be a lesson learned without serious damage.

INTOLERANCE came out of the same reasoning. THE MOTHER AND THE LAW, a little potboiler, was tossed off without much effort to put in the time waiting for the verdict on BIRTH. It had to be little because money was short. Once the BIRTH hit, the little, almost insignificant MOTHER AND THE LAW grew into INTOLERANCE.

BILLY BITZER -- financial support.

I know nothing of Griffith's eastern work. As to Griffith being short of funds -- when was he ever NOT short? He had just one use for money -- picture production. He always spent a little more than he had or could borrow. He was always in hock -- and -- if by any miraculous chance he happened to get momentarily ahead of the game, he simply boosted the picture up a notch in size, which took care of that little detail.

Your surest index of the success of any given Griffith picture is the size of the picture immediately following it. INTOLERANCE is simply the take of the BIRTH, translated into celluloid.

Griffith certainly borrowed money from Bitzer for production. He also borrowed money from his costume man, and anybody else who had a nickel that could be pried loose. He never had enough. The more money, the bigger the picture. The bigger the picture, the bigger the better for everybody.

Money, to Griffith, was something to use to make pictures, and it was slightly ridiculous in his eyes for people to have the stuff lying around in banks when he could be putting it to work.

NEW TECHNICAL DEVICES: --

These were many, and they happened to fall pretty much in my direction.

Griffith built an experimental laboratory and turned me loose in it to play with any ideas that might add something -- anything -- to his pictures.

This resulted in a system of multiple exposure work that did, occasionally, produce very interesting effects. Clouds were "doubled" into normally barren skies; pretty soon we had moons that peeped coyly out from drifting clouds; while other scenes were loaded with mobs of angels, and so on -- and on -- and on, until the effect desired either came through or it didn't.

This was ahead of the development of the optical printer, which this work anticipated. All of the double exposure work was done on positive film -- the release print, since the one and only negative was far too precious to foob with.

Color was devel oped and dropped as impractical. Walter Hall came through with a system of entending sets, upward, by use of paintings mounted in front of the camera.

This was first used on INTOLERANCE, and later was exploited by Hall as his own patented invention, working for Lasky for several years, exclusively with this process.

Perhaps the most tremendous dolly shot ever to be made also came out of INTOLERANCE. A tower, eighty feet high, was built for the camera stand. In this tower was an elevator, and the whole thing was mounted on a dolly track of mining rails, running to the big intolerance set. When you open with a full shot of that enormous set, and dolly down to a closeup of the king and his entourage, all in one unbroken shot, that, brother, is a dolly shot.

The use of long focus lenses came in at about this time, also on INTOLERANCE. A six inch lens means a closeup from a hundred feet away. Useful to pick up bits of crowd action from a distance. We kept a long focus camera running on all important long shot action.

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TITLE OF DIRECTOR GENERAL -- no knowledge of this. We took it for granted, since somebody had to be head, and Griffith was the logical choice.

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DOROTHY GISH was not difficult to direct for Griffith. He had more fun with her than anybody after he discovered her gamin quality. He turned her on and off like a faucet. The one who gave him trouble was Lillian -- not through any fault of her own, but simply because Griffith forever felt that she had more to give than he was able to capture on the screen.

Nine tenths of the trouble disappeared with the development of soft focus photography, which took away the brutal literalness of the anastigmatic lens.

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VARIATION OF THE UNITS --

I doubt if any collection outside of a freak show could exhibit more variation. Sheriff Mackley and his Westerns went on their own peculiar way, always the same and always popular. Eddie Dillon produced some of the damndest slapstick comedies, with Tod Browning as his chief comic, ever to bemuse a public. Toss in, now, Sir Herbert Beerbohm Tree, orating majestically to John Emerson: "I can do it, all right -- but first take that damned black box away!" -- meaning the camera.

To further mix up the detail, we had a kid comedy company, directed by the Brothers Franklin -- Sid and Chester, now high in the august majesty of Metro. The comedies were old fashioned rip-and-tear melodramas of the saw-mill school, done by moppets, up to and including a little girl, Violet Radford, playing the mustachioed villain complete with boots, silk hat, and riding crop. Nothing will ever top that, unless maybe the spectacle of Doug Fairbanks playing a nut detective in a thing by Anita Loos satirizing Sherlock Holmes.

RIVALRY BETWEEN UNITS

If this existed, we were too busy to notice it.

ARLISS -- Don't recall the incident.

GRIFFITH'S METHOD

Griffith directed by instinct, others according to plan. As boss of the whole works, he had the right to change anything, anybody, throw out, improvise, do as he pleased. But when Christy Cabanne, the closest student of Griffith's work, was sent out to do DAPHNE AND THE PIRATE, he had a script, the script called for certain things, and it was up to Cabanne to bring those certain things in and not something else.

As to the technical method, it is virtually impossible to capture the sense of Griffith's direction on paper. But here are some elements to play with. First of all, he believed tremendously in what he was doing. That gusto, that fine enthusiasm that made everybody believe that this, at last, is the big moment for everybody, kept everybody doing his damndest. It didn't make any difference whether it made sense or not. To get the scene, whatever it might be, then and there and anchor it on film forever, was what everybody wanted more than anything -- even than lunch.

There was never any sense of futility or discouragement. Every scene was THE big scene, the golden opportunity that would make everything right forevermore.

And it wasn't an act. Griffith actually did believe intensely, with radiant fervor in what he was doing, and could sweep everyone on the set into his own mood of extreme worth-whileness.

He'd get tired, sure; and sometimes damnably weary of the whole thing -- but it was he, Griffith, who was tired, and it was never anything wrong with the picture or the picture idea.

LABORATORY - ABE SCHOLTZ

Scholtz was an artist in photochemistry whose position with Griffith was held secure by the fact that Scholtz could and did produce finer negative quality than anyone else through the simple method of fine skill and infinite patience.

Scholtz handled each and every scene -- be it a hundred feet long or a five foot flash -- as an individual and separate project all in itself.

His regular method of work was to develop a test from each scene, separately, ahead of developing the scene itself.

This test was studied carefully in the light of long experience. What developer is needed to get the best Griffith could hope for out of this particular scene? All have their own characteristics, as for example, the soft gradations of weak ortol, or the harsh contrasts fo straight hydroshinone.

Scholtz would make the decision, prepare the developer, develop the film himself. And if he didn't loke the result he's order a retake -- and get it.

As to personal characteristics, Scholtz was Scholtz -- an artist who knew his work, loved his ease, and who held -- in common with many Russians of that period -- the feeling for the Revolution that later came. He himself was sitting pretty. Sympathy led him to extend help to others of his countrymen less fortunate, with the result that out laboratory took on a terrific crop of bearded Russians to turn drums and dry film.

He was not effeminate in the sense usually employed. Nor was he Christlike. He was merely a gentle-hearted individual who could afford to be gentle with everyone because he was -- in Griffith's eyes -- indispensable. His voice was very light and thin, which helped along the effeminate legend. Actually, Abe could burn with the best of them, but nobody ever took him seriously.

*****

BIRTH OF A NATION

Don't know what started him.

Griffith was not impressed with the novel, as written, which is proved by the stuff he left out. What he was impressed with was the theme and chance for sure fire action.

FRANK WOODS -- spent over two years writing his own memoirs -- as yet unpublished. His sister, Carrie Woods Bush, must have these, which may contain much of interest to you.

No financial details came out during the filming of the Birth -- that is, not to my knowledge. I do know that of anybody had a dollar and it wasn't glued down, the chances were that Griffith would snag it to buy more extras for more battle scenes.

Cannot recall the workmen beyond those you mention.

As to time of filming, including rehearsal and cutting -- it seems odd, but I can't remember the figures and I have no records. There's a reason, of course. None of us had any idea that a great landmark in the industry was being made. It was another Griffith picture, Number P-1 in the laboratory, and it got under way quietly, to gather momentum as it grew.

I recall no difficulty about horses. Westerns, of course, were already a standard type of picture -- had been, for years.

MASS SCENES were staged then, as now, and probably as they will be staged forever, by the unit, or nucleus system.

A group of characters, under the leadership of one special person, is assigned to do a certain thing at a certain time.

In the BIRTH battle scenes, Elmer Clifton had a group, as did Walthall, and Seigmann, and Beranger, and von Stroheim. Tom Wilson had his group, and so did others -- while anyone left over could always throw hand grenades in from the sidelines.

These groups were rehearsed separately, knew their places, and what to do at a given signal. A mass rehearsal was held without gunfire, and then -- with fingers crossed and breaths held, away we went. The first scene might have been fine if we could have seen it. Too much smoke. We finally whittled the charges down to virtually nothing, and still it was tough to shoot through the haze to the detail.

Oddly, the toughest thing about the battle was to stop it after it got started. Once the excitement got them, the men really fought a battle, more fiercely than you'd believe.

Have no recollection of anything out of the ordinary in the editing. These were closed sessions, anyway.

ACTIVITY DURING SHOOTING - same as always, no difference at all. The man had one style of approach to all picture subjects -- how to squeeze every scene dry of everything in it.

REACTIONS OF LAST TO PICTURES

Nobody ever deplored anything Griffith ever did. Not because they were afraid -- but because his previous record was such that anything he did had a damned good chance of being a knockout.

Lillian Gish once remarked, a little sadly, that she had heard the picture might be stopped because of the racial angle. Griffth fairly glowed. "I hope to God they do stop it!" he said. "Then you wouldn't be able to keep audiences away with clubs!"

WHY ONLY ONE CUT NEGATIVE?

That's all there was, there wasn't any more. It was not until years later that a duplicate negative was made, of any picture, as a regular thing. True, similar scenes, different takes, might provide the equivalent -- but the rule was to shoot with one camera, cut one negative, and that was that.

One of the major mysteries of the early days was the criminal carelessness with which negative was handled, anyway.

Negative -- the one and only original record -- was customarily run through project on machines in Western studios as dailies, to check action. The positive was printed in Chicago, and often the director would never see a positive print until the release print came through. Such pictures as the original SPOILERS was so handled.

In the case of the BIRTH, we had our own laboratory, so the negative was never run. But we did worse. We used to carry negative scenes around on location, to pass from hand to hand to check costume detail, and such things.

Seems strange, these days, to think of a negative like that being stacked away in loose rolls, in cans, to be gone through by anybody who wanted to find out something. No gloves, no anything. Hell, it was only the negative.

BRIEL did not accompany anybody on location. He was called in after the picture commenced to show signs of being worth scoring. Later, after the BIRTH made its smash, Briel was in on everything, before, after, and during filming.

MOTHER AND THE LAW - covered.

INTOLERANCE:

Money plus Griffith equals picture. Lots of money plus Griffith means lots of picture. As BIRTH commenced running competition to the mint in turning it out, Griffith's sets grew bigger, his cast larger, his crowds huger, until it became a real problem how to get the crowds on film.

It got to the point where little groups of three and four hundred people were comparatively insignificant -- used them for Seigmann to direct for tie-in shots between huge vistas and closeup action.

The growth of this picture was just one of those things that could happen only with Griffith. First, MOTHER AND THE LAW, plan and completed, ready for the theatre ahead of the release of the BIRTH. A lapse of time -- then another picture, on the same theme, parallel story but in a different period. This could have sufficed for his purpose of mounting suspense -- but then came a third, bigger yet -- and finally, Babylon in all its glory.

Separately, each picture was self sufficient. Released separately, each might have stood on its own feet as an individual masterpiece. But the precedent of HOME SWEET HOME stuck with Griffith. Mathematics told him that if one climax is good, four parallel climaxes ought to be terrific.

They were. They were too terrific to be absorbed at one sitting by an unprepared audience which could not absorb all that spate of action story at one gulp.

The thing that put INTOLERANCE high above every other Griffith picture in the minds of those who worked on it was the terrific length of time used on it. From beginning to end, with interruptions, something like eighteen months went by.

Incidents? Nothing out of the ordinary run of Griffith routine. That seems strange, yet the fact of the matter is that without money troubles to get in his way Griffith blithely went throguh the seemingly endless amount of work involved in the filming of the picture as easily as any he'd ever worked on.

We went in for filming night exteriors on that picture. All with flares. It was quite a stunt to light a set by theory only, place the magnesium flares, have them lighted at a signal -- and have it work out.

Disaster swooped close a couple of times. Once, in a burst of enthusiasm, Griffith had horses and chariots taken to the top of the Babylon wall -- for a galloping rush the length of the top. Buck Wortman nearly died. The wall was never designed for such a load or stress -- but Griffith didn't care. It was a great shot -- and although Babylon rocked like a ship in a seaway, the walls somehow stood up and that was that. Another crisis came when we had a violent windstorm, which threatened to blow down the entire set. Bracing with steel cables saved the day.

As I have mentioned, Griffith was in the habit of typing certain actors and keeping them to type. Howard Gaye, for reasons of build and face, became a professional Christ. Griffith was always using Christ in some way or another, generally leaning out of a cloud and forgiving the erring father-son-mother-sister-wife or what have you. This was standard practice, and warranted the keeping of a regular Christ on contract.

During the long schedule of INTOLERANCE, Howard made up every day and stood by during the filming of the Biblical story. He was in the habit of making up at home and riding to work all ready. Hollywood has not yet forgotten the sight of Jesus Christ riding down Sunset Boulevard at the wheel of a Model T Ford.

This was the picture that brought two new faces into the Griffith hall of fame -- Margerie Wilson, as Brown Eyes in the French episodes, and Constance Talmadge, as the onion eating hoyden in the Babylonian period.

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HEARTS OF THE WORLD was an experimental picture in that it was the first drama to be conceived and produced strictly as a propaganda piece.

In many respects, Hearts of the World was the most revealing picture -- as of Griffith -- that he had ever made.

Here's the setup: -- with INTOLERANCE an expensive flop at the boxoffice, Griffith was, as usual, out of picture money. Enough could be obtained to finance HEARTS; but not enough -- not nearly enough -- to give him the high, wide, and handsome style of spending to which he had become accustomed.

He went to England, thence to France, taking Bitzer, the two Gish girls, and Bobby Harron with him. He obtained some scenes with these three principals against authentic English backgrounds, and also shot a sequence around Diana Manners. Back in the States with this film, together with inlimited reels upon reels of real battlefront stuff, Griffith gathered his gang to do a film around the stuff he already had.

Everything was tough, tougher, toughest. First of all, no studio. Something -- I don't know what -- kept him from going into his own studio on Sunset Boulevard. Later this was cleared up, but at first he was forced to shoot on an improvised stage on the Intolerance lot, using the set itself for his stage.

Here we reverted to old time, natural sunlight lighting, turning the sets on casters to follow the sun.

No darkroom for the camera work -- therefore we made one, in the base of one of the towers of Babylon.

No film -- so we borrowed from C. B. deMille. Part of my regular share as second cameraman was to pick up the film each morning and load it -- ~~xxx~~ with some difficulty, since the film had been intended for tropical shipment and was in soldered cans that had to be cut open with a can opener.

No dressing rooms -- so we rented a row of bungalows facing the lot and had out people dress there.

Here was picture making reduced to its most primitive elements. I don't think there was ever a time in Griffith's career when he was forced to do so much with so little.

Strangely, the very handicaps themselves made for a great picture instead of merely a good one. The naturally sunlighted sets looked real because they were real. That wasn't a floodlight coming in through the cafe window. It was sunshine, and it looked as real as it was. That was a real army marching outside, on a real street. The only thing that was false in the picture was -- you'd never guess it -- the godawful jargon Bobby Harron and the girls spoke to pass for French.

English speech photographs as English speech. French words look different. So they spoke French -- and what French!

The picture gave Huck Workman a little puzzle that he never was able to figure out. The inn started as just an inn. Fine. Nice set, plenty of color, good. Then an Idea came along, which called for another room, and yet another, and then still some more -- until the inn was a pretty good size place.

Then Wortman started wondering about how the rooms connected up. He figured, and drew, and -- well, by the time he was finished, most of the rooms opened into one another and all opened into the main room of the tavern. But nobody cared.

CAMERAMEN:

Bitzer, 1st; Brown, 2nd camera; Sartov; special portrait work on Lillian Gish. Landers may have shot a scene or two, but not much. There is no way of

knowing what cameramen did the authentic battle stuff.

Sartov is a special example of Griffith's single-mindedness of purpose. When he took his three principals to Europe, passport pictures naturally were needed. Hating to look like passport pictures generally do, Lillian went to the Hoover Art Company, portrait photographers, and had hers made as small portraits. Sartov, regularly employed there, made her pictures -- and they were exquisite.

Photographically, the reason was very simple. Sartov had a single element lens -- actually a spectacle lens -- that was full of every kind of an aberration known to glassware.

Stopped down to a certain point, these aberrations not only gave a wonderful soft focus quality, but also cast an indescribable sparkle to highlights, such as catchlights in eyes and on lips.

This was the elusive quality Griffith had long been seeking in portraiture of Lillian. Sartov was hired to do just one thing -- deliver that quality in her closeups.

Reduced to film size, then blown up to screen size, the first closeups were pretty disastrously bad. They were also very troublesome to make, since the lens was of long focal length and forced the cameraman to set up somewhere in the next block to get a full head closeup. But eventually, after a lot of trying, the thing was pretty well systematized and the Sartov closeups became a regular part of the production program.

From that time on, soft focus became a standard practice with all cameramen.

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I did not go to Europe with Griffith, since I was under age and could not be issued a passport without more effort than Griffith cared to undertake.

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I do not recall any deletions because of the President. There were many deletions -- had to be -- because the stuff Griffith brought back was the real thing, uncut and uncensored, with spectacular shots of actual death and dismemberment under fire.

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I do not recall who designed the costumes. Sartov was Griffith's discovery in the matter of soft focus.

BROKEN BLOSSOMS

Here's the genesis of BROKEN BLOSSOMS in a nutshell.

Griffith had been to Europe; spent much time in London; saw and absorbed color without end.

Griffith knew the value of shock on the screen ever since people gasped when brother killed brother in HOME SWEET HOME.

Here was a story of a brute, a flower, and a poet, set in a background with which Griffith had steeped himself.

Every element in BROKEN BLOSSOMS, as it reached the screen, comes of honest parentage in Griffith's family of ideas. His idealization of Lillian reached its peak in this portrayal, which was not aimed so much at capturing the characterization of a London slavey as it was to find something -- anything -- that would bring out the extreme delicacy of wistful overtones in her personality that had always escaped him.

He had Crisp, whom he knew he could trust to do BULL to a fare-ye-well. He had Barthelmess, whom he admired as a fine actor in any part, but who was ideally suited to do the Chink.

So there you have it -- a picture that represented the fulfillment of many wishes long denied.

But it was the one and only exception to the rule that everybody backed Griffith's hunches, good or bad, on faith.

This is the picture for which dire trouble was expected. The theorists found everything wrong with it. Mixed races -- tragedy -- murder and unrelieved death -- and of all things, a Chinese lover. Yet... look for the genesis of these all the way back through his list. Miscegenation shrieked from the BIRTH; Mae Marsh died a suicide; and brutality was rampant.

If Griffith ever had sound reasoning to back his judgement, BROKEN BLOSSOMS had the advantage of that reasoning. Hardly any element in that picture had not been done, successfully, by Griffith before. Yet he was the only one not to be surprised when it went out and cleaned up -- beautifully.

THE SETS were designed by an English watercolorist named -- I believe -- George Baker, who made not plans, but finely executed watercolors which sought for the spirit rather than the structure of the sets.

I do not recall any special problems or technical devices for the excellent reason that I was called into the Army and was off the lot during most of the shooting. However, I had the fun of doing the miniature which opend and closed the picture, and which divided the sections within the picture -- the River of Dreams.

This was made by a method which -- so far as I know -- has been used by nobody but Griffith. It consists of making a painting, ~~xxxxxxxxxxxx~~ in sections, like a stage set. Once the artistic effect is right as to feeling and mood, a certain portion of the picture is animated -- in this instance, by a boat floating down the stream. But the value of the miniature was all in the composition, for which it was created in the first place.

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ABOUT BITZER

Bitzer deserves a great deal of very real credit for Griffith's success. Not that Griffith would not have succeeded with another cameraman -- but in Bitzer he had the best in the world.

Bitzer had one thing which matched Griffith's art -- a sort of an instinctive know how that defied analysis. He was absolutely foolproof in the matter of exposure for effect, as opposed to exposure for photographic correctness.

He also knew, to perfection, how to work hand in hand with Scholtz and to get the most out of that cooperation.

But what went even beyond this was his background as an originator of the whole art of cinematography. Trained as a silversmith in the Gorham shops, Bitzer found the use of ~~xxxx~~ fine machinery right down his alley. To design and to himself create out of raw material was part of his training. Pioneering was his heritage. He could not be stuck, because if there was no established way out of a difficulty he'd invent one.

One thing which militates against any correct appraisla of Bitzer's real place in the Griffith career is -- and always ~~xxx~~ was -- his refusal to take anything very seriously. He loved to kid about himself, the work, and everything around him, making a joke of the entire business, in the meanwhile taking it very seriously indeed.

I doubt if anyone who did not keep books can give any very reliable account of exactly what happened, when, and why.

Picture making in those days was so very much off the cuff, and so hit or miss, that nobody knew from day to day just what was to be done. Griffith knew his general story, his general layout of scenes. But the merest whim would send him

off into new fields that might or might not spread into huge new vistas. The whys of nearly all of the excursions was that it seemed like a good idea at the time.

Consider the comedy. It was accepted practice merely to take the troupe out into the park and go from there. In many of the major sequences with Griffith, much the same thing got into actual practice. He'd take three thousand extras to Bigger Slough on INTOLERANCE and figure out from there how to use them to best advantage.

Usually those of us actually in the thick of this were too absorbed in our own jobs to know or care much about what was going on in offices or off the set. And even if we knew at the time, it's a long way back to remember with any accuracy.

Another thing which may seem strange now is the fact that we did not know that we were making history. All we knew was that we were working our heads off making pictures.

....

That seems to cover most of your list. I'm sorry that I do not have the pictures you mentioned, but I do have a few on HEARTS OF THE WORLD which may be useful.

Griffith notes -- 7/9/43

GRIFFITH'S LEADING AND BOUNDING INVITION

This is the reaction always, when a magician pulls his rabbits from the hat. Observers forget to realize that producing such effects is as much of a business as button-hole making.

For a more dignified parallel, Beethoven amazed everyone by his great 'gift' of improvisation. But... why shouldn't he be able to improvise brilliantly, with the greatest fund of musical knowledge in the world to draw upon?

TO LAVAL - BATTLE and AVENGING CONSCIENCE

No opinion here. THE BATTLE was shot mostly by Christie Cabanne, anyway.

FAILURE - LIFE - AMERICA - STRUGGLE

Why does any artist fail from time to time? That is not a begging answer. I don't know the reason. But we have some first-class stinkeroos in Shakespeare, some putrid music from Beethoven (ever hear of his malodorous WATERLOO SYMPHONY?), and so on. O'Neill thought he had a world-beater in DYNAMO, and that very solid playwright G.B.S. has come up with some of the ripest tripe ever served on the stage.

Maybe he was tired, maybe he was in the doghouse with Carole, maybe anything.

He was only a man, you know -- not God. People forget that.

INVENTION - BACKLIGHT, ETC.

I stated that these effects antedated motion picture photography, and were actually suggested by the work of the pictorialists, such as Arnold Genthe, whose stuff made in 1906 and earlier still ranks as top flight.

Bitzer's credit amounts to this: he had the mental and technical equipment necessary to give Griffith what he asked for. So he did it. Griffith's pictures were outstanding, therefore everything in them was studied and remembered. But as for actual invention, how is anyone to say that backlighting was not emplyed prior to the Griffith-Bitzer teaming up?

Anyway, I can't see that it's important. You'll probably come close to the truth if you credit the invention to one or more of Griffith's publicity men, who, casting about wildly for anything on earth to credit to the boss, came up with the back-lighting-dissolve-flashback-fadeout series of milestones of inventive art. It would be like them.

Then, as today, the art of publicity was anything to get the name before the public. "They're Toasted!" ignores the fact that all cigarettes are toasted. "So Round, So Smooth, So Fully Packed" -- all cigarettes are made by identical machines which can't vary an iota -- and so on. Anything whatsoever that would serve to put the name of Griffith before the public was considered to be automatically good, regardless of anything else.

The history of the invention of motion pictures is a series of adaptations and out-and-try experiments anyway. At some time or another, every conceivable mechanical means of moving film intermittently past the field of a lens must have been tried.

For example, in order to reduce graininess, Griffith and Bitzer developed a camera which moved the film sideways past the lens, producing a larger, longer image (same as a Leica). The only practical difference this made on the screen was that instead of the film jiggling up and down, it jiggled sideways, so they abandoned it. Spoor went off the deep end trying the same thing with his Grandeur film, and that too came to nothing. The problem of reducing graininess was finally solved by the obvious method of reducing the grain of the film itself.

EFFECT OF "DISCOVERIES" ON GRIFFITH'S SUCCESS

Griffith made a lot of pictures that people paid a lot of money to go see.

~~The people were not pictures with the name of the director~~

They went to see his shows because they got a kick out of what happened on the screen and for no other reason.

The brute truth is that Griffith would have succeeded exactly as well with Landers, or Tony Gaudio, or Art Martinelli, or Lyman Broening as he did with Bitzer. The cameraman was then and is now a very minor factor in the success or failure of all but a microscopic minority of pictures produced.

The cameraman and his camera provide an instrumentality through which the producer expresses himself. The better the instrument the finer the work -- but!-- a Kreisler playing a fiddle chosen at random from an orchestra will produce greater music than any fiddler chsen at random from the same orchestra playing Kreisler's pet fiddle.

Griffith was the show, the whole show, and nothing but the show. Others contributed, some greatly -- but they were followers, not leaders.

EFFECT OF PUBLICITY - ADVANCE

Can't recall any specific instances. Too long ago to be exact about any day and date.

But for that matter, I don't know the difference between good publicity and bad publicity. What kills Arbuckle makes Flynn and I don't know why.

Griffith certainly directed his own publicity campaigns, for better or worse. Although he was guided in his work by the best he could hire, he nevertheless had the last word on what should or should not be done.

GRIFFITH'S METHOD - OTHER DIRECTORS

Griffith's methods were not only open for all to see and understand, but from time to time other directors were called in to shoot scenes for him. Siegmann shot whole sequences from THE BIRTH onward. True, he never held forth at length upon the art of the motion picture to anybody -- only DeMille does that -- but his scenes were shot in the open, on open stages, for everyone to see. I recall only one instance of any Griffith stage being closed, and that was one night when he stripped the girls down to nothing for a harem scene.

I don't think the other directors wandered especially far afield. They followed the developing trend and growth of the business as best they could. Some of them did rather well in years to come. One of his cameramen, Victor Fleming, has GONE WITH THE WIND to his credit -- and whose total output has probably outgrossed all the Griffith pictures put together.

But aside from all that, it is a hard, cruel fact that in the field of public entertainment the best anyone can hope for in the way of success is to interpret accurately the mood of the mass public as of a certain given time.

Method and rationale cannot cope with such a problem. If they could, success in the theatre would be as calculable as an almanac. And, to a certain extent, it is. Any play, on any theme, written and produced strictly in step with the finest traditions of the theatre, will surely succeed to a certain degree in any large centre such as New York, where there are enough students of fine drama to support any superlatively well done effort. But against that you have ABIE'S IRISH ROSE and TOBACCO ROAD, which -- whatever else they may be -- are not fine drama finely produced.

The Griffith method does not explain the Griffith success. He guessed right oftener than he guessed wrong as to what to produce when.

EXPERIMENTAL WORK

The experimental room had a lock and there was a key, but it was more of a clubroom than anything else. We did finally partition off one corner of it, but that was more to keep people from disturbing set equipment than anything else.

This room was equipped to do anything Griffith might happen to dream up.

There is no use trying to catalogue the experiments. We covered the field of photographic knowledge, accomplishing nothing of permanent value.

By that I mean that nothing developed at that time became part of the everyday operating technique of today's cameraman. And, if we had developed anything worth saving, today's machine methods would be unable to absorb them.

I'm thinking particularly of a variant on the Lippmann principle of color photography, in which no dyes are used, but which reproduces the actual wave-lengths of the color and therefore gives scientifically accurate color reproduction. It was foredoomed to failure because it requires a special projector.

What we actually did was work which corresponds to the optical printer department of the modern studios.

But the chief aim of the room was to stand by with special equipment to create any effect Griffith might ask for.

APPLE PIE MARY - EXPANDED TO INCLUDE CAST

Have no knowledge of this. It's likely, since it's a typical front office request. Every studio has done the same thing from time to time.

MONEY - JOE ALLER - LANDERS

Don't know. Am amazed to hear that Joe had any such sum at that time. Cannot state positively that Griffith ever voiced belief about idle money at that time, but the belief was eloquent enough in his attitude.

TOWER-

Griffith's idea, carried out by Huck and Billy.

F.P.L. MONEY

If they backed HEARTS that explains film from DeMille, who <u>was</u> F.P.L. at that time.

SARTOV--

-- carried every lens he thought might work for the obvious idea that anything might work.

Naturally, his long shots couldn't be good because except in extremely impressionistic effect shots, soft focus is out of its element in anything except closeup work.

Soft focus is used to replace the airy focus of a good anastigmat. It is not out of focus. It is a lens that is perhaps 95% in sharp focus, with an aberration that superimposes several other faintly out of focus images to account for the remaining 5%.

As in the case of fade-dissolve-backlight- etcetera, soft focus had long been used by pictorialists.

Sartov was a skilled pictorialist. He brought his skill to an unfamiliar field, in which he was not unnaturally slow. He was extremely slow by comparison to cameramen who were working in a familiar field with years of experience back of them. But, -- and here's a cute paradox -- he was fast compared to some of our modern cameramen who think nothing of playing with lights for an hour to get some special portrait quality.

Here is something those outside the cinema field never quite appreciate. To light a portrait is one thing. To light a moving figure is quite another thing. The time-eating trick of moving picture portraiture is to hold constant quality throughout a shot in which the figure may not only move completely around, but who may traverse a hundred feet or more of set, through varying lights. Sartov had to learn this. Bitzer already knew it. The upshot was that it was easier for Bitzer to learn all Sartov knew about portraiture than it was for Sartov to learn all Bitzer knew about cinema lighting. Bitzer therefore beat Sartov to the screen with Sarov's successful soft focus methods.

DEATH SCENES - HEARTS

Yes, Jimmy's right -- the closeups were staged. That's how it always has to be when you're using identifiable characters.

[redacted]

HALL PROCESS

Bitzer certainly did not enthuse about the process, but neither did he interfere.

Hall was given his own quarters, his own workmen, made his own plans, did his own work.

The first experiments, made with cutout work, were pretty bad. It was not until he hit upon the stunt of painting on a solid glass frame overall frame, with the clear portions scraped away, that the process really worked.

MINIATURE WORK - BROKEN BLOSSOMS

Ever see the miniature of a stage setting?

If you have, that's it.

An actual miniature, with toy houses, lacks atmosphere. But cutout profiles of the various planes of a setting, painted for depth and aerial perspective, are utterly convincing, especially in night shots.

****

To Mr.Karl Brown from Barnet Braverman-----7/7/44

In a series of articles on Griffith that I wrote for the Film Spectator in 1934 it was stated that he always worked with an amazing leaping-and-bounding intuition---a conclusion supported in recent months by many of his former co-workers here. . .It is therefore interesting to note your assertion that he invariably worked from the soundest,most conservative,rock-solid knowledge of practical picture making. . .He experimented with methods,with principles,never".

---Since Griffith never rationalized to clarify methods and never experimented with principles,do we not find herein the reasons for the absence of a solidly-organized,clear-cut understanding of film form among film makers in general?

What,in your opinion was the extremely good top level of the battle?

Why did Griffith's knowledge of sure-fire audience values seem to fail him in Isn't Life Wonderful?And in America?And in The Struggle?

You state that Bitzer "invented" tungsten lighting.Griffith claims he originally thought of the use thereof in motion pictures.During the last few years Billy has quite successfully spread propaganda which implies that if it hadn't been for his "discoveries" of various devices Griffith would never have gotten anywhere. . .Yet,if Billy had been as inventive as he claims he would have done at Biograph,during the ten years he was with this firm, prior to Griffith's first picture,all the various effects later developed by D.W.....Consequently,it may be fair to ask whether Bitzer ever invented anything without the drive and initial ideas of Griffith behind him?

It seems that Griffith employed shadows in The Raven when he was with Biograph.

Can you recall concrete instances in which Griffith suffered more from badly managed publicity than he benefitted from the good?It seems that the promotion ---in Los Angeles at any rate---for The Birth included rather trite,crude devices. . . .If the press agents did what was expected of them, then it may be that Griffith formulated the procedure for them to follow?

Apart from being basically melodrama,don't you think that Griffith's story structure invariably had a definite,rhythmic pattern that enabled him often to dominate spectator attention? If so,don't you think the absence of such pattern,due chiefly to influence of European writers,gives much of current story structure a chaotic progression?

Do you really think Griffith's methods were before them(other Triangle directors)to study?Isn't it a fact that he never divulged or rationalized his procedure to anybody,unless it may have been Frank Woods?Consider how far afield these other Triangle directors wandered after they left Griffith.

If you can,please detail the experimental work which you and Bitzer engaged in when with Griffith,what was evolved,etc. I understand the experimental shop was kept under lock and key.What part did Griffith's suggestions or ideas play in said experimental work?

Mr.Karl Brown---1/7/44

According to Harry Aitken,supply the story was main part of Hearts Heart home after exhibitors set up a cry for a picture which would show all of Griffith's stars in one picture. And wasn't the inclusion of the fight between the two prisoners ~~the~~ material similar to that used in TWO DAUGHTERS made by Griffith at Biograph? Did ~~you~~ Griffith ever tell you prior to the making of Hearts Heart home that he had a notion to attack a parallel story angle?

Did Griffith ever tell you or did you ever hear him tell anybody else that he thought it rather ridiculous for people to have their money lying around in banks when he could be putting it to work?

Was Walter Hall really the originator of the painted glass shot?

(Incidentally,I have a drawing of the moving tower used in Intolerance and on which you,William Wise and Miller were perched as the elevator descended simultaneously with the forward movement of the tower on the tracks.)Was the tower Griffith's idea?

Miller claims he first used soft focus.Bartov claims said distinction.And Sam Landers states that Bartov is mistaken.So you know?

Do you think you might persuade Mrs.Carrie Woods Bush to grant permission for perusal of Frank Woods' memoirs? Was told by her sister,who did most of the talking/ over the telephone,that they are unavailable or words to that effect. Naturally,I should give the material credit as a source fo any data therefrom which I might use. . . .Is it possible that these memoirs were originally delivered some years ago by Woods at the University of Southern California?

Re money and The Birth:Griffith refused to accept the use of 10-Grand offered by Joe Aller and a smaller sum by Sam Landers.

~~Mmmmmmm~~ Since Famous Players Lasky put up most of the money for Hearts of the World,can you explain why Griffith had to borrow film from C.B.DeMille?

Is it true that Bartov was slow?That he fell down on long shots?That he often came on the set with two boxes filled with various lenses?If so,what did he do with so ,apparanetly,many lenses?

Jimmie Smith states that spectacular shots of death ~~mmmmmmm~~ were not brought back from England on Hearts of the World but were staged at the studio.

Your reference to the painting used in the miniature for Broken Blossoms doesn't seem quite clear to me,however interestingly it sounds.Should like very much to talk with you concerning the parts of the painting that were animated,in addition to the part which served as a background for the boat floating downstream.Perhaps,on the basis of your detailed verbal explanation I might develop an illustration.

[illegible]

[illegible]
[illegible]
[illegible]

Dear Mr.[illegible]:

Four years ago,while on the West Coast,I consulted Miss Florence Auer about Griffith,subject of candid biography that I've been working on since 1940-41,when Griffith gave me access to his numerous papers.

Specifically,Miss Auer talked to me about Griffith and the first old Edison and Biograph days.I recall Miss Auer advising me to get in touch with you.I tried,but you were not findable. And now that you are residing at the country house,it is hoped that you may be available for a little consultation by mail,in which case--with your permission--I should like to send you a few questions about phases of the 1907-1913 phase of film creativeness not dealt with in publications.I recall,incidentally,that you came to the movies with an excellent background,particularly in the theater.I have notes about you in my pre-biograph file.

For the present,apart from making this effort to learn if you will be receptive to some questions about the old days in pictures,it occurs to me to ask whether you were correctly quoted in The New York Times last Sunday in a piece by Mr. Goodman.

In his story Mr.Goodman quotes you as saying you did the directing of "Rescued from an Eagle's Nest",while Porter was at the camera.Now,since the cameraman was usually the top man in c.1907,wouldn't you have been subject to the will of Porter ?

Presumably,you rehearsed the action,before Porter began cranking.But did Porter give his approval of the rehearsal?

Then,too,why have you been silent all these years as to credit for the direction of "Rescued from an Eagle's Nest"?And I may add that in my talks with Griffith concerning this picture and Porter,he never mentioned your name as the director of the film.

Another thing:Do you recall whether Griffith ever saw the above film after it was cut?If so,did he see it in the Edison projection room or elsewhere?

And did DW,at the time the film was being made,manifest any interest in the production of the picture?Do you recall any remark by him at the time which would indicate such interest?Or did he merely collect his pay and get out of the studio as fast as he could?I shall be delighted to be orientated on these points by you and will await your response with more than ordinary interest.With kindest regards,I am,

Sincerely,

Edison Studio and Griffith

1914.Hence,it is interesting to note your reference to the fact that he had seen the film,but not at the Edison Studio.Please advise approximately when DW saw the pictures.

(It did not seem plausible that a man so interested in himself as DW was would possibly failed to make the effort to scrutinize the image of himself in his first film.)

3.How were DW and his wife dressed when they called at the studio for work?They must have had some of the royalty advance on his play which Hackett presented for one week in Washington.The play was never produced elsewhere..

4.Was Griffith seemingly sensitive about the thinness of his chest when he began rehearsing as the woodsman?Or did he use padding to fill in the void?

5.Apart from the fact that he seemed anxious to get away as soon as possible,after the work for the Eagle's Nest,what traits did he reveal between scenes?Did he venture any opinion,as he probably must have,about film-making? And to Mr.Dawley?Or who else?

6.Is the Miss Earl listed in the cost sheet the pseudonym of Mrs.Griffith?

Linda Griffith:

1.What was her general appearance when she came to the studio with DW?That is,was she also very thin?She was small,it seems.Five feet? Mentally quick?Aggressive?Reticent? Managerial?Express an opinion about film-making? Give the impression of being happy or not? Griffith was 33 when when on the Eagle's Nest. How old did Linda seem to be? Another case of"robbing the cradle?"

Regarding DW's "cradle robbing" statement:

1.Any Freudian,in fact any psychoatrist or psychoanalyst,would be interested in DW's candid reference,in the presence of wife and others whom she did not know,to his boast that he "was still robbing cradles".In addressing Mr.Dawley and using the words "still robbing",DW implied that Mr.Dawley and others present knew of others instances of cradle robbing by him before he married the second Mrs.Griffith.

7.It seems that even before Griffith joined Biograph,as a player,Edwin S.Porter(the director)had used careful cinematic...Messrs.Dawley and Olcott in 1907 rehearse a story scene-for-scene before it was shot,how much time was slotted to such complete rehearsal?

8.What did Porter in 1917-8 have to say about the limitations and possibilities of the motion picture camera?

10.Wasn't the tempo of Biograph films until 1910 pretty much like that of other films?

11.What was there about the technique of Griffith's Biographs during the first two or or three years(c.1908-9-10)that may have impressed Messrs.Porter,Dawley and Olcott?

12.In what ways did Edison allow its directors More liberty",according to Miss Auer, than Biograph?

13.Does Mr.Dawley know why Biograph,after the settlement with Edison in mid-1908, continued using its own sprocketless camera?

Edison Studio and Griffith:

1.Did Griffith and Linda work in any other Edison films than Rescued from an Eagle's Nest before he went to Biograph?If so,kindly give titles.

2.In a piece on DWG in April 1945 Theater Arts,I stated that G.claimed he never had cared to see the Eagle's Nest picture and had not seen it until the summer of

(J.Searle Dawley)
(Mrs.J.Searle Dawley)

Porter and Dawley,Plot Methods at Edison

1.Did Porter ever take pains to discuss the construction of his 1903 film,"The Great Train Robbery" with Mr.Dawley,Mr.Olcott or with Burt Dawley,cutter?If so, what did he say about the timing of scenes,the counting of alternating scenes commonly referred to as "the cutback",the grading of shots and possibilities of the closeup?

2.Did he discuss the above elements in 1907 when Mr.Dawley and Mr.Olcott joined the Edison studio? If so,what---according to the best of Mr.Dawley's recollection---did Porter have to say?

3.It seems that as early as June 1906,Mr.Dawley used the cutback in "The Blue and the Gray". Is a print of this film available? Has Mr.Dawley any scene-by-scene notes on this film and average footage per scene? (DWG maintained that he was the discoverer of the cutback as used in"The Adventures of Dollie",but Porter employed the method in The Great Train Robbery.It only seems logical to assume that since he was the pioneer in the use of this method,Porter might have dwelt on its advantages for the benefit of his directors and cutters).

4.Why is it that Porter used the big closeup ,in the last scene,in The Great Train
4.Robbery,at Edison and,it seems,never utilized the big closeup in and subsequent to 1907---or at any rate,not until 1910-11?

5.Can Mr.Dawley,if he used closeups in 1907 and 1908,thru 1910 and 1911,send a frame or two for copying purposes here(after which I will return it promptly)?

6.Why were Edison pictures always bright and in high key,while Biograph films were usually dark of tone and quite somber?Were the latter printed dark to show less of flicker?

MOTION PICTURE COUNTRY HOUSE

22420 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

March 13 49

Mr Harnet C Braverman

St Paul Minn

Dear Mr Braverman

Mr Dayley and I have been here at the Country House since Sept. 1945 when Mr Marshall brought us from N.Y. Marion Leonard Taylor tells me you were out here several times since then to see them. You possibly know that Stanner passed away last fall, shortly before Christmas. Since last fall Mr Dayley has been very ill, and since New Years has been in our hospital here. He has cancer of the lungs, so you can realize how serious it is, tho he has only been told that he has bronchitis.

I have read your letter to him and told him I would reply to it. Though we did not marry until later, we were sweethearts from Denver school days beginning 1893, and I am conversant with all his history after that. He asks me to tell you the following:

Mr Porter had a wonderful imagination - he was a great technician and inventor - he had no theatrical background- had never worked in the theatre in any way, but he sailed the seas, was a seaman of some sort until he began to invent a picture camera. After making several pictures on his own, he was hired by Mr Edison to take entire charge of his studio He directed his own pictures, but these were mostly of

parades, firesngines, and things like that. Then he met Mr Dawley over in Brooklyn at the Bijou Th Spooner Stock Co where Mr D was actor and stage director and they had produced many plays he had written. Altogether,13 of his plays were produced in stock and on Broadway and played the road many years. So Porter talked to Searle about coming into pictures, knowing his ideas for stories, stage directing, etc, and so finally hired him in that capacity on May 13, 1907. From that time until he left Edison for Famous Players in 1913, Searle was Head Director at Edison. Porter was Studio Manager and was cameraman on most of Searle's pictures for several pictures years, when they had begun to get other cameramen. Yes, whenever Searle would get an idea for a picture, he would tell it to Porter, and Porter would give his approval if he didn't think it would cost too much. Searle directed over 300 pictures there, most of them his own original stories, but many stories and historical events, such as "The Relief of Lucknow," "The Battle of Trafalgar," "Charge of the Light Brigade" etc.

The 1st of Jany, 1908, Searle and Porter had agreed to make a picture to be called "The Eagle's Nest" - it was from a story, not original. D. W. Griffith and his wife walked into the studio and asked for work- said they had just finished a tour in stock with Nance O'Neil and needed work. Searle thought he looked the woodsman he had in mind for the picture and hired him at once, and

EAGLE'S NEST

also hired D.W's wife to play the wife of the yardman. D.W. was more interested than anything else in the exact length of time it would take and asked about it several times. He put in 4 days at $5, and the wife 3 days. Not at that time nor any other time did Porter give his approval of the rehearsal. He busied himself with the camera while Searle rehearsed the scene, and when he said "all ready to shoot, Si", Si shot and that was all there was to it. At the end of each actor's work, Searle would tell Porter he needed so much money for so many day's work. Porter would hand it to him, and Searle would pay the actor. Searle kept a cost sheet in a small book of each picture.

Yes, Griffith saw this picture after it was out, but not in the Edison studio. Searle's brother, Bert Dawley, always had charge of the cutting room at Edison.

You ask why Searle has been silent as to direction of "Eagle's Nest" This is the first time he ever knew that there was any question about it. As you know D W went to Biograph from Edison, and Searle saw nothing of him for many years. One day in about 1921 or 22, he got in the same elevator with him at 729-7th Av, at 49th St, and soon as D W saw him, he called out, "say Dawley, you got me into this picture business, why not get me out of it?"- then left with a laugh. I remember when Searle came home and told me the incident. Then he came out here to the Country House in 1944 with his new wife, Mary Pickford and Lillian Gish. He introduced his wife to us in front of quite a group of guests and said "well you see Dawley, I am still robbing cradles." Then he put his arm over Searle's shoulder, and said "this is the man who put me into the picture

business."

I will ens. a couple of clippings which you may return. The one in regard to the Griffith picture is inaccurate in saying it was Searle's first picture. He had made quite a few pictures from May 1907 to end of the year. The one with D W was the first in 1908.

Believe I made clear before that D.W. was not interested in anything about the picture he worked in except getting the salary.

With kindest regards and best wishes for the success of your book, ens.

Very sincerely, Grace Dawley

Mrs J Searle Dawley

P.S. I am an old script writer and wrote many stories for Famous-Players and Fox Co in the early silent days.

Since those early days, we were always very close friends with Ed Porter, and always admired his many andgreat abilities. The last few years of his life we spent many evenings with him and his wife at the Taft Hotel in N Y talking over old times and reminiscing. He and Searle often discussed writing a book together on pioneer days, but his health did not permit it then. Finally in May, 1942 came a wire from his wife telling us of his death. We attended his funeral - the only other oldtimer there was Adolph Zukor. Those 3 had worked together since the early days of 1913 when Porter again hired Searle as director. Zukor remarked it was sad they (the three) had to come together again in that way after so many years.

We wonder if you saw the True Magazine of Dec? It has an art. by Budd and B.F. Schulberg called "Thirty ODD Years in Hollywood." It is very well handled and and we are especially pleased that it gives so much praise and credit to Ed Porter.

Am sorry I could not find the time to reply to your letter before but I am at the hospital with Mr Dawley practically all of every day and evening.

How about Albert E. Smith + Blackton

Old W.Corporation Co.
Los Angeles(?),Cal.
March 22,1944

Dear Mr.Epping,

Mrs.Ed Dillon,once your secretary,advises that you could be reached through your daughter,Miss Irene Epping.It may interest you to know that I have tried to get in touch with you over two years ago,when I undertook to gather data for a definitive biography about D.W.Griffith.

It may also interest you to know that when I first embarked on this project Mr.Griffith recommended you as a source of information.However,at the time he did not know where you were nor through whom you might be reached.Nor did Ray Klune and Jack Lloyd know.Sid Koster told me he had seen you when you were here last,but otherwise was unaware of your whereabouts.

However,in view of your association with Mr.Griffith it seems valid to wish to consult you about various phases of the Majestic-Reliance, Triangle and Mamaroneck periods of D.W.

These phases are as follows:(1)Traits of Griffith as a man and creative worker,(2)studio matters,(3) financial or economic matters.

It is proposed that I submit questions to you for your replies,comment and suggestions re the above.It also seems advisable to check with you on such information as I have already obtained.I have talked with every one living who had been with D.W. in one capacity or another except you.Your objective and realistic appraisal,from the standpoint of the man who had to watch budgets and costs,should be helpful.

Mrs.Dillon warned me to make clear to you that it is not my intention to write about you,but explicitly and definitely about Griffith.She told me how you always shrinked from any form of publicity.Furthermore:This biography about D.W. as one of the unique artists of our time is comprehensive and serious in scope.

Shall I send you the first set of questions?Your cooperation will be appreciated.

Respectfully,

It may interest you to know that H.E.Aitken is here.He plans to organize an indepnaent organization.We spent last Saturday evening together.Mr.and Mrs.Griffith are at the Hollywood Roosevelt Hotel.

4/10/44

J. C. EPPING

Mr J. H. Stoneburner

Los Angeles Cal.

Dear Mr Stoneburner:

Replying to your letter of the 4th inst
only received on Monday I would to advise
that I shall be glad to fill out a set
of questions regarding Mr J H Griffith
He worked for this Company over
a great deal of time and appears

[illegible]

[illegible]

[illegible]

4---Please relate the negotiations between Griffith and Aitken leading to get started prior to D.W.'s joining Mutual setup; also how long [illegible] negotiations lasted, what Griffith salary, what inducements Aitken made, recall any interesting conversation between them? Did they carry on their negotiations at any particular restaurant?

5---Is it true that Griffith's set-up went with Mutual a guarantee-Release called for $40 per week as salary plus 40 % of profits on negative Release, pictures directed or supervised by him?

6---Griffith-Aitken [illegible] got your name as [illegible] Biograph by John Aitken, how did this compare with the earnings of negative-Release?

7---What was the financial status of Majestic-Reliance at the time D.W. joined Aitken? What about its distribution at the time? How said financial status and distribution compare with those that followed Griffith's alignment with Aitken?

8---[illegible] part of Griffith's arrangement with Aitken call for the publishing of Griffith's books?

9---Is it true that the great [illegible], directed by Griffith, had to be [illegible] for funds with which to send the first company of players to the coast? If so, how was the picture backed?

7---Was the financial status of Majestic-Reliance such that Griffith took a gamble when he joined Aitken?

8---What was the cost of The Avenging Conscience?

9---Please describe in step-by-step detail how The Birth was financed to completion after the original backers declined to supply more funds. What percentage of the profits or stock in The Birth did J.M.Barry and others get for raising additional funds to complete the picture? Recall any human-interest anecdotes in this regard?

10---Do you recall to what extent Griffith and Aitken invested their own funds in The Birth?

10--Why did Aitken insist on reducing Griffith's original interest of 40% in The Birth down to [illegible] after Griffith had raised $40,000 to exploit the picture? How did Griffith take to this insistence? What did he say?

11--I understand Griffith usually had his own way despite your restrictions in the matter of costs. Recall any interesting remarks on his part in this connection?

12--How did Aitken react to Griffith's customary greeting, "Here comes Mr.

Dr.Bauhan:

money-bags", whenever Aitken came out to the coast?

11---Do you recall any interesting remarks between Aitken and Griffith concerning Majestic-Reliance affairs?

14---How did Aitken and Griffith go about the buying up of Birth stock from small investors after they realized the picture was certain to make money? How much stock did they thus obtain?

15---Griffith's share of profits from the California states rights arrangement with Clune was $400,000. What was the overall return to Griffith,Aitken and others over a two period after The Birth received a nationwide distribution?Over a five year period?

16---Was Mr Griffith keen to your advice to invest in American Tea and in other ventures,and with what results?

17---Did Griffith,after finishing The Birth,give you and others the impression that he wanted to quit pictures and confine himself to writing?If so,what were his remarks on the subject?

18---What anecdotes of mixed interest do you recall about Griffith and others on the Majestic-Reliance lot?

D

Griffith and the Triangle Period

1---Please detail the circumstances,and anecdotes regarding same,that led Griffith to go with Aitken in the formation of Triangle,with the addition of Sennett and Ince.

2---What were the Triangle arrangements with Griffith,Sennett and Ince as regards salary,percentage of profits and stock?

3---What were the returns of Griffith,Sennett and Ince on Triangle stock?

4---Please detail the rivalry ,and how it was expressed in word and in action,between Griffith,Sennett and Ince.Aitken says this rivalry was quite pronounced.

5---Describe the jump in the value of Triangle stock.

6---Please detail how Aitken on one hand and Bauman &Kessel on the other hand,covertly began selling their Triangle stock---at first in small blocks and then in larger blocks---after said stock grew in value,although they had previously agreed not to sell their stock.

7---Did the above sale of Triangle stock lead to difficulties between

[illegible]

[illegible]

8---I am told that by the time Aitken had interested Bauer in a proposal calling for the merger of Triangle and Famous Players-Lasky, that Triangle stock had already been milked by the unloading of the stock by Aitken, Newman and Aronson. Please give details on such unloading.

9---In what respects was the downfall of Triangle due to Aitken's mismanagement? Is it true that Bauer pulled some fast ones on Aitken, and if so, what did Bauer do?

10---Is it true that one reason the merger did not go through was Aitken's insistence that the Western Import Company in London control the European distribution of pictures to be made by the proposed merger of the two companies? According to Bennett and Allen Dean, Bauer balked on that point.

11---What is your version of knowledge of the talk in a motel room at La Junta, Colorado, between Aitken, Griffith, Bennett and Ince, prior to the exodus of more than 200 players, technicians and directors from Triangle to Zukor's organization? What commitments did Aitken elicit from Griffith, Bennett and Ince at the Colorado meeting?

12---Did Griffith, Bennett and Ince tie up with Zukor because Triangle was no money to speak of? Or because they were offered more by Zukor?

13---What other inducements, other than to finance and distribute pictures by Fine Arts, did Zukor make Griffith to leave Triangle?

14---Please detail anecdotes concerning the exodus of Triangle people to Zukor.

15---Aitken claims Griffith could have cashed in handsomely on Triangle stock if D.W. had stayed with Triangle. Aitken states that Griffith's Triangle stock at the time was worth a $20,000. now could it be if Aitken, Newman and Kessel had milked the stock by their selling?

C

Intolerance

1---What do you recall about the financing of this picture? Is it true that stockholders got their money back? Is it true that Billy Bitzer invested 50,000 in this picture?(I did not see his name among the investors listed)

2---The Mother and the Law of course was practically completed when D.W.G. began working on the larger theme. What is your version of how and why he began working to make a bigger picture out of the original Mother and the Law?

3---Do you recall the conversations and circumstances that led to purchase of Intolerance by Griffith(and for for what sum?)?

[illegible]

[illegible]

[illegible]

1---Must were the actual reasons for Griffith's decision to move his operations to Hollywood? I am told that some, the chief reasons was Griffith's impatience with the gossip by Mack Griffith's friends concerning him and Mae Marsh. (What was nature of this talk?)

2---A prominent director, who still believes that nobody today touches the films made by Griffith, remarked to me the other day that one reason D.W. wanted to get away from Hollywood was his fear to face the work of new directors and to meet their challenge; but that he always he chose to ultimately into his shell at Mamaroneck. What do you think?

3---Is it true that First National, after seeing the new picture by D.W., proceeded to instruct its salesmen to smear the picture to exhibitors?

4---Do you recall details concerning the negotiations between Sam Bloir, for Griffith, and William A. Brady that led to Griffith's purchase of the play, Way Down East? I refer to Brady's jockeying-up of the price from [illegible] to $175,000.

5---Why was Griffith so set on buying Way Down East?

6---Wasn't there any other basis than the payment of 20 per cent interest on loans that Way Down East and other pictures by D.W. could have been made?

7---Why was it always the Empire Trust that seemed to have a finger in loans to Griffith?

8---H.J. Davis and Jack Aloya have told me Griffith could always put up a convincing talk to bankers when he needed to make a loan. Do you recall any of the conversation by Griffith---i.e., his convincing remarks and to which banker individual---in negotiating a loan. Please try to give as nearly a verbatum impression of Griffith's remarks as you are able to remember, for it may be quite interesting.

8---From an important film executive, formerly with Griffith, I learn that Carol Dempster (after the death of Clarine Seymour) began dominating Griffith and the studio---about the time of Dream Street. What do you recall about this phase at Mamaroneck? I have yet to meet one person who was at Mamaroneck who has anything good to say about Dempster's influence on Griffith and the studio.

10--Do you think if Griffith had had ample funds that he would have tied himself down to Dempster and tried to make her a star and, instead, would have sought to use more promising player material---howevermuch he may have been emotionally attached to her?

11--What were Griffith's remarks and reactions to the necessity of surren-

[illegible]

[illegible] during the studio vault to the banks?Has all such pressures affect his personality? Did it upset him and to what extent?

[illegible]--Do you think the prospect of a trip to Europe influenced Griffith's staff to vote in favor of doing Lan't Life Beautiful instead of another story which would have necessitated production at Mamaroneck?

[illegible]--What was Griffith's attitude toward costs at Mamaroneck? I understand that once,when you spoke to him about costs he replied,"I'm only interested in how much money there is left."

[illegible]--In what ways could others have been more cooperative and helpful?

[illegible]--Why did they engage players for a bigger salary than it was possible to get them for?

[illegible]--Please explain the incident that led Griffith to refuse to cash a bill for $2,000 for [illegible] home furnishings and who called Griffith's attention thereto.

[illegible] Was Joy's New Rochelle home furnished?

[illegible]--In your mind a capable business manager might have enabled Griffith to carry on at Mamaroneck? If so,why? What problems could such a man have dealt with successfully?

[illegible]--In your,also, with others,think that there were too many "yes-men" at Mamaroneck for Griffith's good?

[illegible]---When Griffith had a chance to win economic independence by accepting a contract with Hearst,why did he refuse although every member of his studio,with the exception of Dempster,urged him to accept?How do you account for his following the advice of Dempster to go to Paramount instead?

[illegible]---Recall any interesting or pertinent anecdotes during the Mamaroneck period?

E

Linda Griffith

1---What pressure did Linda exert on Griffith to compel him to pay her $100,000 (in 1916) although their separation agreement called for an annual 15 per cent of his earnings?

2---Please detail fully the number of times Linda got after Griffith for money through her attorneys and the disturbing effect thereof on D.W.? How often during the time you were with Griffith did Banzohf come to Griffith in connection with Linda's demands?

3---What interest did Linda get on the 80,000 loan to Griffith after he made America?

[redacted]

[redacted]

[redacted]

[redacted]

June 19th, 1944.

Mr. Harmat George Braverman,
610 S. Carondelet Street,
Los Angeles 5, California.

Dear Mr. Braverman:

I received your letter of May 9th with attached questionnaire which disappointed me very much. Most of it was silly gossip - none of it had anything to do with establishing Mr. Griffith in such true and proper light as he really deserves; viz.: as a very great motion picture producer and the creator of bigger and better motion pictures at a crucial time when the motion picture industry, through the poor quality of its product, was heading for a "blackout".

Mr. Griffith, even as all humans, great or small, had strength and weaknesses; he had successes and failures, the former immeasurably outnumbered the latter; his judgment of picking the right actor or actress was excellent; in his ability to build up stories to a great climax, he was outstanding; in his genius to get the best work out of actors and actresses, he was supreme.

If Mr. Griffith kept a few people on his payroll who probably would have been more fit in industry other than motion pictures, it was not so much due to faulty appraisal of fitness for the job, as to his outstanding sense of loyalty and fairness.

Mr. Griffith was extremely conscientious and punctilious in meeting all his obligations, often at a considerable personal sacrifice. All banks received every dollar they loaned plus extravagant interest.

Mr. Griffith persistently hitched his wagon to two earthly stars "Work" and "Achievement". His record furnishes evidence how eminently he succeeded.

Questions regarding Miss Dempster and "too many yes-men" are silly or malicious statements or just rumors not worth giving space to comment. Even if true, they cannot possibly detract from Mr. Griffith as a man or a great motion picture producer.

Replying to your question in your letter of May 16th, it is true that Mr. Banzhaf was not the kind of lawyer Mr. G. needed. A clever strong combative lawyer would have been of much greater benefit to him. That he should fear such a lawyer, as

Miss Lillian Rich stated to you, was an unfortunate personal idiosyncrasy. In my opinion, Mr. Banshaf gave ineffective and weak counsel on many of the problems presented to him by Mr. G. Personally, Mr. Banshaf was too cultured, admirable and consistently a gentleman to be such counselor as Mr. G. needed as Mr. Griffith's negotiations were frequently with men who were solely guided by expediency where right and principle were relegated. Mr. Griffith needed a lawyer of very keen mentality and capacity of correct appraisal of the men he was dealing with and their motives. Mr. Banshaf did not qualify for this. This in no wise derogates the very high esteem in which I held him personally.

It has pleased me very much to hear that Miss O'Connor is still hale and hearty at the advanced age of 80 years; will you please convey to her my sincerest well wishes and my hopes that her remaining years may be filled with good health and good cheer which she always and generously radiated during our association.

With best wishes for successful conclusion of your biography, I remain

Sincerely,



c/o Bankers Trust Company,
520 Fifth Avenue,
New York, N. Y.

GRIFFITH - MUTUAL - BIOGRAPH - REliance

4. 1 Do not know - did not participate in the negotiations.

2 Yes

3 I think they compared unfavorably to Mr. G.

4 Yeah. They improved very much.

5 I am not sure, but I think so.

6 Don't know. All I recollect is that Sahanna arrived in Hollywood before Mr. G.

7 Yes

8 Do not remember.

9 BIRTH OF A NATION cost more than the original backers figured. A separate company was formed - Mr. Barry and others sold stock to various people. All received large dividends. The outstanding human interest anecdote that my memory recalls was the prodigious work and effort Mr. G. expended in the production of this picture. This also applies to Mr. Bitzer and to a very minor degree, to the rest of us. I do not know Mr. G. or Mr. Aitken's interests as such records were kept in New York.

10 Don't know. Mr. G. never expressed his thoughts to me regarding this matter.

11 No comment.

12 If Mr. G. made such remarks no doubt Mr. Aitken, having a very fine sense of humor, accepted these greetings in the light of good humor.

13 None.

14 Do not know, outside of my jurisdiction.

15 Do not know, outside of my jurisdiction.

16 I never tried to induce Mr. G. to enter any ventures. American Can was no venture. I gleaned knowledge from a series of their financial statements that it was a prime investment at the then prevailing price.

Q. 17 Not to my knowledge.

18 Ceaseless, never-ending work from early morning far into the night on part of all who were responsible for production.

GRIFFITH - TRIANGLE PERIOD

I cannot from my own knowledge answer any of these questions. I heard many rumors and statements. All the records were kept in New York, the only opinion I am willing to express is that I doubt that Mr. G's Triangle stock was worth a million or anywhere near that figure.

INTOLERANCE

1 All stockholders were paid in full. I did not keep the records, but I was told so, on what I believe to be a reliable source. Ritzer invested no money in "INTOLERANCE".

2 No doubt Mr. G. thought this picture would lend itself to greater possibilities. Results proved otherwise. 100% correct judgment does not exist on earthly affairs, least of all when they deal with fickle public taste.

3 Do not recollect.

4 Do not know.

MAMARONECK AND GRIFFITH

1 Do not know. I was temporarily employed by Famous-Lasky Co. in New York when Mr. G. made the decision to move to New York. I am of the opinion that Linda Griffith had no more to do with this decision than I had.

2 The prominent Director's opinion is, in my opinion, entirely in error. Mr. G. never feared to meet any other Director's challenge.

3 I do not know.

Q. 4 I do not recall any details except that Mr. J. paid $150,000. (I think that was the amount) for the story. I confess this price rocked my financial sense, but thanks to Mr. G's ability, it proved to be a prime investment.

5 Probably because he saw great possibilities in this story.

6 Not at that time.

7 The Central Hanover Trust Co. financed most of Mr. G's pictures.

8 Mr. G. generally knew what he was talking about and made good on his talks.

9 I cannot answer foolish gossip of this kind.

10 Same answer as to question 9.

11 It did not upset him. It was a matter of business. The negatives were additional security for loans.

12 It did not. The picture had to be made where life actually was - such as the film portrayed.

13 Mr. G. never made such remark to me although his attitude towards costs was "platonic".

14 Mr. Grey was as cooperative and helpful as his position and ability allowed.

15 I have not direct knowledge that he did.

16 Rumor and rubbish.

17 I think it doubtful.

18 Rumor and rubbish.

19 I know nothing about it.

20 Too many to mention.

LINDA GRIFFITH

I will not answer any of your questions under the above title. It never was my concern except that my answer to your question No. 1 is that if Mr. G. paid $100,000. to Linda Griffith, it no doubt fulfilled a contractual obligation. All I know is that all these obligations were met by Mr. G. at very great financial sacrifice and often financial embarrassment, which corroborates the statement in my letter regarding Mr. G's attitude to his obligations. Whether this contract was fair or onerous I can neither confirm nor deny as I lacked first-hand knowledge of his personal affairs at that time. In the light of subsequent events, the contract seems to have over-anticipated too optimistically into the future.

EUROPEAN DISTRIBUTION

1. BIRTH OF A NATION played with great success in Germany. Later the German rights were sold in German marks which I converted in Germany into dollars at 300 marks to a dollar (I think this was the rate). Three months afterwards, the German mark vanished.

2. I do not know. If so, I do not think it was very successful.

3. I have seen none of Mr. G's pictures when they were exhibited in Europe.

W. J. REED AND DAUGHTER IN PARTY ON ROSANDA

David Wark Griffith and his moving picture company which left here at noon on Wednesday for Nassau on the Gray Duck, also known as the Rosanda have not yet been heard from and an aeroplane from here and a revenue cutter from Key West have been sent out in search of the party which it is feared may have been lost in the bad weather on the Gulf stream. The navy department has been notified to watch out for the yacht all along the coast.

The plane which left here at 10 a. m. yesterday reached Nassau after cruising for five hours and reported by wireless from there that it had not sighted the craft. She was sent out by the Aero-Limited, Inc., which has been conducting passenger flights in the past few weeks and was of the H. S. 2 L. bombing type. When she left here she was manned by F. Blattner as pilot, Harry Rodgers, mechanic; C. N. Reinhart and Gertrude Southern, a woman pilot.

On Board.

Thirty-seven persons in all were aboard the Rosanda which was captained by Burton Mank, and many of the party were women. In addition to the Griffith personnel were the members of the cabaret company, Mank was taking to the Hotel Luzerne.

In the party also were Will J. Reed, mayor of Ft. Lauderdale and his eighteen year old daughter, Marion. Considerable alarm is felt by their many friends here over their welfare, and every effort is being made by the local authorities to get some word of assurance.

The Berry Islands went out Friday in search of the party with other members of the Griffith company who had stayed behind. No report has been received here as yet.

Send Search Party.

Leaving here at noon on Wednesday the Rosanda was expected to reach Nassau within nine or ten hours. When no word of her arrival was received, Leigh Smith, the company's representative at Ft. Lauderdale where Griffith has been taking pictures, cabled to Nassau and finding that she had not been reported there after two days out notified Key West, Jacksonville, and Jupiter Light to be on the lookout. Then when no news was received arrangements were made to send out a searching party on the Berry Island, this craft clearing here with a number of the Griffith staff aboard at one o'clock Friday. Additional supplies were loaded on the Berry Islands.

Plane Takes Air.

Then yesterday morning Mr. Smith arranged with the Aero-Limited to send out a plane to look for the missing vessel. The aerial rescue party took emergency rations. The airship will resume the search this morning after refueling at Nassau and another plane may be sent from here to aid her.

The Rosanda is well known in these waters. She belongs to Henry W. Gibbs and was formerly called the Gray Duck. She is still registered under that name. The arrangements for changing her name not having been completed. Her length is given as sixty feet overall and she is equipped with a 300 horsepower engine.

Those of the Griffith company, beside Mr. Griffith, who were aboard are: Elmer Clifton, Mrs. Clifton, Jack Lloyd, Herbert Sutch, Mrs. Sutch, J. A. Manning, G. W. Bitzer, Mrs. Bitzer, L. Bitzer, A. Reid, Carrol Dempster, Marion Reed, Thelma Patten, G. MacQuarrie, Porter Strong, F. Summers, and F. Steffes.

On the Berry Islands were the following members of the company: Paul Allen, Mrs. Allen, Tom Griffith, Max Showromski, W. Thorne, H. Raven, J. Walters, R. Barthelmess, Mrs. C. Barthelmess, Kate Bruce, A. Lestina, W. Kolomoku, E. James, W. James, E. H. Loeffler and W. F. Freeman.

Several Conjectures.

Conjectures as to the fate of the Rosanda were rife on the waterfront yesterday. It was generally conceded that the weather had been rough enough to cause the vessel trouble, and that if the engine had failed her she might be in serious straits. Some averred that she had put in at one of the Keys and others that she had been carried north by the Gulf stream and would be heard from farther north on the coast of Florida.

The Griffith Company has already taken one picture in this vicinity and had started on another. The expedition to the Island of New Providence was for the purpose of getting tropical views for the second film. It was the intention of the company to spend about ten days in Nassau.

PROFESSION INTERESTED.

New York, Dec. 13.—Members of the theatrical profession showed the keenest interest tonight in reports from the south of the missing yacht Grey Duck, with David W. Griffith and his party on board. The uncertainty was increased when it was reported that Richard Barthelmess, widely known screen actor, was included in the list. In addition to the concern felt for Mr. Griffith there was much anxiety over the safety of the popular leading man, which was intensified by conflicting reports of his whereabouts.

WESTERN UNION

TELEGRAM

RECEIVED AT NAVY DEPARTMENT

I 19839

19
22
38
43
67
ONI
SOL
MATL
BUREAUS
70

033614 - Direct any destroyers or other vessels assist Research for sixty foot gasoline yacht Rosando.

Finished-Loftin-File

28861-174

THE NATIONAL ARCHIVES
Washington, D. C.

RECORDS OF THE DEPARTMENT OF THE NAVY, Office of the Secretary, File 28861-156-190.

Three Centimeters

Log Book

U. S. S. S.C. No. 320

Jan. 1, 1918

to

Dec. 31, 1919

Commdr. from Key West, Fla / James Pollock, Jr.
Commdg

Dec. 13, 1919

8 p.m. to midnight

11[00] got underway and stood out Main Ships ~~Channel~~ Channel 12[00] Passed Whistling Buoy abeam Course 180 PSC Keep Eyed in search of yacht Rosando — formerly Grey Duck mtr D. W. Griffith on board with Bertram Monk in command (mark)

Dec. 14, 1919

12[30] changed course to 90 PSC — 1[42] passed American shoal light abeam. 2[30] changed course to 65 PSC

4 a.m. to 8 p.m

4:30 passed Sombrero Key light abeam distance 12 miles
4:30 changed course to 56 PSC. In search of Rosando

8 a.m. to Meridian

10[25] passed Camps fort Reef light abeam / Distance 6 miles
11[12] changed course to 15 PSC

Meridian to 4 p.m.

12[30] passed Flower Rocks light abeam — Distance 2 miles / changed course to 84 PSC
5[00] Anchored in 5 fathoms of water off South Bimini Island

~~4 p.m. to 8 p.m~~

8 p.m. to midnight

10[50] got under way and hove to

NC 320 Log

Dec. 15, 1919

Commencing and until 4 a.m

1st Part underway and stood out to sea
1st Hove too. On board of yacht Roamdo

4 a.m to 8 a.m

Laying too. Discontinued search of Roamdo by orders of the Commander Seventh Naval District. Roamdo with D.W. Griffith and party on board arrived safely in Havana, Cuba

Telegram just rec'd from Eagle at 8:40 P.m. re to watch for Roamdo

OF-38)CA

Despatch

Navy ~~Department~~

Operations

Washington

Department

O - 5414

191

RUSH RUSH RUSH

Commandant Sixth Naval District Charleston, S.C.

Sixty foot gasoline yacht Rosando with one stack and one flagstaff making passage Miami to Nassau Bahama Islands reported missing since Wednesday. Period Dispatch message ~~fast~~ for all ships to keep lookout and render assistance C 43814

OPNAV

Received and forwarded at 5 30 P.m.

~~Secretary's Office~~

24514 -
F-149

Tabulated under F-149

File folder 24514 F126 to 170

Secretary's Office
Navy Department

April 10, 1920 to Aug. 23, 1920

DESPATCH

OP-38-DA

OPY Navy Department

O-541 3

December 14, 1919

Rush Code Room

Commandant 7th Naval Destrict Key West

Direct any destroyer or other vessels available
including aircraft to assist by rigorous search
for sixty foot gasoline yacht Rosando which
sailed from Miami to Nassau Bahamas
Saturday and has been missing since
Wednesday. Rosando load no stack
and one flagstaff. Send report immediately
action taken and if any information is received
in regard to Rosando 0338P4

Received - forwarded -
5:25 P m

To 1 - Secnav - DA

DEPARTCM
Navy Dept
Operations
Washington

O — 5412

Dec. 14, 1919

Hon. W. G. McAdoo
An answer S I New York, N.Y.

CLP | Every effort being made by Department to locate and render assistance to lost craft with party enroute Miami to Bahamas Send Have directed efforts redoubled. Signed Josephus Daniels CP 21914

OPNAV

Received forwarded 4:40 pm

Folder
Navy File 24514
- from 126 to 170

Commander L. C. Farley
in charge of Bagley
Dec. 16, 1919

On Dec. 14/1919 upon [illegible]
[illegible] to Hear [illegible]
[illegible]

p. 28

[illegible]

Log Book, p 28
U.S.S. Bagley
Aug 27, 1919 to Dec 31, 1920

Telegram

Received at Navy Department

10 4 wfn 31 GOVT

Key West Fla Dec 14 19 949p.

Navy Department

Operations Washington

Str SC NO 320 SAILED 22013 IN SEARCH
of gasoline yacht Rosario 1914

Commandant Seventh Naval District

1105p.

Received
Dec 16
navy dept

From file 28861 — 156 to 190 (Oct. 15, 1919 to May 6 1920

The Secretary
Navy Department

9 HH P

Key West Fla Dec. 14 19

Navy Dept
Operations Washington

U S S BAGLEY and seven boats will take up search at daylight continuing effect of gulf stream and wind Four airplanes will clear Key West for Miami at daylight weather permitting

Commandant Seventh Naval District

1102 p.

28861—173

Search at sea for
Re: Missing yacht Rosando and Mooney
Picture party

Telegram (copy)

Received at Navy Dept

14 W R 42 Govt.

Key West, Fla 9 37 A M Dec 15 1918

Operations
Navy Department
Washington DC

0 33814 and my 21314 passed Gulfport party has arrived Nassau search ordered discontinued USS Bagley directed carry out former orders 09115

Seventh Naval District
10 50 AM

Recd Dec. 16. 1918

noted

19
22
38
43
67
ONI
SOL
MATL
BUREAUS
70
Secnav
Present

033814 — Direct any destroyer or other vessels assist in search for sixty foot gasoline yacht Rosando

28861 — 176

Capt. Jackson

COMMUNICATION RECORD

Vessel Name Bayley Date 1919

TEST

Time	From	To	Conf. No.
7 25	Command	Bayley	
7 58	Radio Key West	Bayley	
7 32	19414		
8 55	20215 Bayley		
12:27	Ringgold		
6:05	Bayley	Caldwell	
21:13	Gwin 24	tsp	
21:20	Hopewell	Bayley	
12-15-19	~~Hope~~ Hopewell	Bayley	
9:42 AM	Ringgold	Bayley	
8:05 AM	Hopewell		

~~[illegible]~~ A.T. Gannett left Norfolk ~~[illegible]~~ 1 minute

Report plan of search and ~~[illegible]~~ Tuscumbia

55 Rounds mailed from Nassau

Have seen boats available / will send ~~[illegible]~~ for

steamer ~~[illegible]~~ search of Devonshire ~~[illegible]~~ 13 December

~~[illegible]~~ Lat 28° 22 ~~[illegible]~~ Long ~~[illegible]~~ 79 degrees 20 ~~[illegible]~~

Sorry to report ~~[illegible]~~ Dixie ~~[illegible]~~ damage ~~[illegible]~~

Gen to proceed Jacksonville left ~~[illegible]~~ Fla ~~[illegible]~~ Wednesday noon 60 ft yacht Starch from mouth St Johns river, etc

CK Course 130 at 6 AM course

noon fuel report: On hand 485-42 gallons expended 15,220 "

Weather forecast: freezing in ~~Fla~~ gather Fla. today ~~[illegible]~~

Following intercepted from Miami quote DW Griffith Hotel Tacoma Narrows Washington upon safe arrival albert inquote

signed

Picked up Ray D ~~[illegible]~~ no sign of Rosario

Communication Record

United States Ship Caldwell Dec. 14, 1919

TIME	FROM	TO	TEXT
2135	Bagley	All ships Present	CK 94, Jas yacht Rosario left Nyassuma for Nassau at noon Wed. stop. has not been heard from since. stop Aeroplanes and steamers searching interp as search migrates north in Gulf stream. At six a.m. form in scouting line bearing east and west line following order from west ABBOT, HOPEWELL, BAGLEY, THOMAS, STEVENS, CALDWELL, RINGGOLD. stop ABBOT five miles from coast scouting distance seven miles ne three zero true speed twenty stop acknowledge radio wireless. Acknowledge
2155	Bagley	All ships present	CK 9. Course for scouting line one degree and thirty-minutes true
2210	Bagley	All ships Present	Course zero five six
2320	Bagley	all ships present	Course zero three eight
2332	Bagley	" "	Execute
2350	Bagley	" "	-general radio call for division course for scouting line 1 degree 30 minutes
1215	"	" "	-Course two zero. execute

1240 " Caldwell | Ref. my 2040. Detach Temporal
immediately to do aft Settlement Point
at daylight then to scout along western
edge of reef and report returning line.
Acknowledge

1245 Caldwell Ringgold — Following received from Bagley. Ref. my ~~2040~~
2040 quote "Detach Required ex. line.
Unquote. Follow in accordance herewith.

signed D. M. Steece
Lieutenant U. S. Navy

COMMUNICATION RECORD

(P.P.)

United States Ship Hopewell

Time	From	To	Ref No.	TEXT
11:50 AM	Caldwell	ASP		P.D.Q. Fuel ~~[illegible]~~ reports oil on hand 72,115 Expended 7820
12:[illegible]	Hopewell	Caldwell		PDQ Fuel reports oil on hand 63,756 Oil expended 12 963
10:15 PM	Comdiv 24	181	2040	From Bagley to all ships Pas Yacht Escanaba left the canal for Nassau noon Wednesday stop Has not been seen or heard of from since stop Escapeless have steamed search secretary stop Steamer planes and ships searched Key Sombrero Channel stop They have departed north in Gulf Stream stop At sev A.M. form secretary line Feed Beckon east and west through Jacksonville order from Abbott to Hopewell Bagley Simon Steers calculated Key West stops Abbott five miles from coast 130 true speed twenty knots reader waters acknowledged 2040
10:25 PM	NEXX	NAR	20114	NAR NEXX 2L NVU To Comdt Seventh Navdist Have found newspaper information stop. I assume airplanes and Steamer Berry Island will have searched Keys and Northwest Providence Channel stop Will be off Jupiter Inlet 6 AM form scouting line to cover Gulf Stream and search northward at 20 knots stop During daylight Hrs will cross possible drift with stream stop Please keep me informed of any information from other sources sixty nine 20114

Commissioners Journal

United States Ships Hopewell

Time	From	To	Ref. No.	

H Communication Part of
United States Ship Hopewell

December 15, 1919

8:05 AM | NEXX | NVU | 07415 | NVU NEXX. Picked up 35 feet closed gasoline boat Ray D in distress three days out from Jacksonville slightly leaking and out of gasoline period. Will tow her into near shore and supply her gasoline - Ray D. reports nothing of Rosario do forty seven C 7415

9:08 AM | Bagley Hopewell | Welcome back compliments on valuable service rendered her party aboard.

FILM LIBRARY

APR 14 1941

DAVID WARK GRIFFITH

April 10, 1941

Miss Iris Barry, Curator
Museum of Art Film Library
New York City, New York

Dear Miss Barry:

Thank you for your letter of April 4. Mr. Griffith is perfectly willing for Mr. Brauer-Mann to consult his unfinished manuscript; and we shall both be only too glad to give Mr. Brauer-Mann any assistance possible.

We found your book, "D. W. Griffith, American Film Master", very interesting, and appreciate your sending us a copy.

Very sincerely yours,

Evelyn Griffith

Mrs. D. W. Griffith

LOS ANGELES, CALIFORNIA
MONDAY, NOVEMBER 10, 1947

divorced by second wife



EVELYN BALDWIN GRIFFITH
Divorces movie producer

David Wark Griffith, whose "Birth of a Nation" in the early flicker days was the forerunner of Hollywood's super-colossal film spectacles, today was divorced by his second wife.

The 72-year-old film producer said he was a "bachelor at heart" and never should have married 33-year-old Evelyn Baldwin Griffith, who complained to Superior Judge A. K. Wylie.

Married in Louisville, Ky., in 1936, the couple separated last September, effecting a property settlement out of court.

Griffith's first wife was actress Linda Arvidson, who divorced him in 1911 and who, he charged, obtained more than a million dollars from him by "threats and persecution."

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EVELYN BALDWIN GRIFFITH
Divorces movie producer

[illegible]

[illegible]

[illegible]

[illegible] St.Peter Street
St.Paul,Minnesota
September 28,1945

Mrs.D.W.Griffith
Springdale
Connecticut

Dear Mrs.Griffith:

Recently I returned from Hollywood where I spent more than a year collecting source material for what I hope may be a definitive biography about one of the unique artists of our time,viz.,D.W.Griffith.These findings supplement a mass of material gathered at first-hand during three years of objective research into his life and work.

To be complete,a biography about a man must not only deal comprehensively with his achievements and problems,his behaviour patterns and his experiences with people,but it must be free of bias.

In her way Miss Florence Auer dissipated some of the bias that I came across when consulting others who were at Biograph.She clarified some points that made me doubtful or skeptical as to their source.Since this is a world of both men and women,and not merely a man's world,the woman's viewpoint is essential.To make this biography well-rounded,it is advisable to learn your version about D.W.G.,from the time you met him until the present.Apart from all this,my approach is sympathetic,for during the year that I was studying Max Reinhardt's methods at his Josef Stadt Theatre in Vienna in 1925,I also attended the seminar of the late eminent psychiatrist Dr.Alfred Adler and saw him deal with all kinds of problems in human relationships.

At any rate,completeness in the organization of my material and also a sense of fairness make it advisable to consult you about yourself and Mr.Griffith.It is hoped you may be receptive.Since I shall not be in the East for some time,I could--if you wish--send you some questions.I have your book,"When the Movies Were Young" but wish to go beyond it in some respects.I also have in mind some questions to ask dealing with technical developments at Biograph not dealt with in your meaty volume.

May I have your cooperation?

Very respectfully,

R.F.D.#1
Bedford, N.Y.
November 13, 1944

Mr. G.B. Bravermann
558 St. Peter Street
St. Paul, Minnesota

Dear Mr. Bravermann,

I haven't known just how I felt about your letter of last September and so it has remained unanswered. I would appreciate knowing who is your publisher and whether you have other published books or articles - and whether "The Life and Times of D.W.G." is to be published during Mr. Griffith's lifetime.

You might send me the questions you have in mind to ask as stated in your letter.

If you are coming East a personal interview would of course expedite matters. My plans this winter are uncertain. I may remain in the country -hotel accomodations in New York being as they are. However, I live within commuting distance. You will note my Post Office address has been changed from Springdale, Conn. I live in the village of Pound Ridge in northern Westchester County and we have no Post Office of our own.

I wish you every success in your worthy endeavor.

Most Sincerely

Linda A. Griffith

[illegible]

[illegible]

Please accept my apology for writing at this late date in connection with your kind reply to my letter back November.

[illegible] correspondence with you and others in the east even it is advisable to consult about [illegible] the latter part of the circumstances were the annoying effects of grueling efforts in obtaining, organizing, weighing and interpreting [illegible] as well as checking and even telephoning the material thus far gathered. Professor Wilkins in his admirable volume, "The Writer looks at Biography", refers to the extraordinary persistence and physical stamina as pre-requisites of a biographer. Traveling [illegible] to talk with persons and checking sources, as well as prolonged transportation difficulties, have made me a bit allergic to travel.

Do you expect to be in Bedford until [illegible] on your way to the coast to avoid the effects of Secretary Ickes' dire prophecy about a coal shortage next winter? In terms of scholarship as well as in fairness to you, it is necessary to have several talks with you, Mrs. Griffith. If I had not [illegible] certain statements, thanks to Miss Auer, I would have recorded them as truth and eventually felt remorseful when it would have been too late.

It is possible that I could journey to Bedford in the very near future.

In what publications my material has appeared? In The Theatre Guild Magazine, The Literary Digest (see June 28, 1928 or 1929), The Film Spectator, The Readers' Digest, The American Review of Reviews, The London (Eng.) Review of Reviews, The Educational Screen, Experimental Cinema of which I was an editor, Theatre Arts (April 1945 number has an article on DWG), The Billboard and elsewhere.

***

Perhaps---the thought occurs to me---it may be well to send you questions now to which you can reply more or less comprehensively...by mail. I found this method worked well with Mr. Barthelmess and Dorothy Bernard. In Dick's case, a New York news editor-friend was good enough to consult him thrice for me. I presented three sets of questions to Miss Bernard who is still in Life With Father of which her husband is stage manager. . . In many ways, the personal interview is more direct, more dynamic and more flexible.

Anyway, I am most glad to have had the talk with Mrs. Griffith, which I hope you will amplify fully...for, as Samuel Johnson once said, "The value of any biography depends on its being true".

In the meantime, it seems best to keep sure of your immediate address before I even venture to send forth questions by mail.

In any event, the information which they may elicit happens to be needed for rounding out certain incidents and developments. Most of all, it is vital to learn what went on in your mind, as well as yours, from the time you met him until this day he kissed you as you reclined the brain for the most in full. With my questions I shall try to have you recall such it the details as your apartment in San Francisco and daily routine up to a week, the circumstances, site of encounter and conversation, etc., to my approach as you may note is decidedly psychological as aims to present the factual, the elements that shaped the individual's motives, acts, reactions, relationships, just facts and truth.

Of course, if you have the telegram that Mr. sent to you from Boston in response to your inquiry as to why he would be agreeable for him if you left San Francisco and journeyed East, where you can be married subsequent to your arrival . . . and, have you by any chance - copy of the telegram of inquiry you sent him?

***

Have you a photo of yourself (preferably one at Triangle) could have a copy made thereof and return the original. Have you a copy of yourself and Mr. taken prior to or after your marriage?

***

It is hoped you may be able to respond to this message at your earliest convenience. With thanks for your patience, I remain,

Very sincerely,

[illegible] St.Peter Street
Saint Paul 2,Minnesota
August 17,1948

Mrs.Linda A.Griffith
Redfern,R.F.D.1
Connecticut

Dear Mrs.Griffith:

It is hoped you will be good enought to reply to my recent letter,especially since it seems advisable to consult you with as little delay as possible.

Since transportation accomodations just now are more uncertain and rougher than they have been in a long time, according to advices from local railroad offices,it may be best to consult you by mail.

On the other hand,if it would be possible to get away for a trip East when the travel situation improves 60 days hence,I should be happy to consult you personally.These are various items that need to be cleared up or clarified.

It might be best to confer with you by mail two or three times,and then in person.

Another item that seems to warrant a few words is the following:Namely,it is naturally assumed that any information we may exchange concerning you,DWG,etc., will be only in connection with the biography.

Moreover,since my approach to you and Mr.G. is as sympathetic as it must be objective,it is valid to get the questions formulated and forwarded to you now.It is better to get and check facts when they are checkable,than that some biographer 50 years hence draws on his fancy...only to distort them.

At any rate,I've got to get matters under way concerning the ground to be covered,and hope to receive word from you shortly advising me to forward the first set of questions.From a strictly psychological standpoint I daresay you may find them pertinent.

Awaiting your early response,I remain,

Very sincerely,

P.S.--Did you find opportunity to look up my April Theatre Arts article about DWG? . . .Also,kindly find herewith a fistful of titles for features written for The Billboard when I studied with Reinhardt and with Prof.Strnad in Vienna.

August 17,1[illegible]

Mrs.Lenore A.Griffith
[illegible]
Connecticut

Dear Mrs.Griffith:

I hope that my recent letter was not too inopportune when as personally was the case as I never had a reply from you.In view of the factual material for a biography and has to be direct in a most simple way,it is a healthier approach although that may sometimes be regarded as tawdry or inopportune.

[illegible] travel conditions improve so that we may,I could journey East and interview you in person,but now they are chaotic, [illegible] to survive from personal experience,hence it seems advisable to consult you by mail at this time.The only point I wish to ascertain at your present address,so that the first set of questions will reach you promptly enough.

It might be best to consult you by mail through two sets of questions,and for a final checking consult you in the East personally when travel conditions have improved.

Numerous items need to be explained [illegible] therefore hope you are in receptive frame of mind to cooperate by answering the questions ready to be forwarded.I think you will find them pertinent.At any rate,it is important to present the woman's angle in what is still a man's world. . . Awaiting your early response,I remain,

Very Sincerely,

P.S.--Enclosed is a listful of feature titles of material sent to The Billboard when as a callow youth I studied with Reinhardt and Strnad in Vienna.

[illegible] St.Peter Street
Saint Paul 2,Minnesota
August 17,1943

Mrs.Linda A.Griffith
Bedford,N.Y.Hall
Connecticut

Dear Mrs.Griffith:

Since it seems advisable to consult you with as little delay as possible,it is hoped you may be able kindly to notify us as to your exact,present whereabouts,in case opportunity presents itself for a trip East.

Mrs. D. W. Griffith
Bedford Route 1
New York

Phone Bedford Village 643

August 25th, 1945

Dear Mr. Bravermann,

Your letter of July 31st has just reached me. The letter was addressed "R F D #1 Bedford N Y" but the envelope had it "Bedford Green". It is also postmarked "Boston" and "Johnstown" - I have just a few moments to catch the postman so cannot answer your letter just now but wanted you to know why you had not heard from me. I will answer your letter the first of the week as this is Saturday and I have guests until Sunday evening. In the meantime I can only say I understand the problems and delays.

Most sincerely

Linda R. Griffith

(Mrs.D.W.Griffith) 2-16-'44

San Francisco to Kinograph.

A)Next Letter.

1. In addition to the annual meeting between you and DWG, due to fact that both of you were in Fresno, what developments, incidents, statements, led to a personal or romantic interest between both of you? Naturally, conversational statements--if you recall them, would be helpful.

2. On page 14 in your book, it is stated that you were timid and shy when you met DWG. Why, please? Wasn't he, too, more or less shy? Or was his attitude aggressive, his speech positive? Tell us, please.

3. The stranding of Miss Fairbanks seemed to have no dampening effect on DWG's spirits?

4. How many times did you and DWG meet before you invited him to your home for dinner? Where did you meet? What did you talk about?

5. Was DWG, at the time you met him, given to dreams? Being himself? So, how?

6. What was his attire like, when you met him? Carry a cane?

7. Did you and he attend nickelodeons on West coast? What did he have to say about them? How often did he take you to see them?

8. How do you account for his uncertainty as to whether he preferred being an actor, stage director, playwright, novelist, poet or singer (for which he had the voice but not the training)? He was about 30 at the time and, for that ageperiod when most men his age had families, quite unsettled?

9. Did he take voice lessons while on the coast? For how long? With whom?

10. Why did he feel that he needed some one, as at Ocean Beach, to whom he could dictate poems and stories---especially since he had had no opportunity in the East to employ this method of building up his material? How many changes and arguments followed after you had recorded a poem or a story? If possible, conversational statements please!

11. Please describe the interior and address of your home in San Francisco. Face the Bay? Telegraph Hill? Golden Gate? What did your father and sister think of DWG ? How late did G. stay and what did he talk about to make the time pass or himself interesting? Why did you take a sentimental interest in him? Was he shy when he called the first time subsequent to your first dinner invitation? And...how long after you met did you and DWG decide that you wished to marry?

12. Approximately how many short stories, poems, one-act plays and long plays did G. have on hand , that he wrote, when on the coast?

13. Why was work in the hopfields more remunerative to G. than working as an actor? And...what did he manage to save as a result of working in the hopfields? And...did he sing the Mexican songs for you on his return?

14. Do you recall the use of dramatic lighting in any of the plays in which appeared on the coast?If so,please cite names of plays and theatres.

15. Did the dramatic lighting in such plays have any influence on him in his use of dramatic lighting in Flume Famous?

16. Precisely,what did he ever say while on the coast,in discussing stage technique,that suggested he might be a better director than actor?

17. When G. dictated stories or poems to you at Queen Beach,did he stand or walk back and forth,or sit? Was he restless and nightstrung?

18. Recall the various addresses in San Francisco at which G. roomed?

19. Did you record G.'s dictation in shorthand or longhand?Why didn't he write his material in his room or otherwise in private?Or did he have a rough draft when he began his dictation?

20.Or is it likely that such preference to have another take his dictation was a form of self-dramatization on his part in his effort to impress a young lady? Or to give form to a desire to dominate?

21. During your courtship did he ever lose his temper?

22. What were G.'s stories and poems about that you recorded?

23. How low were G.'s funds when he went to work in the hopfields?

24. Did he ever talk to you about Belles?

25. Did you and G. ever see The Great Train Robbery together in San Francisco? What did G. think about the little film by Edwin Porter? Did you both discuss it? Conversational statements,if possible,please!

26. Did you or G. see The Great American Fireman ,another little picture by Porter,made for Edison?

27. Wasn't G. the author of the playlet Capt.Barrington,in which you played?

28. What do you recall about G.'s acting,apart from his dislike of the cigar, in The Financier?

29. Who were some of G.'s men friends on the West coast?Or was he more or less of a lone wolf?

30. What was the substance of the romantic,satirical short story(From Morning to Night)that he wrote on the coast and which Perriton Maxwell in the East bought(...but it was never publisned!I wonder why not?) Did you have any part in building that story?...i.e., with suggestions?

31. Did G. do the dramatization of Helen Jackson Hunt's novel ,Ramona?

32. How did G. entertain you during the courtship,apart from dictating poems and stories?

Questions to Linda

(East)

38. Were you and DW very glad to see each other in Los Angeles,after an absence of some months?(This was after he went to L.A. to play in Romeo) Since both of you were busy every night and a good part of the day with rehearsals,how did the courtship continue?

39. How often did DW write you while you were away,in brief?

40. Were his letters more or less pertinent? It would seem logical to see some of them for possible use in the biography.

41. Why did DW want to return East with Annie O'Neill's company?

42. And if he wanted to return East,how could he plan to come back to the coast to you?

43. While he was on tour with O'Neill,did he write you every week? Send an occasional little present?--such as?

44. Now:When G. left for the East with O'Neill,you and he must have exchanged more or less poignant,tender remarks.It would be helpful to build an image ---of the parting--in the reader's mind with such remarks; also to indicate the locale or point of aspect departure,whether at the depot or in the train,the weather,whether you and he went to some eaterie prior to train time etc.,etc.

45. While on the coast,did DW ever chance to refer to his family as southern "aristocrats" or claim that his grandmother,"Nancy,was a descendant from Carters of Virginia?

46. Did you notice an improvement in DW's acting after being with O'Neill and Rankin?If so,please detail the nature of the improvement.

47. But wasn't O'Neill quite melodramatic in her style?

48. McKee Rankin was quite a man of the theatre in his time.Ever meet him? Wasn't he partly Australian,Jewish and Negro?What did he think of DG's acting in the company?

49. Did DW ever discuss the serious implications of Ibsen's plays with you? If so,which ones and what did he say...and what did you offer as comment? Did G. ever discuss Ibsen's play structure with those of the schematic Sardou plays?Ever discuss Suderman analytically,both of you?

50. On what grounds did G. maintain that "things would be different" after he returned from his tour with Miss O'Neill? What things would be different?

51. Is Miss O'Neill living?Know where she may be reached?

52. Was DWG's reply to your inquiry,about joining him and marrying at Boston,noncommital?---i.e., after the quake.

53. Did you and other refugees traveling East go in coach trains?What were the food provisions like all the way?

54. How did you and G. chance to call each other "he" and "she"?

55. Ever have little parties at your home joined in by Lloyd Ingraham,Bobby Lawlor and others who were G.'s friends or acquaintances?

(Rent)

4. When the refugee train arrived in Boston,presumably DG was awaiting you at the station? Do you recall what was his greeting?He phoned up your hotel room that night

5. If you arrived in your own house attired on the same day you arrived in Montreal did you rest a day or two first?

6. Did DG introduce to members of the Biograph company?

7. Do we have your version by train or boat?

8. What has DG managed to save out of his earnings with the Biograph company by the time you had arrived on account?What did he say--in general?

9. At what course--or,when DG was on 14th street and 100th street(when he sent Pool one a Girl to be copyrighted),did you and DG live in New York from June 1906 to early in 1908 when he became set at Biograph? How often did you and DG move because of rent difficulties?

10. Until DG became a fixture at Biograph both of you lived in furnished rooms? How about the place at West 100th Street?Rented unfurnished? If so,what did the furnishings consist of? On what floor was your apartment?Facing street or court? Did DG scrub the floor at any time? Or mop it?

8. Was he concerned about catching cold,and afraid to come near persons who had colds,while he lived in San Francisco and New York? Was he a heavy cigarette smoker at the time?

9. Did DG at any time get financial assistance from his eldest brother Jacob in Louisville until he connected with Biograph?

10. To what atent did you collaborate with DG on <u>A Fool and Girl</u>? How long did it take him to write the play? And you typed it for him?

11. Why did the initiative,in the purchase of the Century Dictionary, come from you rather than from him?

12. When you lived at West 56th Street,did DG ever chance to watch and listen to the outdoor meetings on Columbus Circle? Did he at any one time mount the soapbox himself?If so,do you recall what he said? (He did that at least once some years before you and he married)

13. What was <u>The One Woman</u> about?

14. How long did G. rehearse in <u>The One Woman</u>,without pay of course.

15. Why did DW pace the floor while dictating as you recorded his stories, poems,plays?Was it because he wanted some one around ~~him~~?Or didn't he have the patience to sit and write them on the typewriter?

16. What were his statements(and yours in reply),if you recall them,as he conveyed a mournful envy of those were "established"?What individuals induced such remarks? Do you think his awareness of social and

(East)

economic contrast---in his status as a struggling actor and writer---either consciously or unconsciously colored his selection of story material at Biograph a few years later?

18. Did DG ever show you the story he claims he sold to The World and for which he obtained the price of some grass growing between bricks as an illustration of the descent he was writing about? This story was sold to The World before he first journeyed to the west coast, he claims.

19. Please detail DG's surprise before he began making some financial headway at Biograph(i care not if it was in screen contrast to his wardrobe after the birth of a Nation).

17. Did you have occasion to send items in his wardrobe until he became established at Biograph?

16. How many months elapsed between the time at which the advance royalty check arrived and the time when rehearsals of A Fool and Girl began? If DG was unable to send you a ticket to join him at Norfolk, then the royalty check on the play must have been spent quickly to meet obligations? If so, what kind of obligations?

15. Did DG ever question the economic basis of the theatre which, as a profession and business in this country, makes it difficult for players to develop and experiment? If so, do you recall his remarks?

20. Did DG sometimes question his fitness as an actor when comparing himself with more successful players? If so, what were his ideas?

21. Was DG interested in Jack London's socialistic ideas when you knew him in San Francisco?

22. Did Max Davidson ever call upon DG and you before G. went to Biograph?

23. Did Davidson or the late Salter advise DG to call at Biograph for a job

24. Davidson seems quite bitter against DG these days. Is it true that the Davidson family occasionally came to the assistance of the Griffith family in Louisville---as to food?

25. How many months did DG spend on the play War? Besides helping DG in his research, did you make suggestions that he accepted for this play? (I read it in the Manuscript Division of the Congressional Library) Were the quite Kabelasian verses original with DG or did he obtain them from sources at the Astor library?

26. Please detail what you and DG did for entertainment, amusement, relaxation in New York before he connected with Biograph as a director.

27. Did DG show any marked interest in the offerings of the nickelodeons before he joined Biograph? If so, which ones interested him and why?

28. Did any of the Oglesbys visit you and DG prior to G's connection with Biograph? And what was said?

29. Did you help DG in any way on The Grey Duck? If so, please specify.

[illegible] St.Peter St.,St.Paul 6,Minn.[illegible] September 17,1945

Dear Mrs.Griffith:

Your recent message was most welcome.I think if DWG had had the time or the inclination to elucidate the principles of cinema,subsequent film directors and writers would have been so well-rounded in their understanding of cinematic values that the silent motion picture--in the best sense of the term--would be with us today.I think that much of the retrogression in the creative aspects of the american film is in part due to DWG's failure to rationalize filmic values---perhaps by establishing a film school such as Moscow has and where the courses require three to four years of study. I think the longer DW remained in the film industry,the longer more he came to regard it as a business instead of emphasizing that as a business filmmaking should adhere to artistic and cinematic methods.Perhaps the setup was so competitive that D. did not care to help others improve in their film technique.

Yes,Bobby Lawlor was a member of the old Alcazar.He is an amiable individual,quite studious,is a participant in some philosophic cult in or near Los Angeles,quite bald now and has heart trouble.He has to be careful not to overeat because of his heart.

It was Harry Aitken who told me you had produced films at Triangle after DWG had gone left him for the Zukor forces in 1917. You were associated with David Miles at the time.I shall remember and make note of the fact that you did not direct films.No,Miss Auer never mentioned anything about you as a director.Miss Auer said she worked at irregular intervals at Biograph during DWG's early days there and that she thought you a rather self-effacing individual then.Perhaps I should have tried to get her to be more explicit on that point...I mean about the time she had put in at Biograph.

I was under the impression that you and DW lived in a cottage because of a statement by Ruth Griffith(of Santa Ana)that you frequently invited certain literary persons to dinner at home, only to be chagrined by his absence.I associated "at home" with a cottage.Thank you for the correction.

What Erville Alderson meant,when he stated you were pretty good to DWG in 1928,was the $80,000 loan you let DWG have so that he could complete <u>America.</u>

***

Enclosed please find a list of questions which lead up to the Biograph period.They are designed to elicit information that may serve to build a realistic,human picture of life as you and DWG lived it,both as regards to action and to your thoughts and the building of a relationship between a man and a woman.It is very

[illegible]

[illegible]

[illegible] letter of [illegible] what accompanies the questions.Being an inept letterwriter,I was not surprised to note my incomplete reference to photostats and a possible portrait establishment in or near Bedford.This reference should have made clear that I would have photostatic prints made,without putting you to any trouble about them. On the other hand,[illegible] prints or prints are made still depends of course on the availability of any material to warrant reproduction--not to mention your permission.

Bedford does not appear in the New York Hotel registry.Hence at the moment I haven't the slightest idea of the town's location, eg.,from New York City.Shall look this up with the help of an Atlas.

Nor have I the slightest notion of the relation between Route 121 and Route 1 in Bedford. Bedford 121 is on RFD route 121 and I wonder how far it may be from NE #1.Departure for the East may be delayed until Nov.20,possibly earlier.I shall telephone you to learn your pleasure [illegible] appointments for interviews...perhaps two the first week and one or two the following week.In the meantime it is hoped you have been able to make a little progress with the questions forwarded to you Sept.17th. . .and I hope,please,that you may not embarrass Miss Auer for talking so about the note left on the table during your absence.The information will help neutralize the attitude of certain elements in the East and in the West that have been and are rather critical.

Sincerely yours,

Mrs.Linda A.Griffith
Bedford RFD #1
New York

---In response to an inquiry as to why the University of Louisville waited so long to confer a degree on DWG,the answer received from one of the faculty was that they "wanted to put on a show".No wonder there may be a third war.

---A week or so ago The World Digest of London cabled for permission to use my article on DWG in April Theatre Arts.

---Robert Warwick was here recently.He was active in the S.F.theatre in your day.

R F D #1
Bedford, N.Y.
October 18th, 1945

Dear Mr. Braverman,

I came back from New York with a cold and certainly haven't been good for much. Dont seem to be able to take the big City any more. It seems to get worse and worse.

This morning I feel I must tell you about Bedford -sorry you have been put to the trouble of consulting the Atlas. I see where I should not say "Route1" but "R.F.D. #1" as #1 is merely a Postal route and has no relation to the roads people travel. I seem to live in a complicated area but I chose it deliberately as I did not want to be near a R R Station. Now I am threatened with an Airport less than a mile away- a Club affair but bad enough -but I guess it is this brave new world.

Now I do not know your likes. Bedford is six miles from Bedford Hills and that is where you would leave the train if you came that way. You would need a taxi to get to the Bedford Inn in Bedford proper- The Inn is on a quiet road maybe two miles from Bedford - and you would be stuck right there - I am about six miles from the Bedford Inn and no way of coming and going except by car.

We here all use Stamford, Conn. when we go to New York. There are express trains 48 minutes from Grand Central. Stamford is a right substantial little town with banks, movies and restaurants - There are two Hotels -

The Roger Smith - The newest
The Davenport -

The hotels are not more than five minutes from the Station. Now to get from Stamford here-there are two bus lines (dont get alarmed). They are a sort of Toonerville Trolley affair -and few people in them since gas rationing left off. I am a mile or so from the end of the bus line -30 minutes on bus - and would meet you there - I could take you down to Stamford or the other way around, as shop there at times.

Yes I've made some headway on the questions -in my head-I wrote my sister in San Francisco asking here what the family thought -of DWG -they never expressed themselves to me -that may amuse you-after all these years.

I hadn't thought of making photostats - but we can discuss that,

You might find some trace of Nanca O'Neill from
Mrs Sidney Bracy
540 North Croft Ave
Hollywood Calif-

Mrs Clara T Bracy who was with me in Pictures and with DWG in the Nance O'Neill CO. She came with them from Australia -Clara B is dead-but her daughter-in-law may know something.

I am afraid this is all for now -for I just haven't any pep.

Sincerely yours Linda A Griffith

[illegible] St.Peter Street,St.Paul 1,Minn.Nicolet 46

Dear Mrs.Griffith

Thank you very much for your letter of October 15. I am extremely sorry to hear of your recent illness,and I hope by this time you have recovered fully.

At this stage it is pleasant to receive the encouragement you have expressed in your letter.I regret that my questions should have caused you distress or perplexity.I tender sincere apologies for what was far from my intention.Please do not bother with my questions,for I should not expect anyone to go to the trouble of writing notes at great length.If you feel you do not care to send me any information,please understand I accept your decision in the matter.

As for "how and when" the material may appear,it is still to early to make any definite statement.The sorting out and organization of material is itself a tremendous job,for it includes scrupulous acknowledgements of the generous help and cooperation received from many informants and others sources.In addition to all this checking and rechecking,there is the highly individual and creative task I have set myself.

Since your comment on the meaning of "definitive biography" interests me very much,I am adding a word concerning my own interpretation of the term.A biography is definitive in the sense that it may represent the fullest treatment of the subject possible at a particular time.I hope I may be able to record something of what Mr. Griffith's vision and genious have meant to his contemporaries.

Sincerely,

LINDA---DW TO---When Linda tried to tell DW what to do in a pic,Arthur Johnson demanded or remarked,"Who is running this picture?" . . . She was too old to play opposite Mack Sears.The front office told him,"Take that woman out!" There is nothing more deglamourizing than the camera.It destroys any illusion a man might have had about a woman at home.No lights and makeup in those days like now to conceal lines.Nor could they be hidden under a merciless outdoor light or sunlight.In those girls even a girl as overate or a man dissipated,it would show the next day in their faces...in the lines,puffs under eyes,etc.

LINDA---DW-TO-DW paid Linda $3,000 and $3,000 to her lawyer when he finished Lincoln....At one time mortgaged ranch for $5,000 to pay her.....

.....After taxes began,there was no use working....If you got $90M for full year and paid her share after the tax taken out of salary,you had to pay on beyond.

In those days photography was bad...a girl of 18 looked like 28(is that why he used thin,bloodless girls?) Norma and Constance Talmadge not that type.....

CHECK GUEDDELLA ,lawyer for DW re Linda.

THE FOLLLOW SHOT...used very long before The Birth...1908-9 in an automobile ---The follow shot used in The Battle....In The Wedamn we took a lot of water pics in canoes...at Cuddebackville Billy said he would not take these pics---claimed he was not tall enough...Marvin took them all...he was 6ft 2....could get in water and to get certain angles"..."e had to get certain angles of the canoe coming.....The follow shot common in 1913

R F D #1
Bedford N. Y.

Dear Mr. Brandenburg

I have just returned from a trip to Vermont and from a two week stay in New York City - with no time in between as the hotel had a room for me - If you take it when you can get it that

days - Several letters
from you were await-
ing me in Paris
when I got there
& I wish I could
write you a long
letter
Sincerely
Linda A. Griffith

Oct 15

some of the questions may call to mind incidents or items more pertinent than such as are indicated.

I have already written the postmaster at Medford for information as to accommodations in or near Medford,for it seems logical to study the letters and telegrams as a course.Concurrently,as you state,these could explain much.Presumably,there is a photostat or blueprint establishment in a nearby town where copies of one or several telegrams and letters may be made?

The photostats would serve as illustrations.It would be helpful to get a photostat of the letter which he wrote in 1911 and which you included in your suit in New York a few years ago.Miss Auer relates to me your version of how you came upon the letter---something you never expected---as it lay on the table where you found it after returning home(The Alexandria?)with your sisters from the depot.

Have you a photograph of yourself and DWG in San Francisco or at The Alexandria?I could have these copied and the originals returned to you within a week.

If the questions concerning the Biograph period and the years thereafter make any sense,they will be mailed to you.At the moment their scope embraces so much territory that it may seem best to break them into several divisions which individually may be even longer than "West" and "East" divisions of the questionaire herewith.

Lest this letter becomes too long for a reader's comfort,it will be better to close at this point...but with thanks for your patience.

Sincerely yours,

Boards Station--May,3rd

Miss Mattie Griffith
Dear Daughter

...Will, if he lives, be a brient man. His mind is good. Wants cult
ure

...You wish to know what Prof. Alonzo Abbott wrote about me.
Young lady, should not know everything(suffice it to say he is
your friend and lauds you much, then meet him half way and be to
him as he is to you. Do your part and do it well. I will go to
Louisville on Monday or Tuesday next, then and there will order
your dress. If you have any orders to give send them to me as
soon as you can. Also let me know whether or not you wish a hat
before Christmas. If so, what kind.

...ious murder accident-mysterious
deaths--school---on much good
reading at the Reading Club in
the Baptist Church as Floyd
ture and some attend from Powe
---Mrs. Alonzo Brown intends not
to multiply & replenish the
earth---
It is strange but all of my
children are smart. The baby
is one of the first in point o
beauty and sense.
Be a good girl, be dutiful to
your teachers and kind to every
body

Yours,
J.W. Griffith

1878

Frankfort Jan 4th
1878

Miss Mattie Griffith

Dear Daughter

This completes the week of my legislative labors. So far all goes well. I have met a host of old friends who seem to have been more than glad to see me, all agreeing that I look as nigh old young as when I first flashed my sword in the great lost cause.

I am boarding with Mr. Qualls, my old soldier and friend. His family is small but pleased, a wife and 2 children both small and young. She is quite domestic but of good sense and of a good heart. I have a good room and well-furnished, everything addressed to comfort.

I have contrary to my wishes been compelled to speak twice, once in the legislature and once in convention. I was highly complimented in both instances. I attended a meeting in which many of the first men of the state were present and and many of the best orators spoke, after which there was a cessation for a few moments when the silence was suddenly broken by a call from the Chairman for Col. Griffith. The fell on me like a clap of thunder. I was however compelled to dance to the music. I rose, addressed the chairman by stating that if they could have seen me at home 10 days ago in my rags, my old boots, my buckskin suspenders, my old hat that I had been wearing for the last two years, for the double purpose of hat and horse cloth, that man certainly would have been acrazed who would call upon me to address this august body, which caused of course much mirth (at my expense) but it gave me time to recover from the shock and of course I gave them "the best I had in my shop". I was congratulated by all.....(I think I will be at home next Sat)... if not providentially hindered

....The question here is not asked is he rich but is he a man of brains. I want to prepare you for life, to be able to meet and act with life---to be able to hold the "mirror up to nature. Force upon our brothers and sisters the dire necessity of cultivating their minds. I have made myself acquainted with Goodsight of Simpson of some sense and promise....

Your loving Pa

J.W. Griffith

Mattie quite like in---seen,enthusiastic

She died at Uncle Bill Oglesby's house---B.4,p.4

Shearer and Lelia Brown were only students of Latin under Mattie.Other teachers taught physiology and geology---Mattie had sweet disposition

Walnut Grove School set in bunch of walnut trees---Also played "Base"

Mattie would dismiss school for afternoon to go to wedding or funeral at St.Paul Methodist church

When Mattie taught there were no grades in those days.In the same room ABC would be taught to one group,higher mathematics to another group---all in same room.------Mattie strict on English---

Mattie taught at Granger Hall School in Centerfield for one term---Class held upstairs in a lodge room----Before he was born she conducted school on own estate,another teacher taught music

MATTIE at Farmer Bell's for three months(?) taught school on his land---Lived with family---as member of family---took in additional pupils---Six Whyte children among pupils---Sally Whyte taught music at Bell's after Mattie/2,p.29

Mattie homeliest woman in family connection and probably smartest/B.3/28

The Walnut School was at a backroad between Crestwood and Centerfield,not more than a mile----Mattie also taught one term in a neighborhood school for a Shelby family

~~Mattie taught at Walnut Grove School~~

Mattie had typhoid for weeks and it developed into t.b./B.4,p.14

At Walnut Grove school mattie would put Jake II and Ballard Brown under her desk and not averse to strking them with her feet if they persisted in cutting up while under desk---B.4,p.15

Before us---Sallie also taught as slaves

---Sallie tall,slender,a little stoopet,sharp and big nose but very bright, intelligent woman---frail,in early stages of consumption---nursing were all too slow to help her really

Sallie taught all her brothers and sisters at her home because of short-term school,then filled out as governess

One also taught at Taylorsville

and Fanny Oglesby

Sallie and Mary Francis Oglesby taught at same school
Sallie studied at Millersburg College which moved later to Winchester where aunt Becky lived.---D.S.P.id ...Millersburg College nearer than Shelbyville

Mattie

[illegible]

Vol.5,No.5---no date

Mattie wrote for the Chalia,a semi-monthly published by the Upsilon Phi Society of the Millersburg Female College

"This institution is situated in one of the most wealthy,retired and beautiful sections of the State of Kentucky,being located in Millersburg, Bourbon County,immediately on the Maysville and Lexington Railroad,eight miles from Paris.....

"The academic year is divided into two sessions of twenty weeks each--th the first commencing on the second month in September,the second in the last Monday in January

Collegiate Department:

Geo.T.Gould	Mental,Moral and Natural Sciences
H.H.Abbott	Ancient & Modern Languages
W.H.Savage	Mathematics and History
Miss Mattie A.Platte	Belles Lettres

Tution five months $25

Preparatoty :
Tution five months $15

Dept. of Music--Tution for five months:
Piano,Guitar or Melodian,each $25
Special lessons in voice culture $25
Use of instrument $3

Art:Painting in oil and water colors,each $20....Drawing $14

Fancy Work dept:
Wax flowers & Embroidery...each $14
Incidental fee.....$150

Board per week....$5
Washing per week... 50 cents.....above in B.2,p.58

On graduation Mattie wrote thesis in Latin----Regarded as one of best rhetoricians in Ky.---B.2,p.59

The Illustrated Magazine Los Angeles Times October 26th, 1919

A CRITICISM OF THE INCOME TAX
By DAVID WARK GRIFFITH

The income tax now in operation in the United States is one of the most unjust systems of taxation known to modern civilization.

In making this statement we are not attempting to place blame on any lawmakers of the past when it was first conceived on a small scale. There is no doubt that it was a plan of much merit but at this time no one ever dreamed that it would be used to raise the enormous amounts made necessary by the war. Of course while the war was going on, no one had time or thought to bother much how the money was procured so long as enough was raised to secure the great result for which all were working. We believe now that this has been done it is most necessary that this form of taxation be most carefully looked into.

It is void of justice. It will establish an autocracy of wealth in the United States such as never has been known in this nation's history. Our soldiers who went abroad and offered their lives for their country have returned to a land where opportunity and freedom have both been largely taken away from them. The income tax in very large measure has absolutely shut the door of opportunity to the creators, the thinkers, the workers-in fact to all Americans excepting the rich whom the income tax does not in many cases touch at all.

Men who have achieved wealth in former years are permitted to keep their wealth. Young men, now ambitious to achieve wealth through their own efforts, find the way blocked. Their earned money is taken away from them in such fearful drains that they have not years enough before them to attain their ambitions in the face of this handicap.

The pernicious income tax is of advantage to the boy who has inherited his fortune from a rich father; but it is a blight upon the efforts of the boy who is trying to make a fortune through his own genius and his own self-sacrifice.

A ring of steel has been erected around the wealth and the opportunities of America. We have created an aristocracy of wealth. We have raised a barrier that none may cross. We have shut the gate. The sufferers will be the boys who fought in the trenches for us.

There are millions of dollars of property in the hands of the rich in America, that are not paying a single penny toward the maintenance of the United States government. The income tax does not weigh upon the rich in any way as heavily as upon the workers and the creators.

It leaves the man at the top practically without molestation; it exacts a crippling and prohibitory toll upon the man trying to get to the top.

****

With the crash of nations falling before the menace of Bolshevism around the world we believe it is a very good time to pause and take thought upon this matter.

The Illustrated Magazine Los Angeles Times October 26th, 1913

A CRITICISM OF THE INCOME TAX

GRIFFITH

Bolshevism, in the old days, had small chance of gaining foothold in America because the American worker in any line of endeavor knew that the rich of America had begun just as he had. So long as the Rockefellers, Schwabs, Vanderbilts and our rich had themselves begun at the bottom and worked up, our laboring man could say to himself that he also had the same chance but we believe that the income tax makes it impossible to feel the same in this regard and gives a very potent reason for discontent.

Prof. W.A.S. Sprague of Harvard University, a recognized authority, estimates the annual income of the people of the United States at somewhere between $50,000,000,000 and $60,000,000,000. Assuming that this is net profit of 20 per cent the total annual wealth of this country would thus be $250,000,000,000. By the most conservative estimates the wealth of the country would amount to about $225,000,000,000.

As a rough estimate of the amount needed next year is about five or six billion, a direct tax upon this wealth, could it be levied, would easily yield this needed amount. It would bear very heavily upon the man of enormous resources, but the man worth under $10,000 or $15,000 would be practically exempt from taxation, as would of course all of the laboring class with a low wage scale.

If some political party is hankering after doing justice to the people and securing the good wishes of the voters, we believe this is a good hint to setu pon. The knowledge that some of our fortunes that are running close to a billion were being so heavily taxed as to amount to partial confiscation, I am sure would not cause an ocean of tears from the common people. While this might, at first throught, appear radical, it is less so than many plans of the Bolsheviki and their ilk who at present so vividly menace the world.

A direct tax upon the wealth of the country at 9 per cent or 10 per cent, would thus yeild about the same amount that is sought to be produced by the New Revenue Bill, namely: $24,000,000,000 to $25,000,000,000.

Thus the burden would fall upon those who have wealth as well as upon those who are trying to get it. The weight of the great debt would fall in just proportion upon the great accumulated stores of capital and relieve the unjust toll upon the shoulders of the industrious and ambitious worker trying to make his way.

From those who say that a direct tax on wealth would be confiscation, we would like an explanation of the difference between confiscating a man's life or one-half of a worker's property and a tax that does not in many cases touch the property of the rich at all.

We refuse to believe that it would be very difficult for a government that has undertaken and carried through a project surrounded with so many difficulties as the conducting of the last war has been to very easily and readily find a just form of taxation.

November 4, 1921 South Bend (Ind) Times

"MOVIE KING" SEES CRITICISM AS CLOAK OF REAL INTEREST
Griffith Says Public Idea of "Hero" Has Changed--Art Not a Factor
by D. W. Griffith

The critics should pay more attention to naturalism and less to realism. They keep running after rabbits, instead of following the fox.

No Art Interest

It will be several decades yet before producers can make motion pictures that do not also classify entertainment for every grade of intelligence. America has no sincere or even conscious interest in art. It is first and almost completely interested in industry. Queens prove it by a thousand scenes.

For instance, Your hero is yourself. Then the national hero becomes the one who expresses in the highest degree the achievement the people of the nation would like to achieve individually.

Censorship is an ideal, and when you try to localize an ideal in three persons who need their small salaries and play politics to get them, it isn't difficult to believe that the ideal may be jostled. The type of mind that demands censorship has advanced the argument that we censor meats and therefor should censor pictures, and I presume they would feel quite satisfied to have the same person decide the fitness of a pig's carcass and a film.

1.

At The Hubert Treat in Geneva you said as follows:

If The Birth were done over again,it would have to be made much clearer.Although the picture was made with no intention of embarressing the Negro,as it stands today it should not be shown to general audiences.Rather it should be seen solely by film people and film students.The Negro race has had enough trouble,more than enough of its share of injustice,oppression,tragedy,suffering and sorrow.And because of the social progress which Negroes have achieved in the face of these handicaps,it is best that The Birth in its present form be withheld from public exhibition.

2.

At The Drake you said:

Communism as a social philosophy is analagous to the social teachings of Christ. It is the adherents of a cause that defile it.Communism as an ideal,as a cause,is hindered more often than not by the inconsistent behaviour of its followers.The same is true of believers in Christianity.Down South,for example,the people are friendly until their different creeds come under discussion.And when that happens they forget all about Christianity.

SPEECH OF DAVID WARK GRIFFITH SUNDAY, JUNE 11, 1944

I remember the beginning of the moving picture. When I look at your pictures I am damned proud to be a part of you.

But you know I think that understanding, education - do you realize for six thousand years they have been showing the horrors of war and any new start of war, and the wiping out.

People must understand you can't make the world go by leaders entirely. Those who murder will be murdered.

It won't happen tomorrow but in one hundred years, I believe this in my soul, there will be a better world than the world as I have known.

Imagine telling stories by moving picture. All education is going to look at the moving picture. I congratulate you that you are in a business that has power of combining an eye with a word. It has more power than anything in the world.

God bless you! Wipe out the most horrible things there are in this world.....brutality, prejudice, hatred, and war.

Griffith Griffith

Extracts from a Letter addressed to the Continental Feature Film Corporation by D. W. GRIFFITH:

Above all—be careful in the selection of films you offer your exhibitors.

Inartistic picturization of plays written primarily for the speaking stage

DO NOT MAKE GOOD FEATURES!

Even ''stars'' of the speaking stage, when hedged about with aged and out-lawed traditions of the spoken drama—

DO NOT MAKE GOOD FEATURES!

FAMOUS NAMES ALONE, unbolstered by artistry, in however big type they may be advertised—

DO NOT MAKE GOOD FEATURES!

Only films played by real artists OF THE SCREEN, the subject matter big, gripping theme—dramas, written especially for the Screen, presented in an ARTISTIC MANNER—

DO MAKE GOOD FEATURES!

You Want Your Houses Full, GRIFFITH Films Will Fill'em

Mr. Griffith personally directs films produced by the Majestic and Reliance Companies and released as part of The Mutual Program, as well as the big theme-dramas which are booked through

Continental Feature Film Corp.

29 Union Square West, New York ***All Mutual Exchanges***

Rough draft

H.G.Weaver-Haun,
52 East 44th St.,N.Y.C.
LExington 4-0848

MR.GRIFFITH BREAKS

It won't be long now---assuming that Mr.David Wark Griffith in the very near future will again be producing and directing films independently.A group of of Los Angeles men is ready to finance his next picture as soon as he has decided on a story.He has under consideration one that he thinks is replete with beauty,but he is also in quest of a comedy that will set diaphragms palpitating with hearty laughter.For in times like the present,Mr.Griffith believes, people need robust comedies to reduce the tension imposed by problems arising from the necessity of combatting totalitarianism.One offer that has come to Mr.Griffith during his sojourn in the East is a proposal to direct another Intolerance.In the new version he would include reference to the dictatorships. Then,Miss Lillian Gish,who since her return from Hollywood has been diligently at work on revisions for Silver Glory,her colorful story based on the life of Mr.Griffith as the founder of film art,wants to produce the picture if he will play in as well as direct it.All things considered,it is in the cards that the man,whose creative imagination gave the motion picture a dignity which put it among the arts and paved the way for the growth of the film industry,will soon head his own producing unit once more.

We are in Mr.Griffith's suite in a hotel situated in a suburban town near New York.Tall,ruddy and agile,he doffs the boxing gloves with which a moment earlier he concluded a sparring bout with his chauffeur.He seats himself in a large chair, lights a cigarette,and in softly modulated,meticulous diction says,"Boxing has been my favorite exercise for more than thirty years.When no partner is at hand,I shadow-box to recorded music.For me boxing combines benefits derived from dancing and the physical exuberance to be gained in blocking or receiving punches.The late Kid McCoy,who as Norman Selby played one of the pugilists in my Broken

Blossoms ,was my physical trainer for several years."

Mr.Griffith puffed a few times at his cigarette,then continued:"I expect to produce quite a few pictures before I withdraw from films permanently.My temporary exile from production after twenty-five years of incessant activity gave me a much-needed rest.But more than that,it gave me opportunity to acquire a fresh slant on life and people.Every producer,director and writer in the motion picture business," he went on to say," should indulge in periods of retirement from the confining demands of studio production to obtain a grasp on new social and economic realities,on forces that make for change in our living and thinking,for these alone serve as the crucible of new ideas for entertainment material close to the hearts and minds of the people".

Thus Mr.Griffith runs true to form at his best.Today he has the same searching, reflective approach to life and social phenomena that he had when he gave the world such films as The Birth of a Nation in which he pictured the ruin of the South after the Civil War;Intolerance which so effectively stressed the need for social and economic justice that Lenin ordered it shown all over Russia;Broken Blossoms ---perhaps the most beautiful film ever made---which challenged agitation against the Yellow Menace at its highest pitch;and Orphans of the Storm that,to quote Mr.Griffith,"was planned as an indictment of the excesses that attend dictatorship, whether the power rests with a desperate populace or with a small,privileged clique at the top".

Flecking the ash from his cigarette as he spoke,Mr.Griffith said,"That brings me to the Wheeler-Nye-Clark committee,officially known as the Senate Interstate subcommittee which for some time has been investigating the film industry because anti-totalitarian ideas have appeared in certain films.Surely,the motion picture as a medium of expression has the same right to provoke thoughtful opinion and discussion as the press and the theatre.I have fought many a legislative committee to

to preserve that right.Now,if our producers had made films in behalf of totalitarianism I should readily understand why a senatorial subcommittee would demand an investigation.But for a group of Senators to try to pillory publicly film executives who produced anti-totalitarian pictures---well,it seems incredible unless the members of such a committee are committed to a smear campaign in behalf of Hitlerism in particular and dictatorships in general." Mr.Griffith paused,lit another cigarette and went on easily,"The film industry is to be commended rather than censured for at last becoming alive to the dangers inherent in dictatorship.If the producers are to be criticized at all,it is because they haven't gone far enough in revealing the threat of totalitarianism to those values which free men and women hold precious.Now that the first stage of the investigation has had the effect of a boomerang, Senator Wheeler brings forth a red herring in the form of charges that lewd juke box movies are being made in Hollywood.The subcommittee,it seems,is thus trying by implication to prejudice public opinion against the film industry as a whole. The Senator must be aware that no responsible producer has any connection with undesirable juke box movies."

Concerning the creative aspects of the motion picture,Mr.Griffith believes that the film makers have yet to solve the problem of sound."This problem,"he said, "can be solved by giving due attention to the requirements of good film organization.Far too many films drag or are too episodic because their scenes are subordinated to dialogue,a field in which the theatre still has the motion picture beaten a mile.In many instances the scenes are animated illustrations for the dialogue. Film producers should determine the minimum of screen time in which the meaning of an image can be comprehended by the spectator, then plan the use of sound and dialogue accordingly without interfering with the intrinsic ryhthm and progression of visual images. The problem of sound will be solved

Dear Mr. Griffith—
The piece after your helpful corrections
Hope Courtlandt and Elliott Nugent like it
Kobe is off. Thank you for everything
this end

U.A. Branch Office
30 East 60th St.,
New York, N.Y.
Longacre 5-0845

MR. GRIFFITH SPEAKS

It won't be long now---meaning that Mr.David Wark Griffith in the very near future will again be producing and directing films independently.

We are in Mr.Griffith's suite in a hotel situated in a suburban town near New York.Tall,ruddy and agile,he doffs the boxing gloves with which a moment earlier he concluded a sparring bout with his chauffeur.He seats himself in a large chair,lights a cigarette,and in softly modulated,meticulous diction says,"Boxing has been my favorite exercise for more than thirty years.When no partner is at hand,I shadow-box to recorded music.For me boxing combines the physical benefits derived from dancing and the exuberance gained in blocking or receiving blows.The late Kid McCoy,who as Norman Kelby played one of the pugilists in my Broken Blossoms,was my trainer for several years".

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Thus, Mr. Griffith today has the same searching,reflective approach to life and social currents that he had when he gave the world such films as The Birth of a Nation in which he pictured the ruin of the South after the Civil War; Intolerance which so effectively stressed the need of social and economic justice that Lenin had it shown all over Russia;Broken Blossoms---perhaps the most beautiful film ever made---which challenged agitation against the Yellow Man at its highest pitch;and Orphans of the Storm that,to quote Mr.Griffith,"was planned as an indictment of the excesses that attend dictatorship,whether the power rest with a desperate populace or with a small,privileged clique at the top"

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Dear Mr. Griffith -
Here's the piece about
your telephone conversation

S.O.Seaver-Mann
50 East 58th St.,
New York, N.Y.
Longacre 5-0348

MR.GRIFFITH SPEAKS

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DAVID WARK GRIFFITH
MEMORIAL FOUNDATION
San Juan Bautista, California

December 1
1953

Samuel George Braverman Esq.,
Box 43 University Station,
Minneapolis-14,
Minnesota.

Dear Mr. Braverman:

This is in reply to your letter of Nov. 15th, long overdue, as inscribed in the clipping from The Free Lance of Nov. 31st., very enclosed. (By the way, you overlooked sending me sketch of the immortal DWG, mentioned in your letter).

We haven't installed a projector as yet, hence no film as you mentioned.

I was born in Louisville, Kentucky, [illegible] At an early age, we both went to Louisville. It was there that I at the age of 1853-or 54, he was hot "theater, or stage struck". He worked in Bearle's book store, and later was an elevator in John T. Lauts' Department store, he was "fired" from both jobs. The old Jefferson Eagle Stock Company produced "Cyrano De Bergerac" around 1900 and D.W. played a "bit" in the first act. I played, or "acted" in the same about seasons. Charles Coulter, Hargrave, a scene-painter man and pict, lover of the stage and it's people, was our mentor and confidante. He got the OK for me to join his first show, a road company playing "Faust" as I recall.

My time is so occupied that for the present, I do not have much time to "rewrite". Why don't you send me a rough draft of the early life story, or more if you can, and I will try and "fill in". There are many people and sources that I can refer you to, but it will be much easier for me, to try and "fill in" the gaps, if you send me what you have. Otherwise, I will have to write many things that you no doubt have written already. Assuring you of my desire to cooperate in any way that I can you can have our encouragement. By the way, you mention that you have been "authorized" to write the book. Would you kindly tell me who? There are many people interested in DW that I am not aware of also.

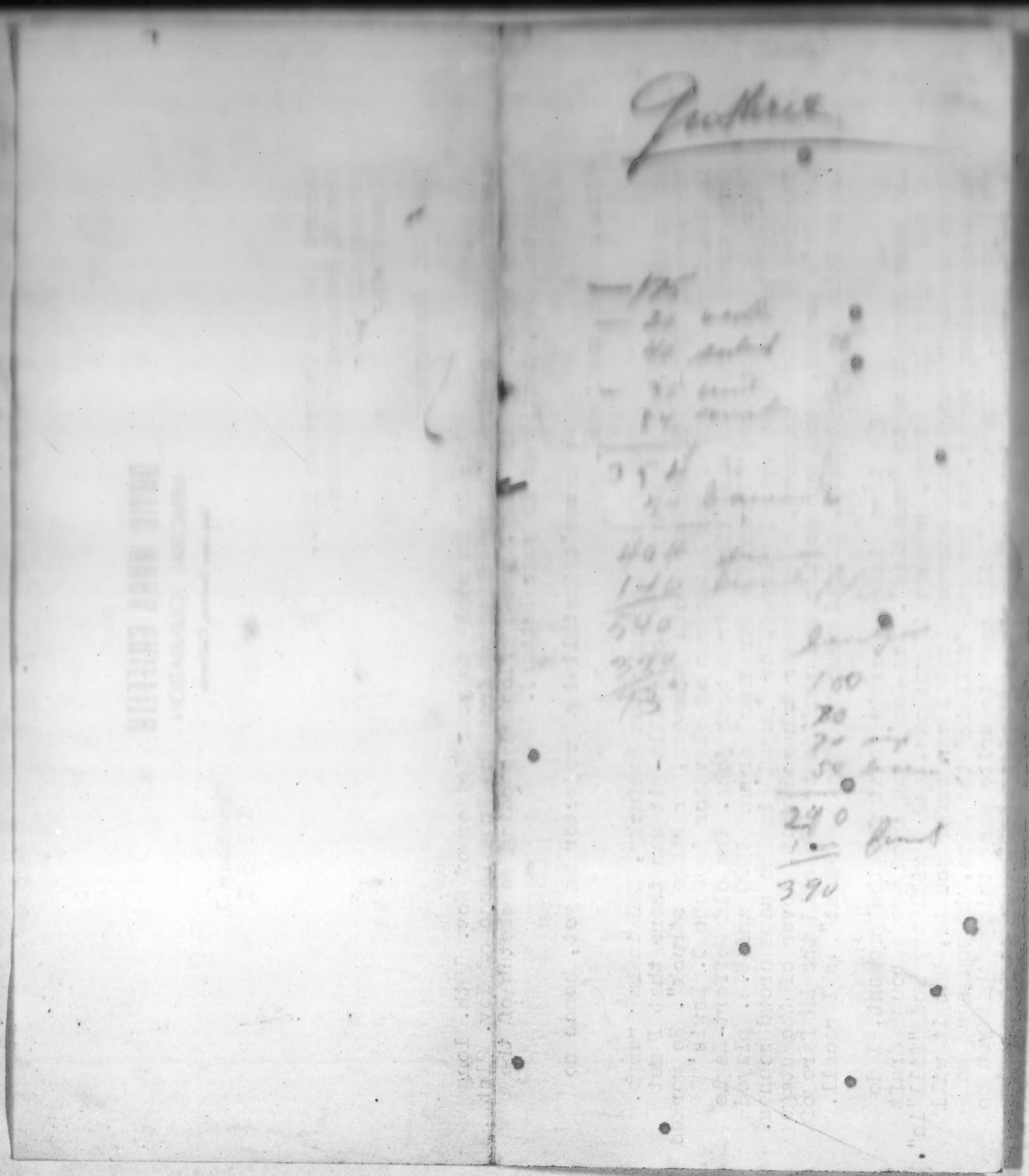
Sincerely yours,

Col. Henry A. Guthrie

(Col.) Henry A. Guthrie Pres.
DAVID WARK GRIFFITH MEMORIAL
F O U N D A T I O N

P.S. Why not send a brief thumb nail sketch of yourself? Believe we could help in promoting sale of your book.

11/4/11



DW at Danville

DAVID WARK GRIFFITH
MEMORIAL FOUNDATION
San Juan Bautista, California

DW as rebel

Feb. 17 1953

Dear Barnet Bravermann: (Continued from Feb. 15 letter)

Please bear in mind that to "turn back the clock"53 years is not to easy, especially if you have had the varied career that I have struggled through. So, if you will permit me to "ramble on", you can pick up parts that may help you regarding DW.

DW as I remember at Danville

My impression of him and it is most vivid and I believe correct; He was a REBEL. His father as you know was an officer in the Confederate army. He fought and lost. Had you been born in Kentucky as I was, you would know these brave people. Fifty three years ago the scars were not healed, from history you would know that Kentucky was the borderland, brother against brother. The bitter war was known as "The Lost Cause". My Father was born in the southern part of Ohio. He was in the Union army. He moved to Kentucky and married my Mother, a REBEL. Her family were steamboat people. Her Uncle was John W. Cannon, the Captain of the Robert E. Lee. (I have a silver sugar tongs inscribed with the name of that famous boat). The railroad people put the boats out of business, they even had them burned (but were never caught at it). They built lines adjacent to the rivers and hauled freight FREE to beat the river traffic. (I have a story based on this infamous episode, with the race of the Lee interwoven. It may be a pix some day.) They were of course the Yankees. So, when DW read "The Clansman", that lit the fuse. You were right about the John C. Lewis job; it was Dearings that didn't urge him to stay. His job there made access to his study of the Confederacy, and when he was not half heartedly selling school books, (which I came in to buy) he was in the stock room studying. His father didn't leave much money, and the mother "took in boarders". THAT was the final humiliation of a proud southern woman. After pawning all their possession that had value- They took in boarders, ob took up sewing. I could hear people say "Oh poor Mrs. ** she had to take in boarders". DW knew these things it struck him HARD. He was one of the VICTIMS. And that Bravermann was the keynote to DW He was a REBEL!

When I was fifteen ~~years of age~~, I was classed as a YANKEE on account of my father. Many a fist fight I had with so called rebels. And there was never a day when there were not arguments about the War. However let me add, that my mother and father never argued that score- they were too much in love.

My father died suddenly in Lexington in 1898. He was a prominent and successful business man, and due to my mothers social connections he was readily accepted in Kentucky NOT AS A YANKEE. That was common custom, and that is what finally healed the wounds in Kentucky at least.

We moved to Louisville in that same year. My mothers ~~real~~ relatives lived there. My fathers sister, her husband and son also lived there as did Mrs. John P. Starks (Sallie Cannon) and the Knott family. Richard Knott was Editor and publisher of the Evening Post, John Whalen's bitter foe. Irving Cobb and Charlie Musgrove were there in the early days. Mrs. Knott was an aunt of my Mothers and Mrs. Starks's husband JOHN P. insisted that we live with them. They were childless and I had two lovely sisters (younger than I). JP was in the clothing Biz. He later became a millionaire and the Starks Bldg Starks Building is the lrgest office structure in the south . We lived in St. James Court a very exclusive shobbish neighborhood. The Starks were "Society" "How I hated it and him (at the time). He too was a Rebel. He tried to take the

place of my father. We "fought" from the day I got there until the day I left in 1904 for Chicago where I joined a company playing "The Taming of The Shrew". We barnstormed all over the middle west. I played "Gremio". Robert Lee Allen, who owned the show played "Grumio", later played it with Marlowe & Sothern and played the comedy role in "Blossom Time" for nine straight seasons, and finally drank himself to death after the death of his wife, Margaret Ralph who played "Katherine" with us- the greatest in the part with the exception of Ada Rehan. I was such a bad actor, that I finally went in advance, and that's where I began to learn Show business.

My Fathers sister was married to Edgar Houston Mark. He was superintended of schools in Louisville for many years. They too were from Ohio. Their son Ernest Guthrie Mark (D'W'age) was a lover of the theater. He was studying medicine, and knew and hobnobbed with the Heffert crowd, Oscar Eagle, and ~~Dennis~~ wife Edna Early Linden (leading woman" Thomas Reynolds, Adolph Lestina, Edmund Day (an MD) later the star in "The Round Up", Beatrice Ingram etc. Both his mother and Father loved the theater also, while Starks and his wife played cards and entertained and went to dinners and all such stupid affairs.

It was Ernest Guthrie Mark who introduced me to DW. I shall never forget it. The day date are not exact in my mind- it was warm enough for DW to be wearing a st raw hat- it was on the corner of 4th. and Walnut in front of the Courier-Journal & Times Bldg. in those days, one block from Dearing's. First his eyes.. then his profile. He looked ALL THEATER to me, he looked just like I WANTED TO LOOK. His voice was tender, slighly southern-no drawl. He was in a hurry, and said "Drop by Dearings's some day, and we'll talk Theater". I cannot begin to tell you of my excitement- I said to my cousin "Ernest, that man some day will make Louisville famous". (Wrong?)

I dropped by next day. We hadn't talked ten minutes when he sensed two things, I was a DAMN YANKEE and I lived with RICH SNOBS. I never was able to penetrate, he treated me like a spoiled kid, but he could have kicked me out bodily, and I still would have thought him just as great then, as I do now. So to say that I was a "friend of Griffith's"is not correct. He wouldn't let me be, but don't forget that after all I was just a kid to him and ten years difference in ages was quite a contrast at that time.

The last time I saw him was in Chicago at the showing of "Orphans of the Storm". He made a personal appearance, together withthe Gish sisters. A very good old friend of mine, William Frederick Peters, made the musical score and conducted the orchestra that night at the Great Northern Theater. Peters re-introduced me and DW said, "Oh I remember you- the stage struck Kid from Louisville ". He turned to the Gish Girls (who I had hoped to meet) and that was that. I still worshipped him and his ART. The period of his stage career after "Faust" is st ill unknown to me. I neverknew either of his two wives.

So you see it was "Hero" worship and still is.
My problem now is to find one or two REAL friends of his who will affiliate with us- They need not put up a single penny, but they must have names recognized and when that is done I can make further progress with The Ford Foundation. What about you being a Director? No financial obligation but no pay at this time at least. If we plan correctly, This Foundation could publicize your book. Fist however, we must REVIVE INTEREST IN DW. This the Foundation can do, paving the sale for the book. We must rally a few of his LOYAL friends either in or out of the picture Biz. Not for their money, but for their loyalty.

MORE-MORE-

H.A.G.

B.B. If you can get dope on DW's drinking habits you will find real KEY to all his faults!

[Kindly answer and return at your earliest convenience. Thank you!]

Dear: First W to begin the ivy down"

Your references to DW in the leering store and your first impression of him interest me in various ways. It is the little things that contribute to the structure of a personality. As does your mind recalls experiences even when you were five. Hence, by a little concentration, it should be simple to recall details concerning DW's appearance when you first met him. Take the elements under question 10 herewith, for example: each detail asked about, if given, would construct the basis of W's appearance, when you first met him. Ever notice the way The New Yorker presents details in its "profile" stories?

By answering the questions herewith according to number, and returning the questions, you can save yourself lots of time. I've made no carbon copy of the questions, which will serve as a key to your answers.

Undoubtedly, memory has recalled to you other incidents in the life of DW that you did not think of (when you wrote) your recent letters. What about incidents re DW as told you by your cousin Mark and Edmund Day — both "good", "risque", etc., etc.?

Big thanks for your effort to provide what information you could.

BGB

This covers DW's formula from re his mother/ Deering/ alumni/ [illegible] — Back of last pg - Dick Weller re Hefley

(Please note:after these queries,as sure I will not plague you with any more...perhaps,one or two at most)

(Col.Guthrie)

SUPPLEMENTARY QUERIES re DWG

Louisville.

1. Do you mean to say,if I understand correctly,that Dr. came across The Clansman by Dixon while at Dearing?How did he show his reactions to this novel,according to your cousin,Edwin Mark? What did he say? How did it "light the fuse" in him?

2. Did you learn,from whoever told you,what sort of family possessions Mrs. Griffith pawned by Mrs.Griffith and what she received for them,and where she pawned them?Did she ever recover them?

3. Was it in a depression year that she pawned said items,whatever they were? The Griffiths were never strong on jewelry.

4.If Edwin Guthrie Mark and Dr.Edmund Day are living,where may they be reached?

5.Who were the people that pitied Mrs.G. for pawning her family possessions? "Northerners"?
Did DW refer to them as "snobs because of their pitying remarks?

6. Did DW claim to be an"aristocrat" when at Dearings' or at the Moffett?

7. How did he show----by action,demeanor,verbal inference,that he thought you a damnyankee?What expression of face,eyes,mouth,posture?

8. Was DW,according to your observation and that of your cousin,a rebel generally speaking,against his circumstances,as well as a rebel in a postwar Confederate sense?

9. Did your cousin Mark ever tell you whether DW's sympathies were with Whallen, the political boss,because he was a theater man?----during the latter's fight on Goebel?

10.Can you please specify details in DW's appearance which led you to think he looked like "all-theater"?(Your impression must have been most positive)
a) What kind of suit did he wear?Single-breasted?Checked pattern?Loud checks? Material?Was suit natty?Shabby?
b) Wear high,stiff,winged celluloid collar?
c) What kind of tie did he have on?Color?
d) What kind of shoes did he wear?Patent leather?Also spats?
e) Was his bearing erect,stiff,relaxed,marked hauteur?
f) Carry a cane?What kind of cane?Possibly his father's?
g) What was there about his eyes that impressed you?A searching,steely stare?
h) Was his hair groomed?Long?Flamboyant?
i) Did he use touches of perfume?
j) What was color of his complexion?
k) Did he seem well-nourished?

11. What else did he read in addition to books on the Confederacy,according to your cousin Mark?

12. Did your cousin in later years tell you about any of DW's obsessions?Or what DW's attitude toward sex was while in Louisville?

13. What incidents re DW in general,when in Louisville,did Mark & Dr. Day recall to you?

(Col.Guthrie)

II. Theatre

A) Louisville (The Neffert Temple)

1. My complete list of plays staged by Oscar Eagle does not include "Cyrano de Bergerac" (do you recall title of play in which you and DW had "scenes" parts?). Nevertheless there may be something about the staging of the crowd scenes that might have interested a serious young player like DW? Eagle of course was a fine director.

I'd suggest DW see again Oscar Eagle's "Cyrano" ~~Cyrano~~

2. What do you think DW learned from Eagle during his two-year stint at The Neffert?

He must have gotten a good background "hanging around" and watching Oscar Eagle. And what about the Colonial Dames? Mrs. Wiggs of the Cabbage Patch

3. What do you recall about DW at this time: His speech or articulation (southern drawl)_____
His clothes?_____
His shoes&_____
mannerisms?_____
Lots of "ham"?_____
Finances_____

4. Did you and DW ever attend the meetings on Market Street in a certain hall where "radicals" (so called) gathered to talk on social and economic questions? If so, what were his reactions?

(Populists, Single taxers, Socialists, etc., etc.)

No

5. Did he have to put up much resistance to to his mother's steadfast (dis-) approval of theater and theatre-folks? If you know details on this, please give them.

Doesn't know

6. What (emotional) friendships or social contacts with ~~girls~~ did he have at this time? Who were they?

Doesn't recall

All I know is that Musgrove told me it was $20

7. Yes, I know of Musgrove. How did DW sell him on idea of Musgrove? paying his fare to join Faust company? I suppose he saw John Griffith in Louisville at time ~~when~~ his Faust ~~was~~ touring ~~Kentucky~~ Kentucky ~~was~~ disbanded because of finances?

8. How long was DW with Faust? What did he learn?

8A. ~~What role?~~ On reverse side please relate any experience with Faust that he told you about.

DAVID WARK GRIFFITH
MEMORIAL FOUNDATION
San Juan Bautista, California

March 4 1951

Dear Barnet Braverman:

This could well resemble the grave diggers scene in "Hamlet"- you could remark "Alas Poor Griffith, I knew him well". To tell you the brutal truth, had I KNOWN him as I am beginning too now, I fear that I would not have been so enthusiastic to name the Foundation after him. The idea of the Foundation itself has been long thought of by me, the MacDowell Foundation for music, and the Yaddo Retreat near Saratoga have been long fomenting in my dumb brain. And even after I started the incorporation filing process, (which costs money by good lawyers ALL NOW PAID IN FULL), I was further encouraged by the Hedda Hopper story which first appeared in Womans Home Companion last June. Thentoo, the Gish story in LIFE August 1951 spurred me on (I trust UPWARD).

My difficulty is that all the active character are now DEAD DW; Ernest Mark, Charley Musgrove, Bill Peters, Jack Ragland, Dan Martin and other close friends of mine who knew him. (Ragland was general manager for Harold Lloyd, he was one of the advance men for "Parsifal" one season and Dan Martin was active with McCarthy and Grey (Griffiths brother) in the Road show operations of the Griffith successes. Dan Martin of Martin & Erey was to my mind the best advance man in the business, and when we "folded"he went with McCarthy. Both Ragland & Martin talked to DW about making a picture of "Parsifal" and he said he thought it would be a great idea but the "Time was not right", and again he was RIGHT ON THAT score.

Cutting back to Louisville.

My first meeting with DW. He wore a HIGH collar and a straw hat. His clothes were not flashy, but were neither shabby or in the latest style. He tried to look like an actor. They were a type in those days. I would say that he looked "legit", as distinct from burlesque or vaudeville (They were better dressed). I could spot one across the street. In Lexington, one of my best friends, Harrison Scott, was the son of Charley manager of the Opera House. I never missed a show (many of them back stage) I got to love the smell of grease paint, of scenery, and the glare and splutter of the old time REAL LIMELIGHTS. Two tanks, one red and the other black carried the gases and they were released on a stick of lime which gave them their brilliancs when lighted. Mansfield would have at least 20 with a production like "Julius Ceaser" or "Cyrano". I often sat in the fly gallery, the ropes wet with tobacco spit, and the "flymen" nibbling from a bottle of whiskey. Stage hands were great souses in those days. I would thrill from all of this atmosphere and was intrigued by all of the mechanics of back stage magic. Later in Louisville I built minature theaters with lights and real rigging too. I talked with the actors, and sometime the coy "ladies" of the chorus, knowing who Harrison and I were, would give us a wink, and a pinch on the cheek. I wasn't old or bold enough in those days to Follow Through. (How much I missed!)

We would have been barred from back stage however if ever we had become involved, for the reason that Harrison's dear mother would have stopped us. She was wise enough as I learned in after years, to know that we both were male "virgins" at the time. When I wasn't hanging around the Opera House, we were playing theater on the third or attic floor of our home in the country. My father encouraged my love of the theater and for shows and show people. Upon his death, I owned a shetland pony stallion, which I had for breeding purposes. I also owned ten mares and colts for the sole purpose of selling them to Gentry Bros. Dog and Pony Show and when I sold a pony to Ringling Bros., Barnum and Bailey, I was too big for the town almost. I got $50.00 for

that colt and when I was stranded once in Paris Ontario, I thought about that fifty bucks and how much smarter it was to breed livestock than to ~~xxxxx~~ try and sell Shakespeare to Canadian mill hands.

(There is a reason for all of this "going back". No doubt you are being bored with this, but as keeping a garrulous log and as my wife and many of my friends have urged me to write my "memoirs" of show biz, these ramblings may suggest the skeleton for same).

As I said before, my father died suddenly. Here I was around pubertry and I was litterally "snatched" from a home in the country near Lexington. Horses, ponies dogs, sheep, cows, a "patpig" . And boyhood friends, (And I still have some of them) and the love of SHOWS, theater and circusses (we had them, parade and all, trained ponies, dogs, clowns and acrobats). I spent many of my summers in Louisville during school vacation and I NEVER LIKED THE DAMN TOWN and HATE it even now. Lexington is in the heart of the Blue grass. It is today the ~~heart~~ all that is really "romantic". It is the ~~center~~ of the thoroughbred horse industry, the largest tobacco center in the world and the BEST WHISKEY is made withing a radious of about 30 miles. You can check on this. It was the BEST ROAD SHOW town in America. In later years, after I got the Shuberts in there, I recall that one Xmas week, Henry Savage's "Everywoman" at the Opera House(The XXX spot) and "Peg of My Heart" at the Ben Ali, the Shubert domicile sold out for one solid week in opposition and the population of the town was then only Forty Thousand. Louisville with more than ~~xxxx~~ 200,000, never matched such a record.

The DW incident occurred shortly upon my arrival. My poor mother never recovered from the shock of my Father's death. I was frustrated, alone, shy in a strange and hostile city. My cousin Ernest Mark was like a "bigbrother" he tried to get me adjusted and the introduction to Griffith was one of his first efforts. One of my first shocks was to learn that on each Saturday during school, the Xmas Holidays and the summer vacation periods, were to be spent in my Uncle's store, "learning the biz." Suits, shirts ties, shoes, hats- Do you wonder how the hate of those things blinded me to see what DW was wearing are what any other man "wore".? It was not until ten years ago, when I quit drinking, that I ever thought or gave a damn what I wore myself. My good wife nagged me continuelly after our marriage (38 years ago) to try and look like a gentleman. (Am enclosing two px. one the way I dress up here, the other one in Carmel with one of my grandsons.)

When I met DW, he and Ernest walked away and I learned that DW asked "all about me". It was what Ernest told him that gave DW a precioncieved idea about me, so that the next day when I called at Dearing's I was given the "ice". I was not mad only hurt. About all I gathered vividly was "I was too young". Another remark I recall was, "There are things about life you will have to learn before you can ever become an actor. - I'm busy Kid, ". It was then that he would return to the back room and read about the Confederacy. My first real snub, but it didn't cut down my worship of a man who became just what he impressed me to be at the time- ALL THEATER.

MORE- MORE.

HAG

"The Colonel". That is my name here at San Juan

DAVID WARK GRIFFITH
MEMORIAL FOUNDATION
San Juan Bautista, California

March 3 1953

Dear Barnet Braverman:

Am answering your questions the best way I know how. This will be on a sort of "hit & run" basis as I am busy as h-- trying to get under way. My answers will not be in the order that you answer them, but will do my best.

You will recall that when I was with Pat Powers in NY. I learned that DW was with Biograph. I started drinking good and hard to hide my pride in working for what was considered "the underworld" of show biz. in those days. One day at lunch time, I dropped by Biograph and upon seeing him said" So, this is your idea of Theater huh?" I don't think he even recognized me. I heard him say, "Who let that man in here?" and I got out quick. I was rapidly acquiring all of the qualities of an Alcoholic even then, so I can sympathize with DW's actions after he really joined the Les Miserables. To that "sickness" I attribute his "way down" as vividly told by Hedda Hopper.

What did he tell you of his drinking problem, or did he even acknowledge it to you? I learned from his niece's family in SF that he had considerable hospitilization, whether tru I do not know.

What were his politics? John Whalen was a democrat, in fact the political boss of Louisville for many years. I got to know him much later and sat in the box with him at The Buckingham Theater one Sunday afternoon, where he would watch each new show, and would censor it. He was a swell person and didn't know that DW was mixed in politics. I remember the day that Goebel was shot as though it was yesterday. He was a crook and deserved just what he got. The lieutenant Gov., sworn in on his death was J.C.W. Beckham, and old friend of my mother's from Frankfort. I later became a close friend of his also his lovely wife. Beckham was an alcoholic and I saw him make a speech once when he had to hold on to a railing to keep from falling down, but he could and did make a real "spellbinder". What was his DW opinion of the New Deal? I am asking this question for the reason that I approached VP Barkley regarding the Foundation more than a year ago and he expressed keen interest. However with the trip he made to Korea and then the election campaign, I shelved the further approach. If he would become interested agin, it would be a BIG help. Let me have your reaction on this PLEASE. He and Earl Godwin (another friend of mine) are on television together.

I am trying my best to answer some of your questions (in my own queer way) so give me a boost alo if possible.

Boyd Martin had a long list of questions from me. He is past due in replying since Jan. 20th. I can't rouse him.

More-more.

Sincerely

HAG.

P.S. I have a honor of Intolerance. So have I tatters. Pleas!

DAVID WARK GRIFFITH
MEMORIAL FOUNDATION
San Juan Bautista California

March 7 1953

Dear Bill:

The Kentucky Society is influential in Washington D.C. and in New York City has many wealthy members. They are also active in Chicago. Other cities I am not acquainted with. As you say it would be the approach that would do the job. They have large dinners on certain occasions, and an address by a good speaker would help there.

However, you never have mentioned The Ford Foundation. I have a very good contact there with Joe McDaniel, and have copies of ~~these~~ their plan in which is outlined just to whom and why they make Grants. We are definitely elegible. But I am not going to make application until I have better internal strength, at least THREE more directors with at least one Kentuckian of note. There should be ONE of HYD but if I don't get one, I won't care a dam.

I refuse to humiliate myself by asking Boyd Martin for another favor. He bulls a lot of the natives there about the Drah-ma. He teaches the Drah-ma at the "University of Louisville" and presides over a "Little Theater", he speaks of the "Thea-tah" and I mock him to his face. So that's that. Fraternity brother or not- and he CANT RIDE HORSEBACK, and that for a Kentuckian puts him just where he belongs. Boyd was a "Mama's Boy- He never admired my Journalistic father.

My morals in Louisville were worse than DW's ever were. I took up Green St. where he left off. The best of the Madam's were among my best friends. I worked on the old Louisville Herald upon quitting school, and and got them theater passes, and also in return got inside political news from the Madams. May God always bless them! They have more honor than a debutante or any society matron I ever met. They are our BEST politicians and many of the deals were cooked up "down the line". "Pip" Wilsons Chile parlor was the democratic headquarter, after midnight. It was owened by Mickey Brennan, who later became state chairman for the party- Col. Michael J. Brennan.

Fole Cowell

I never heard of DW in connection with the newspapers there. I knew all of the old timers and the reason I got a job on the Herald was in the hopes that if I couldn't be an actor, I could be a press agent, or manager. It was excellent shcooling, although I had only six months of it. I made some wonderful life time friends. Silas Bent, Louis Brownlow, Ben Washer, Irving Cobb, Charley Musgrove, Fountaine Fox, Paul Plashke (The Monk, now cartoonist on the CHI. Exam.) and WW Hawkins, later chairman of the board of Scripps Howard, and the UP who died a few weeks ago.

Why don't you try Martin again yourself, enclosing self addrssed stamped envelope (Don't mention me- it will show "connivance". Frank Lloyd won't answer but I will try him on the phone. Saw Adella Rogers St. Johns Saturday night. She was too "surrounded", so she asked that I write her at Malibou. She sparked when I mentioned DW/

Sincerely,

You seem to avoid any mention of the Alcoholic problem of DW's.
It was most DEFINITE AT THE END.

I have not touched the D. stuff
Since Feb-13
TEN YEARS AGO.

J.Farrell MacDonnell or McDowell, ... prof.m.p.course/U.S.C, sc...
actor with G. ... Bloc.

...k per foot the limit--G. spent more than ...Troupe to Canada under Wilfred Lucas to direct Blanche Sweet...Got stiff letter from Hammer to Waldron -"So far we figure it runs to ...k a foot

G. wrnt nuts doing Judith.Cost $40,000.No budget set on it.Did not know it was was to be 4 reels---Did not know whether it would cost that mmmmmm sum... That was year in which we had trouble with weather and salaries had to go on just the same...G. had trouble with Walthall on directing.Always trouble rehearsing Walthall.Finally,when they got ready to shoot,Walthall was drunk. Salary paid guard to keep Walthall at home.....Street abuttments built before G. began shooting....How much less was put in sets,brick and cheesecloth for extensions

Kennedy consulting engineer of wide reputation.Hammer built and installed underground postal tubes,also fortifications

Tie to Malaron:Aller/?8,p.6: Biograph promoted and merchandised new equipment...Wabash mantles,shredded wheat machinery for brkfast foods,mutuscopes, weed chains for tires....Marvin & Casler used to mfr.stuff ,first at Waterwon,then at Canasotota,N.Y....They owned patents on motion picture cameras....They promoted mutuscope which was father of the motion picture ---Lee Dougherty wrote little scenarios--risque stuff--for mutoscopes ,re girls kicking up legs....were transfered from film to paper...Bitzer was a projectionist who'd be fined when stockholders became dissatisfied...It was a fake concern...Then Kennedy and Hammer took hold....Sold all patents except Mutoscope...Mutuscope dying when nickelodeons came in.Both Lee Dougherty and Elder McCutcheon used to turn out Mutoscopes....
Silent jukebox on small scale. ASK ALLER re family.
A "Senator" Goff did a script,and on own hook,while at Biog.Mutoscope,made pics of men employees dressed as women...fired because he insisted.

ALTEN--46----Klaw & Erlanger coming in and G. going out meant the end of biograph....it was a terrific blow,but he came out ofit.He coulo fight it. ---In 1920's,with advance of monopoloy and finance,he coulo fight it no longer.

PICKFORD--29,p.2---Prior to motion picture,so common to bardic ages,had become alsmot lost figure...G. had people begin in the morning to work at a story via actors...because scenario not slavishly followed.....He played on emotions and psychology of players,something few directors then and now know...How he knew the limitations of his people.

ANONYMOUS

LIGHTS:Co per-Hewitts on wheels on floor and in ceilings,i.e.m ceiling banks and floor banks of Cooper-Hewitts....Are lights also movable in ceiling and floor banks...Used also arcs for lighting back of head and in front to light foreheads....Astra light gave yellow hue Windfield-Turner light gave bluish hue---Both used to kill chalkiness of photography due to use of Cooper-Hewitts only.

SETS Biog---1909-1910---Biograph brown for sets...Didn't dare have light-toned sets...Used Biograph grey later...Harry McClelland used to make set tests

At Biog.--- Put the barn door---common as dirt...used then front,above,down, sideways and open....these of course could'have been in a rotten picture

[illegible]

[illegible]

June 1944

[illegible]
---there seemed to be discussion in U.'s staff---they kept to themselves,apart fr m other groups -n the lot,.when Goldwin was here.
---younger people on the lot seemed to resent U.,the master---among them Considine,etc.,.....
---all of plus under Considine flopped-----Lubarry with Norma Talmadge,Lupey with Lumsden sisters.....Una with Dolson,.....
---Sam Taylor only one who managed to with Harry Richman
.....Fanny Brice
.....D.Fairbanks for
which Schenck paid his gambl.s
all flopped.

[illegible]opposition of younger men,Considine and wise eyes,to be when he came on lot at UA in 1927----they were on the make and determined to forge ahead---Considine's father-in-law and he had to make money and win a place for self

Lloyd

Sam Taylor drove hard bargains at time with UA and Schenck---it was difficult to get directors in those days because most were signed up with studios

Lloyd

Schenck besides headaches with marital affairs,playing and studying golf daily with Leo Spiegel,building the UA theatre and the Roosevelt hotel and floating bonds therefore,his French lessons,and political aspirations(he engaged a former newspapermmmm editor at $400 per week to further ambitions politically,to start in with an appointive job as highway state commission)and financial 1929 crash and rich man's depression in 1930-31---all conspired to prevent Schenck from devoting full attention to UA and being touch with U. This gave green light to Considine and Levee.

JUDITH material bought.Battery room,catapults...sets in studio simple and oriental stuff rented....Judith took one week of rehearsals,props and costumes to get together at cost beta.$4k and $5k

1 week rehearsal
. weeks shooting
1 week cutting and 2 days cutting

No rush about intimate scenes....6 weeks rehearsing???!!

---Kennedy smoked 5cent Belindas cigars---Sennett chewed cigars at Biog.

Biog.always generous to technical experiments in business.

English exhibs.pleaded for years to give names....B.Nicholson who had European rights....distributor in London...named Mabel Normand Fortesque
Muriel

Mabel Normand came as tomboy from beaches of Staten Island.

Miss Florence Auer -- April 28,1955(over the phone)

Linda would sit in silence and was listening to L.B. read poetry --when he was courting her in N.Y. Her large eyes just took him in as he read.Most likely he was flattered immensely as no one else among his associates seemed interested enough to listen to his poetry readings.

---she went to marry him in the east,flying in a refugee trail When they married,they had thirty dollars between them.

---Linda a quiet,self-effacing person---like a mouse.No one seemed to notice her when she was around.

Arthur Johnson married the mother of the Bennett boys,one of whom in later years married Bianca ~~Bennett~~(Raymond Bennett)

L.B. was Linda's first love and as with all women,she was most intense about it,worshipping L. during their courtship,they and after their marriage...and separation.

Florence Auer, Jack Dillon and John Adolfi in ~~same~~ Biog on hwy when they drifted into movies at Biog.---Auer also wrote stories.

G. lost interest in Linda when the glamour girls come into Biog.

G. always pleasant and even-tempered even at Biog. Never shouted. unlike other directors.

Linda was pinchy and unlike G. did not like to spend money.

She had a good mind.

Did Salter or ~~Max Davidson~~ tell G. to go to Biog.?

DW used Salter

[illegible]

[illegible]
[illegible]
April 27, 1944

Miss Florence Auer
[illegible] Franklin
Hollywood

Dear Miss Auer,

Please accept my thanks for interesting remarks and very [illegible] points-of-view regarding things we've presented over the telephone

Once when G. wanted girl player to get angry she was in love with a prop boy,he had his fires in her presence---he turned angry,told camera to turn,then told her,"Tell him to get his job back".

Next Great Stag....Gorhams...Fine and "Gorgia
40 x 60 feet,4 ft.high....one step up open air stages,put up in 5 days...

AUGUST:::

BIOG...If somebody did something clever,G.'d get them a watch.....and ask what time is it".

...G.always gave impression ~~he considered actors~~ that for actors to see selves on screen in proj. room because it makes them self-conscious

PROJ.ROOM-AUGUST-~~1911~~ 1910 and 1910
There was always a fight to get into proj.room...when there was something excitement about an actor

(August at World Film used black tarpaulins for greater depth for set)

BIOG.: August-ad-lib

Arthur Johnson was a stock leading man before coming to G. August had been leading man with Otis Skinner and Leslie Carter...First actor to have full year's contract at Biog...Had been getting $8 a. with Skinner.... Before going to Biog,had been with Edison at $5 per day(offered or got it) While in Berlin his lawyer cabled him Biog.wanted him for 1 yr, at $15 p.w. G.had seen August in two films(Edison)...Mrs.Packard's Agency...everybody called her Ma Packard.....

G.liked August's quiet economy of gesture...no melo gestures...because he acted with face and slight movement of hand.....August replaced Arthur Johnson....

G.raised hell with Lubin,member of Patents trust,for taking on August...but Patents Co. told to put stop to it,that players were free agents...G.mad. G.asked him to see him at Astor...Said,"You belong to Biog.as long as you work for a Patents company. . . . .August said,he(G.) and Patents Co.were stopping his progress as individual....

Then Patents companies began stealing players from one another,and salaries began to skyrocket....While G.went to coast,Mable Normand went to Vitagraph and it made a star of her,but G.got her back.

really
AUGUST--p.7/CLOSEUP:The first big closeup G. got was of Jacqueline(Jackie) ~~Lucille~~ Saunders in an evening gown...just an experiment....she was the first mad-cap,hoydenish type of actress to come to screen.

August/Barrymore heavy and fat and played fathers at Biog as well as sheriff

AUGUST-at-12-BIOG.

In WEST:

---G.had big [illegible] hall for rehersals on rainy days...in any one of the car company buildings

---Lee Marsh,on way to deliver suit of shoe to Sis Marguerite Loveridge... G.:"My god,she looks like Lillie Burke"...while rehearsing Rinds of Sue...Put her in...part intended for Mary...Mary and mother acted after he decided to use Sue instead...August returned with Sue.

August refused to play without Mary,told G. he would go back to stage. Then G. put Sue Crosbill in August's part... . .Later,August admitted to Sue daughtery he was wrong.....B.F.office intervened to G. and told him August is to play in every romantic and society drama....August later played with Marsh.

G. would rehearse six or seven different stories...months ahead...with various people using same parts."e wanted people right....

---Before, Govt.people told Patents Co.,where to get off at,Lee Dougherty told Biograph people players never even to speak to other players nor have names in print. August cancelled clause in contract.Less important people in terror.Purpose:To prevent them from learning learning what players elsewhere earned...Fan mail came to Biog. but Biog.tore mail up.

...Vivian Prescott known as "Dimples" to fans,August as The Biograph Man...

August went to Lubin because he was promised billing.

---AUGUST--1910-1910 only ones to have written contracts were August and Wilfred Lucas.....

---in 1909 Pickfords lived in 3-room tenement on 67th Street/1009

--Florence Lawrence was leading woman....

---AUGUST-Lee Dougherty was manager..."e told G. to direct because McCutcheon was drunk.....Linda Arvudson told Blanche Sweet...told what.....12

---AUGUST:LINDA--- and Dorothy West had a fight at Macy's

---AUGUST---There wasn't a role he didn't act out for the women...fluttering hands...12

AUGUST---

August has battle after battle with G.

1909-10?

---Westerfeld's Longfellow---900...reason for first moments somersaults in film history ...the instant having good looking clothes...and that Blog.got them---the only real help in films---their presence commanded respect.All others by day except Lucas who got 100 a.....Westerfelds left to marry. Marion Cunningham of Cunningham and Prospect Vaudeville team played leads for a while....Walthall best actor at Blog...G.had him always play old men and scoundrels...always?.....Florence Lawrence also played leads after Longfellow...

AUGUST---G.always had things boiling at Blog.

AUGUST---Florence Lawrence committed suicide in 1941,had taken too much poison and ran out screaming to ask neighbors to save her

AUGUST---August was first man to own a car at Blog.....G.used company car.G. didn't like A..taking girls around and put stop to it..G. wanted attention?

AUGUST:On first trip to coast in Dec.1909 or 10---G.had tables cleared in dining car and he and they danced...

---AUGUST wrote some comedies in which Sennett played.

SEE MOVIE STORY MAGAZINE--1909-11--2 and 3 cols of pics--Pub.till 1919--Blaisdell,ed.

CHECK IF HAVE OTHER BEAUDINE STUFF FROM 42

Beaudine used to clean out more bootles pints from Johnson's room.

16-Berenger:

Judith:

on east coast

Before electricity came to be used on set,G. had several mirrors;one on roof--one man holding a reflector,and both mirror of another man,and light be standing some feet or yards from,say,an open window.Sometimes man would have cheese cloth on mirror to soften light thrown on faces or backs of heads.(must be put up against for lighting)

at Undalsworth,

Exterior scenes of Judith made near San Fernando Valley ,a rocky,primitive, place then,Also made Noah's Deluge there.

In the west of the mahisans or weather stains, false,Strongest was the secretayer,-ennett a Red Indian,Owen moore the Vmen,Marion Seamon and Pickford white sisters.

6.10[illegible]--Lavi[illegible] Miles established Kinemacolor...you'd see the rainbow under people's eyes couldn't stand it---

Rivalry between players....best..the more best gave Jos.Graybill,the better latter was....In dressing room...between rehearsals...Graybill cross between Gable and Cagney.....Charles West a natural actor.His eyelashes would get audience....Many think Graybill best actor G. ever had. . . .Walthall had great magnetism.....

G// 1909? The Cute Little Toothache....G. directed it.Bennett lover of Mary P....Not evn a full reel.....Mary farmtown teacher who develops toothache.

G. did all the lighting for moods effect...Billy merely moved or arranged the "banks" or general lighting

three

JUDITH* Set 200 feet long...Camera kept"out front" at one point ~~four~~ days to be audience.....Walthall small man,although Holofernes supposed to be be a big fellow.....On cross Carey had some ketchup and at right time it leaped over his ~~mouth~~ lips.....Only sequence made under electric light was in New York---the interior of the sackcloth and ashes sequence....Very dramatic...Blanche Sweet.....Eight days Judith in West,8 days in East;we were in hurry to get back to N.Y.(16)

No policemen at gates in those days

While working on The Little Tease,with Walthall,Marsh and Lorraine,G.occasionally would take look at sets going up....Highest wall:20 to40 feet hi. Set lost itself into incline in a hill---good for the camera---Stucco walls, painted over and roughed up to look like masonry...court inside walls---- The Gishes played minor parts,such as suffering womanhood thirsting for water and carrying babes

1941

The Battle----just another picture:Cab/1/p.55

G.didn't start to hit stride until 1913.....

ELDERBUSH GULCH...on Griffith Ranch in San Fernando valley....First pic in which horses and men were thrown as if shot,the horses would rear balance backwards...1st big two-reeler made in America...big in treatment....Although we all went to the new 174th -rstreet studio and Sway,G.showed pic to Aitken,Livingstone and commitee of bankers.....it was shortly after that

Gulch had some suspense...a new technique in suspense....bringing suspense home to audince in same manner as used later in Birth....Marsh,Lilian,Harron

----being attacked by Indians...the cavalry....

...the very first time had very close shot of revolver and the camera moving to her handsome,then back to arm and hand of father....

Jupiter--Three weeks on it....shot at Wadsworth Farm....players made up at hotel and taken out in haytrucks....from center to mountain where will of Arcadia stood....300 people used....largest number....

...scenes of Indians in Tableaux and a

...each evening and beautiful costumes being shipped at check for comedy...

...Indians were both beautiful,it be...Fitzgerald as Indian...the scene

...was made of ...colors...former Sig...Real-Am players....Ina Bonners,

...Bear, Bear's brother and fourth...were dancers from...At the...scene

...Indians...

...

...

IRIS--Successful [illegible] picture--[illegible] effect

[illegible] of early [illegible] plot is strike suit by [illegible]

Will Hilly put the Iris outside of the camera lens.

IRIS--Picard 3--Principle of iris taken from a still camera and adopted in front of motion picture lens....A lever to open and close it(see diagram p.39) Effect to soften edges or blot out scene and open in on new one...G. used it imaginatively---vertical---horizontal--you could close on any corner or spot...on track? you could move up or sideways.Could thus change diaphragm to suit any section...5" diameter....All homemade....We had Gauss used for soft focus,could be done only stationery camera..use diff

Wally McCutcheon - British major in army War 1

1915:Walsh came to G. as actor...Emerson was a star on Bway...Cabanne later made a pic The Failure,starring Emerson.....Emerson later directed Pickford for Paramount....

Cabanne hired and interviewed Raoul Walsh,Rex Ingram,Jack Mulhall who later became 50,000 per pic) with First Nat'l)...Hired because they had tuxedos. In those days most extras didn't own them...G. assigned Walsh to assist Cabanne....Walsh's father wealthy stockbroker and manipulator cotton... Walsh's sister married Willie Hoppe,the billiard champ.Walsh had been a stage actor.

Get p.22-B.8---Cabnne...Mutual---good

In Biog. days they'd fumigate theatres with handblown disinfectant----
admission 5c.

George M.Cohan told Crisp,"So you're going in those jumping photographs
Crisp stage manager in The Yankee Prince with the Four Cohans at the Knick
bocker Theatre in NY on Bway 37 and 38th and Weber and fields across the way
street

Fernando Ranch---H.D.Davis.01
Part of one corner grove was leased out for a hog ranch...100 hogs....
because Sternlove justified the hog ranch.....20 acres in oranges...had
appearance of very much run down.

Character of industry :
never
Many of them liked to make a deal that was on the level---H.D.Davis on
ethics.
"Joe,I'm going to put something over on so-and-so.

15-Bernager---Tony Sullivan later became director for Bennett
1912
JUDITH* He sent anybody out to look up history books and data....He'd sit
by and issue instructions on dressing the set,He'd sit by and watch---
When he played around with lights,he'd get a mood,not just lighting.

Judith made at Georgia and Girard lot.If it rained three days,it was too bad
for set...put a white muslin priming?

Paramount spiked Associate Producers by getting Griffith in 1918-19... Assoc.Producers were top production directors,such as Dwan,T.H.Ince, Marshal Neilan,Maurice Tourneur G.L.Tucker...Paramount sikked Lichtman on 'm and offered each 500,000 to quit

---B and A and Aitken sneaking stock to each other...It had become so valuable.Had promised not to sell stock.Then they threw it over.(Ask Epping) All Bennett and Ince lost was the stock....Ask Mr.Cullough,head of Central Casting re Aitken.....When Zukor was negotiating with Aitken,Triangle had been miled.

Then shoot the greater the artist the more time he requires

Most producers are men interested in aggrandisement: If I can get the best top stars,writers,director and money,I'm set"....Yet all that counts is what gets on the celluloid...All theory in the office is gone.It ought to be on the set....Let's see what you can do...They don't seem to... 100 men are waiting...All that should have been done before.....You've got to plan to rehearse 2 weeks for a man getting $150,000.

They're spending 3 million on pics because they can't spend their profits Some studio will start it... then they'll all do it

First the supervisor's relatives had to be taken care of

Basically,every word said(?) Zanuck hears.He sees 4 pictures.It would be a swell thing if he could see it before it starts

Zanuck watches rehersals two weeks re House of Rothschild...comparatively unknown director...made good...

If we had so and so in part,see it rehearsed...How will O'Keefe or Michel handle it

--Ewan, an electrical engineer who had been with Edison as young man, co-inventor wi. with Peter Hewitt of Cooper-Hewitt tube and first to make Cooper-Hewitt banks.....Poor asked stopped in to ask if they'd be good for photoplay.... ...Ewan worked out the mercury-vapor arc----Sold 6 stories at 25 to Essanay....several execs. there in a week formed American Film ---took over a little old photo studio...Sent film and actors to Capistrano ---Didn't want to be director....westerns...we'll show you how to direct... Neilan drove car at Van Nuys....---rented actual farm and made millions imitating Griffith

CLOSEUP:G. used it 6 for emphasis

Ditectors today have little to do with what goes into a pic after he gets the rough cut

---G. told other people I'd like to get rid o remove a big menace...

THE PATENTS people sent men with guns to shoot at cameras...that's why indep endents went to peaceful out of the way places to make pics...Capistranao We were all well-armed.

Flashbacks

He brought a green velour hat in [illegible] but still has it in [illegible] wore it on the set...would wear it here in one hat and put on green one.....do the high crown and long..., and one of the peaks would never cover the tongue of one shoe...it overcoat longer than normal...

Billy Smart the motivational's assistant, [illegible] important art in Hitler [illegible] Wolfville-Flossy, CO. room for "responsibility"), he was the art dept. after Demilter...

When Wall Street stepped in, the romance of the business went out the window. No schedules in those days. If we're on 14 days, ok., if 18 days, ok.

So...in the parade with extra last shot.

Before [illegible] producers out to give value everything must be look

Studios today...title competition through control of theatres take 35-40% rights off for distributing film.

[illegible] men and women getting too...top directors and

[illegible] were 15 and 20 c.

No individuality in anybody's work...Not custombuilt. Like any bush in the road. (cite Adolfi, Arliss, Motherwell case for rehearsal) P.So...Like any bush in the road.

Even on biograph roof up in Bronx,we kids would clean our cameras every morning.

G.did all double exposures at Biog..and with a Pathe.We kids had to write down the magazine No.,the scene number,the action and feet thereor or of a fade...at,say,7½ feet.

SETS:G.used compo board around 1910-11...G and McClelland first tu use it to give solidity toset....(after Sweet and Barrymore re Ray?).After that you could bang a ~~set~~ door and set would stand...unlike Lubin and Vitagraph G.first to use real sets....Was great fro realism...

REALISM:G. to Bill Brown,a grip(carpenter):Where do you eat?
Brown:Same place as ~~before~~ usual"....G.:Well,go back and get me all the cockroaches you find...I need a dozen"....B:You kidding?....G.:No.

James Flood-Dick,Idle-16-E.27

Marshall Neilan..handsome,flexible was there...

Barrymore would hang over the piano when some one would play well

He rigid schedules them...He's stop to tell a story...He would tell about his experiences.

He went on location at Fort Wayne and ate at Wanko's,an inn and saloon in a frame house...He worked also at Waynesville on the Palisades,N.J.Also at Celia's,an Italianplace on main street of Fort Wayne. We shot crap during lunch and forgot he was head them.

He'd go after big operatic things when singing;sound sometimes it stank. They had too much respect for him to tell him,whenever the mood hit him or up high hills of California. He'd go 2 or 3 miles up a road to work.

All G's Indian pics made at Waynesville,N.J. and Wauchaceville--Washington slept in most of houses around there.

The Hubitsch touch?Doesn't touch?They repeated only what we did.

Film was not sensitive then nor was illumination down as fine as now,because they couldn't illuminate area in a set.

The despot who kept reins in his hands."Punishment" was playing the actor complete; he'd then /cram/ the scene. . .

Walthall a master of pantomime.Putting "althall's back to camera didn't punish him anyway for he'd capture the scene anyway.

Director supervised in those days---now the unit manager and adding-machine minds.The schedules today....

THE BATTLE was shot at Waitzville.../cowboys and Indians.

Civil war pics around Waitsville reservoir.

CUDDEBACKVILLE:A beautiful stream in Cuddebackville lines with apples, grapevines thicker than hell.

B.E.GULCH*Alfred Paget(who also played in Enoch Arden/ in that pic....had the gun mmdm on Lillian Gish's head...:I have but one bullet left". used thousands of times since.....Mae Marsh had couple of pups and Indians took one

G.."Let me do it"....he'd exaggerate,looking awful and do things you couldn't do"...But out of them they got something

D and L advised by G. to stay awhile after he left Biog...Hayes Hunter succeeded DW...became furious when sedeclined to sign.He got up on top of desk and shook yardstick,saying,"I hope the maggots get you".

L and G called DW,Mr.Biograph.

Blanche Sweet 16 when she played Judith....developed...,In australia they wanted name for her..." Daphne Wayne" and sold picture cards of her.

BIOG. In Death's Marathon,a pic about a Wall Street crash:---Sweet's eyes to audience
into camera....you felt shot going off as she was on phone/revolver fred

by husband

"When we made pics at Biog., we didn't have to give away dishes".

GRADUS

---Lloyd never knew,pers. of all star picture company was handing out C and D meal plus with fully,Bernadi,in Role in Full,Low Key Color in Sea, Guns Australia in Old Discount,Eagle Relays in Places of the Fatale

Guess trips to get permanently in All Star Co.,pers in 1927 he was running a clothe shop on Vine street in Hollywood...however distributor failed, & that by wife in Indpls.-Clive

Location in old days- at Fort Mac,All companies,its saying,"I'll meet you down at the Ferry".

People in Jersey were crazy for many an locations in front of their stores like.Their high rates drove companies west,-Clive.

Former Burr-in policeman,Pat Powers, ran Mark Dintenfass,exec at Fatteville, Ark, owned the Virginia Hotels.....Interesting Item, Pat Powers, Universal there at 1st to install Sound Equipment in his studio

In,Library,one of Carla Ellis, in Fort Mac,Jr.Member, wants Film each here.

---He had to teach every one how to act..it all came out of his hide... Today they don't waste film wth an inept actor...Call in Central Casting for another after 3 takes.--Graves.27

It might take C. 6 mos. or 6 years to get rid of the fright,due to having been out of practice--27-Graves Even Chaplin became self-conscious and stank as he worked less and less....You can't time a pic anymore...on account of synchronization of dialogue(haven't learned asynchronization)

Biog.camera biggest,as big and heavy without sound as camera of 1945 with blimp for sound....--Graves

G. did not study with a Dr.Baker nor a Bernard Shaw. He had a struggle, fired,dressed to teeth in horrible clothes,never time for a haircut Unprepossessing appearan ce

There is a machine.Perhhaps intuition tells him he might express himself --Graves

Biog.---Reflectors:One white,other white.--Silvey
There was quick silver in the tubes Cooper-Hewitt tubes....They'd click after they went on and click after they went on...would have been bad for sound.1913l4--Warner brothers---all of them---made a living renting i-reel Chaplin pics...had exchange on west 40th st.

around

Only 2 agents then.They didn't bother taking people

Graves 65--Ba agents in those days or Klosh pedalers.G. used people around

him---the fellas looking for a job and not promotees got the job.

People he made famous he happened to bump into

Would give you the shirt off his back---weeps at the slightest provocation,

to eat sympathetic bastard on the face of the earth,despite his prop.

bathing cheap about him----Graves...p.53/2.75

Go back to 75 for for samaroneck

[illegible]-1906,in 1908 future/

[illegible]
[illegible]
[illegible]

[illegible]

[illegible]

[illegible]

the start

He didn't want well-known actresses...wanted to develop pliable player material.....

CLOSEUP--Dell remembers G. walking out of office one day and telling, they are shooting their heads off inside re not showing legs.

Harry Salter married to Florence Mackenzie...G. directed her in Jonas at the Ballroom and others of Jones series....Salter started to direct when he went to Lubin

G.generously allowed each person $14 for expense money,paid sleeper there and back...$3 for dining car expenses and tips...On board of them to theatrical people who put them.....G. always kept his people in best hotels and food...

In 1910 came out west to do Ramona with Mary as chief player,Walthall,Arthur Johnson,Frank Grandon,...do exploitrual mission,60 miles from .....played in little ton of Cammenchis,Cal....supposed to be home of Ramona.

--G. turned peek of hat around to look thru camera...always on toes...no chair-monitor...seldom sat....left to henderson....Smoked cigarettes i as if strang to him,as if something he did not know what to do with.....He would eat up hills,walked fast, too fast for others...he'd sing walking up hills.....

or adobe wall while being photographed.

[illegible]

[illegible] projectionist on set cutting action scenes by having his cutter present...say, "film out there". They had a buzzer like electric door bell...when pushed, projectionist would push paper in...before G. else ...never ran off plus in projection room...instead, they'd run it through ...and see if action was right.

Sue pays for G. would throw in a piece of paper, cut out. In some thing ...

[illegible]

Key numbers came off G.'s, inter-invented by Eliot with donation of G...1/8c. royalty on every foot of Eastman movie film

---

Biog. cameras had 4 sprocket holes, the perforations spilling out

Si-Heisler--24

Projectors in Biog. days were not fastened to the floor. They jumped around and shook. They were light little things---Heisler-Di-p...d....For a good many years they did not know how to synchronize opening of shutter in projector with the camera---Heisler-Da, p.28

Introduced to mp---Heisler--- [illegible] boy on [illegible] for G. to call ... messenger...Hommer gave Heisler $1 to be messenger in scene.

G. at Biog. in 1912 wore high stiff collars as if he'd choke to death, tight clothes, theatrical but in style, like race-track touts wear once in a while—sometimes a stiff derby.---Biog. on West coast..1912

We used to cash checks at Alexandria hotel...Actors paid in cash, technicians on lot who finally began to get checks....Many didn't know what to do with a check. Told to go to bank and cash it...Silver and gold payments
Days of $18 rents, $3 a week for food, good suits for $12.50.

Heisler's mother order him, after becoming asst. cameraman, out of house. She wouldn't let daughter associate with anyone in mp business.

....

....

---Ingram a cutter on Greed at MGM .Refused to cut out a foot to Nicholas M.Schenck.If Erich doesn't want it,I'd make an enemy for life if I cut it.

.....

Ha,the Italians are the ones who can make a spectacle....These criticisms came out.....Well,goddam it,I'll show them Americans can make better spectacle films.....It couldn't be done again...i.e.,Intolerance...Nobody could handle mass scenes.

---D.W.,the Victor Hugo-----....The problem of preserving film solvent...

----"The greatest shame of the film industry that they do not get down on their knees and thank him".....The business originated by 2nd-rate people"
Everybody who has been a success in the m.p. knows he is beholden to G.A good many of us would still be earning $15 a week but for him".....The Tom THE TORCHBEARER OF the business.---INGRAM ON 78....not 77

Ingram's

story of G.'s ability to get on with people

On a set....there was a column that G.wanted moved four inches.He said to electrician, Glendenning,/release I'll have to have the brick column moved four inches".

Electric connects/four inches/For script's sake,if we move it,it means we will have to move the camera brick".

Orlando then told Alex he was going out to lunch.

Alex,however,turned the camera four inches,and merely snipped one of the plaster in the column.

G.returned,Alex,have you moved the column?

Alex"Yes.

G.Alex,you are right and I was wrong,leave the column back 4".

***

Ingram enters saloon 1:1:

---everybody in sal. irritating exit../

Rex Ingram:Talking to G. without knowing who he is....Tells G."The only way to impress hit Mr.Griffith is with snappy clothes.So I went to the Monroe men's clothes shop,one of these walk-up-one-flight-and-save -$5 establishments and bought this outfit. . . . .G.was drawing him out.Told Cabanne to give Ingram test.

---Hyde casting director for G.

Get G.inviting Ingram to breakfast/Keen's chophouse/
B.77/p.48/ Four Horsemen/

---The time Ingram went to see Oil and Water at a Greenwich Vill
ge theatre of that name,he's quoted, notes that the pic deals with
treatment of subjective instead of objective...that we accept like
roses...that,in fact,is interesting roses...who originated subjective
treatment in literature?...Ingram presumes a group of the late Frank
Norris' friends in San Francisco...after that they always looked for AB plus

Ingram brought back whole tale dramatic revelation to Lois to see Oil and
Water...finally got them to see it...

He started way back in Intolerance,Lois,to treat people subjectively--and
did this in films for "poor people"....started off like "Forest and "Open
....

subjective in The Escape,p.16/Mutual/

Oil and Water....mills...mills...camera moves...one from angle of man in-
side,prison cells' bones,cameras on cell,,concrete,leg chains,etc.
when the tempo is...he brought the camera from knap up temp....

---Harold "Lloyd copied "riffit/

C.B.DeMille ran all of G's pictures and again...re-lit...former theatre
ment...Joan of Arc mills like in Babylon,at director's intolerance,then
there was no other source to follow from Rex "Ingram licensed to DeMille,
/DeMille
Imitator-of Rex in and Rex in to Griffith....re-mills the DeMille of Griffith

---The Germans in Paris ran it (Intolerance/time and again...but in their
work they ran it all over the place...

---Nicholas and "os.Schenck,kindest,sweetest men living/

---G.first guy to dig HOLES IN GROUND FOR CAMERA....GULCH/

OIL and WATER
---Ingram,while waiting for test with ~~Ingram~~ Cabanne,saw G. directing but
did not know it was he....Oil and Water--1912-13/ - Real bricks. in set/

---Cellar/11 feet below street level/

Lillian,mother [illegible]orothy had 2 weeks work only see some time in N.Y. by
if p.....when L and D saw them and the Wesse---When L and D called at
Blog, and asked for Daisy Smith,they were told,Oh you mean little Mary.--
The three Wisher had been in Convict Stripes debut at Rising Sun,O., and
at Toronto the Smiths joined the company..... The Wishes then found work
in Her First False Step...there was a child on the step,a motorboatd race
thru Hellgate,escape of the child from the lions---Lionta mers had two real
in lions...in the play...

G.--Can you act?
L.--We are from the legitimate theatre.
G.--I don't mean reading lines.I mean do you know how to act.Come upstairs.

Rehearsal was on there...He began firing off revolvers to note their natural reaction,spontaneius reation.Thought they were in crazy house.
G. then influenced by Shakespearean short scene.....Later he said:Listen, acting for the camera is like the mind....study the emotions and actions of people in situations.....We were taught how to walk,mmmmmmthen run, with emotion..Remember that you also have to act with animals,speak to animals.You have to be true.

Lillian.....Oct.7,1943..Convocation...University of Minnesota

G.always thought young people had to have St.Vitus dance in contrast to reserve of older people

Biog. pics had a vitality that even if you didn't agree,you watched...
----Today:Mom is comin over,aren't you glad...(still)

Biog.....G. asked Landers to show him how to use fatha camera.

Biog.Landers...Sometimes we have to hold Beithell up.

When Schultz died he left his body to be dissected by a relative who was a surgeon.....

Linda in The Unchanging Sea.....a very nice woman...to crew.

Gigh gits were not clever in those days....Two tests in Jersey: Photograph and develop, and stay all day and night.---Abe Schultz

Landers and Bennett rolling down hill for a scene for Griffith
--Hey,you...

In Judith^G. wanted hands.....billy built a box in front of lens. Had a lantern slide glass on 45 degree angle inside...The iris when opened reflected hands,when light came in slowly,hands showed in glass.(ask Transue) b.12,p.58A diagram)

fix cameras
In daytime Landers did camera work... We were not supposed to fameas at Biog.Work shoud have been done at Canastota,N.Y. shop.

What necessitated the iris?...Biog.camera could not work wide...The boston [illegible] Was great experimenter...When they gave us the Biog. camera,the lens was far inside the camera to be shaded.Nothing in front...Any lense we used was a Carl Zeiss hmmmmmm 3.5 lens and the opening was about 1/2 in.

The iris we got at that time had opening only of 2½ or 3" .Later an optical company mnfd. them for the trade.Can now be used even for spotlight. Original G. iris was in one spot...in center...The floating iris was developed by machinists outside the studio(whom G. got?)G. was not strong for trick stuff...used effect only for drama.... (LANDERS-12--44-45-46?

SETS BIOG(Landers-B.12-p.44 etc)Log cabin painted on canvas and when door would close it would"shake the logs".....Eddie Schulter and Landers:"Why can't we put logs in there...go to Jersey to get logs...G."Why that's it".It alsmot smelt like pine..Landers got a 9 cent bell above door,Sholtz was painting it...G. saw it...Landers instigator of solid set....Billy Smart GET BILLY SMART....a stage man,scenic artist,used to paint a little...

Biog.lab. at Coitsville,N.J. ???--Landers-12,p.50

LANDERS, Sam

Biog.---Henderson---U.S.1911 Cabanne played in comedies directed by Bell Henderson and in dramas directed by Griffith....In last year at Biog, 1913 G and Cabanne directed.

In 1913 Mary returned because she wanted G's direction.

At Biog, Bitzer would set the lens out of focus a little to get soft effects of soap dissolve.....making them before Cabanne came...i.e., before 1911.....Henders had more third dimension than Bitzer....For exterior work,Bitzer was supreme and Henders excellent...Henders could give Bitzer a run for his money.

PUBLICITY...At first ten years Mr did not want Biog. players to make public appearances...so only one at time and thought believed personal appearance would spoil illusion.In 1910-11 Biog. had three pages printed showing all these players....called them the Biograph Players. No individual names...didn't give G. or other director credit....majority of girls had come up from work...not the theatre.

BIOG.DIRECTORS.---Tony O'Sullivan.....Bright dramas and melos

Bennett and Bell Henderson comedies

Wilfred Lucas---a few dramas pictures

Cabanne---did anything

Griffith

and in 1913---James Kirkwood directed dramas.....Eddie Dillon comedies

Frank Grandon(dir)

Frank Powell(before Henderson)

Harry Salter---check.

1912:Cabanne stayed at Milford,Pa. at the old Saukhill House,in which Washington stayed.G. was doing pic with Walthall and Sweet,an allegorical picture and a civil war story....Lucas directed a Canadian Northwest pic and another about an Indian.....Each made two pics,out 3 weeks on location.... (The old Saukhill house was kept from being modern,had candles,and later burned down)

Landers-12,p. 55

Landers could fix printing machines,because they were never working....fix cameras,perforator,do anything...general technician and cameraman

(birth stuff in B.12 Landers)

Other studios followed use of Paths by G...figured if good enough for him as for them...There wasn't anything else....(Blog or Birth?)mutual?

STATIC--Landers though Bitzer's system phony because he could get results without heating the film via the lamp.

Brass AB stencils...on floor/

Jealous when G. brought in a new man. Like children re new addition to family

CLOSEUP----G. agreed to Hammer to pay for pic if it didn't work out.He wanted tears.Couldn't get them 18 feet away.

LIGHTS-DIOG--Aristo or flaming arcs they used to call them...I stood diagonally at opposite end of room toward camera on floor ----Banks of Cooper-Hewitts overhead.....Hammer put them into box covered by prismatic glass facing the players.....every thing at 178 started at 14th St....

A black flat.....called in old days of theatre a gobo----now everybody calls it?....used to stop back light on the glass or thelens...shaded the lense

G. was a technical man.....

T.Hayes Hunter who had directed in England put over G.....Gang had no use for anybody anti-Griffith----jealous like a child of theirs.

G. never limited anybody.But looked sweet and said nothing.Knew what he was doing.....In the West we'd all be one gang.Barrymore interested in technical matters.Within 12 blocks they were in reach of each other....In East, they'd be distant and varied personal interests

/due to distances and

Landers,B.12,p.62--Before each scene a setup consisted of opening door of camera,remove film from gate,place ground glass in place of film,focus thru powerful microscope----the reverse to get set to shoot the scene....Each scene was focused through a 10 to 20 power microscope,each microscope adjustable to each man's camera eye...We were safe at 50 ft...Each main scene in Judith,Clansman,Intolerance...It was a slow process because we had no fine precision instruments then.....Today same principle applied in shop with elaborate lens??????.....Today Western Co.,can take 80 scenes a day,a modern co. 20 scenes. G. took about 6 scenes a day..CHECK,don't quote.

SAM LANGFORD--11

--Joined M. when he made his third pic,the Fortold Pole with Mack Sennett.

Technicians in those days did everything from making props,makeup,to sweeping the floor...In those days the cameramen were called operators.....If director short of an extra man,pulled one of crew--everybody did what they could.

--With Street and University St.saloon....

--G. examined Mary first day.He put her through an act and used bandura as a foil...He happened to be painting props....

--Arthur Johnson was a minister's son...six-footer...pulled smart gags When Mary played opp. Johnson,became and high heels---she had to be built up---several hours for closeups.

GAG: Sometimes they'd take one step back and force the other to turn a half-shoe and shoe car...the fellow featured....G. would instruct actors on side Could not make many retakes those days because film was expensive.

---Blanche Sweet a wholesome kid.

(Go BACK TO LANGFORD L" FOR MUTUAL-p.31)

After 1911--Lehrmann...flickers effects. Fans flocky out seem slowly, like a curtain effect--crop and seem. Gradually had it bright over lense(close over lense)

1908--Griffith is go to nickelodeons often on Sundays...it took only 10 minutes for a show. Lehrman saw G.often at Sunday nickelodeons.

Penny arcade on Union square and 14th street,managed by Tuker for his uncle,won mutascopes concertone and movies upstairs...glass windows.

At stage still using full figure in 1909

3/4 figure in 1909

nickelodeon 1907-10

Keystone Country Clubbing--Lone Star,Clark,the man at the...he wrote a summer show for Hackett--Arbuckle leader...

Chin Cafe....Sunset Inn....3 houses then in Hollywood...G.always two or three girls with him....Vernon Country Clubbing--Keystone song had own system of curtains--fifty up each.???Lehrmann on 1st.Clair....accomon.150 people. 47th street.

Most of people lived downtown LA...no homes in Hollywood then.... Everybody in those days out to get fun...no sh-sh-sh....after war 1,everybody moved out to Hollywood and into big houses and gave big house parties

1909---Lehramm was in Unique Theatre on 14th Street as usher...looking at a slapstick comedy directed by G. which which had a continuous 400 ft. scene by DW:Monday Morning in a Coney Island Court----not a cut in it!

Sennett would drop in at theatre,without L.knowing who he was,and ask what he thought of the policeman...Why do you think he's rotten?....Interest Sennett displayed made L. alert...

BIOG...Ince a vaudeville actor...

BIOG...When it was a disgrace to be a movie actor,Barrymore--cap,red face--would go to bar...give excuse he was fishing all day. He worked outdoors all day.Would apologize to stage actors.

ALLER started at Biog as 10 a week-assistant photographic developer

LEHRMANN

Little Jimmy by Swinnerton in Hearst papers after an action would say, always "and in the meantime"..... for cutback and...G.:"Gee,this should be in the movies"---Mal St.Clair

One morning G. came with brown and black shoe,looking dignified.

BIOG.--G had player use exact dialogue for timing...could almost read speech of speaker...except that G. kept away from subtitles. G. set against subtitle at Biog.

All you needed to say in old days was,"I was with Biograph"...You then knew everything.At 19 directing pics(May)...Tell em you worked at Biograph,that's all that was necessary.

G. never took anybody into his confidence....

CLOSEUPS*When G. wanted to take closeups,he had actors worried.Didn't want anyone to know hthey were in pics...Lionel B. then weighed 250 lbs.

IRIS taken from regular still camera to control amount of light.Placed on front of camera. ...so pic would open and close on iris.-p.49

STATIC---The minute we finished a scene,we'd open the camera and put in the alcohol lamp ,warm the lamp,to prevent gears giving off friction....FADE had to be made in the camera.

---G.'s greatest love was his work...and its accomplishment.

G.liked good food,a good cigar,took a drink to be sociable,...K & E thought they'd run the motion picture the way they did the theatre.Tried to tie DW down..... (D. was doing TWO one-reel pics a week.Kirkwood played in them ...????)

Buddy Long--2,73

The Vernon County Club built in 1911....it's old rambling frame bldg. crowded a big bar...served food--meat platters ,set like all clubs today, and had more fun...weekly entertainments than they....the people said they were better...

County authorities never bothered them."Let them have their fun"

A street was a dividing line between L.A. and Vernon...One side of street was LA,other side Vernon.

The movie stars danced on the tables...Only fire dept.Vernon had was a volunteer force.If a fire occurred in Vernon business place would burn down before the LA fire dept could help the Vernon fire dept....The LA firemen could just stand by and watch their clothes did not let on people of buildings on LA side...people too scatty to wear aye and LA. Clubs could not cope,t with people

People in those days did not want to associate with movie people nor even movie stars,but were curious to see them.So place became chief for tourists Some LA people would try to sneak in. The women wore chiffon veils and big hats....He didn't know he were movie history and did not know we were all_inside_ the first night club in Los...the war just ending, to make the money.

Movie people were at ease by_cause ayes_ of actors in uniform ready to make ayes were at ease from t_ing to theatre.....ult,elegant_ with m....The Vernon County club in the Hotel_ Rosslyn for most_people

He was top man..in those days..Bennett was just one of the boys.Chaplin did entertainment stunts--on top of one of the tables I guessed.....Long acquired The Tavern at Santa Monica and the only Cafe which the Lunch Bunch, Co. established.....In later years he twitted Long about not having invested in the birth

Paul Whitman was telling Long years ater---not fat then.Carried a violin and continuously sought job with Vernon band,was there but in town.Each musician got $25 p.w. salary plus tips of $5 to $50 in side money.Whitman was not considered good enough for band,to play with band..."All right, let the kine play.It won't do any harm now that everybody's drunk and the band's tired"...Buddy de Sylva a sunburned lad on the Santa Monica beach carrying a banjo...ukelels new then...Laut on beach asked Long to hear Buddy sing and play.So tanned by sun Buddy looked like Hawaiian. After hearing him Long decided the band needed one like him to keep up Hawaaian Village....Harry Richman in those days at Tavern...all got 25 w. and tips. We never thought we were doing anything special...

Hawaaian village in a walnut orchard...or the Vernon?

Dancing not permitted in LA cafes then and h they closed at 11...First dance floor 20 by 20 feet at Vernon CC accomodated about1000...they'd come and go and expanded...

Once an architect told Long no architect would have planned it this way,but you certainly did a neat job....carpets always red on floor... Other cafes had no carpets...Valentino professional dancer then at VCC..called Long "Boss" till day he died...Buddy got to writing songs..."e'd play and sing his songs to Long,who would say,"That's lousy,get out" And Everything,the song that finally put him over;he sang and played.That night we were working song over...Al Jolson at time in Oakland came down to Vernon..Now,we'll spring it on him,Long told Buddy.IIJolson to Long,Where d you get that song

---The VCC,for years popular dining and dance resort of LA burned to ground Feb.1,1969...a rambling,one story structure.....1000 plane lost in fire... Club built in 1911 in days when LA prohibited dancing where it now was sold ---Many national entertainers got their start there.On 11th and Santa Fe ave. in Vernon.

See p.11-B.73 for Vallente and Lloyd elsewhere

Today cutters match negatives and positives by number.....Allor developed idea for numbering negative on edge of film(see Transue)..Cutters then had to match by ~~mmm~~.....In old days by some defect,spot or action.

In those days we had no automatic printers....Printers were very slow...they a print frame at a time...two or three times slower then.....Fast drying system today.....then had to dry films on drying drums..Today dont.--48

Smt Jimmy Smith

Barron Long---

Lloyd---In those days local banks wouldn't accept moving picture checks--only saloons would or at very small.Nobody was really sure of their checks and usually cashed them with apprehension.Then,too,the west and east hated each other because money came from N.Y.----Barron Long was a former newsman who made some money writing for Chinese herbs ads..Was matchmaker at Jack Doyle's.....Only movie people started that...i.e., night clubs...$100 tips into Whiteman's horn...Town people and newspaper men could not...At the time,no such clubs in N.Y.....Bevy's first of the night clubs.These places were due to the movies...No place to go,all went to enjoy self...not show off.Every waiter,cook,etc.,had share in profits.Paul Whiteman played and led orchestra for $8 cent tips thrown into a cornucopia at Barron Long's Vernon Country Club...L.A. had night clubs long before N.Y.---Lloyd 75

Phil Brady-77... Brady did stunts for DW at Biograph...turning auto over in snow and riding horse--jumping it over 7-ft stone wall in Central Park for rollers.---Brady doubled for hero on runaway horses,mounted policeman rescuing heroine.....They started calling G. master in 1911

1911-12

got rid of stage makeup/Paths and others looked it

1912

---By 1912 G and Bitzer perfected makeup so that they could get blended tones,on flesh....no sharp whites and darks---no rouge,no blacks

---Bitzer experimented with lenses---developed 2½ lens for a 35foot long street and long shot down to 1½ lense for closeup at distance of 3 feet.
---Both men and women for most part came from dramatic stock

F.F.Summers,real name of Shorty English/ became asst.

rented space/Pee Wee How,Mamaroneck/Jockey Gironda/Thornton Freeland

---G.used Vitagraph studio for Biog.pics to have real studio..pics with Gish sisters.

Blot on Escutcheon first 1500 ft. picture he made/In 1910 told "me" regular price would be paid.....Very ultra houses 15 and 25 c.then.

Blot on Escutcheon first 1500 ft. pic. he made....

Edwin August not type of man girls would be interested in emotionally... and G. wanted attention....August didn't like to play downstage....There was contrast between him and Lucas and Walthall---Even if no one had tipped him off, Mac G'd have noticed it anyway.....August tickled to get jewels from Le Noit in Blot on Escutcheon...

was government



G. was nipped"on youth"...Lost interest in Harry Ryde when H. told him he w[illegible]e was 35 but looked really like 27....G.looked at h[illegible]m...in auto....Yet G. himself looked like gaunt fellow in forties although he was in thirties...

MacDowell while at Biog. saw a French film,Little Jack,....big closeup of child of 6,has vision,wakes up...half screen taken up with waist and hands and head of child...bad lighting...well directed...----At Biog.when Claire and Mails took it in.....officials in fock ammmcoat and hat call on condemned man and treat him as if dead.--1 rreel

I've engaged a player whom I cast cant cast for anything but Rosalin..August

Introduced to G by sister Marguerite who was with Bennett...This is my little sister...G. would you like to work in pictures? . . .Mae made her up later after doing a few bit parts...G.Would you like to stay in pictures?...She played in Ben's "Oasis after Mary refused because she'd show her legs...She already married...Mae wore costume ,Rose costume skirt made by Mary and her mother....

In Sands of Dee...G. wanted Mae to work in place of Mary to deflate her self-importance...i.e., to emphasize she couldn't do fun things...

G. used backlighting in pic with Dorothy Bernard

LIGHTS-Astra lights brighter than Cooper-Hewitt...Astras round,large, open....players always glad to get back to Bal. since it meant being away from studio lights...

G. always preached about health...you must exercise when you can,rest when you have a cold...G. used to tell them,Watch your diet. He took away candy from her(Marsh)

Rest period of 1 hour after lunch for all of them...G. would lie down on couch.

ELDERBUSH GULCH- H.Carey,L.Barrymore,L.Gish,Mae Marsh...Battle of E.G.

Camera in back of automobile,Indians running to camera...

G. ran as fast as auto for exercise...Biog.

ELDERBUSH GULCH---One of two big pics of 1913---Had camera way up on top of hill showing village in very long shot....Harry Carey's hand and gun in detail closeup

perhaps because he advised them
AFTER G. left Biog.---Gishes worked under Linda Arvidson and Miles/Marsh joined G. at Biog.in Jan.1912

Kennedy to Mae: Why are you going to quit.We'll put out much better pics than Mr.Griffith ever did.....Kate Bruce stayed...mother to Marsh in Sands of Dee.

G. called her Mae Sunshine...always giggling or laughing...chided Her when she was glum....When on radio in 1933,there were tears in his voice

1933--Tears in voice over radio when mentioning Mae and Lillian

Strict on manners..Had Gish girls and Marsh take studies under special tutors...all kids...that had no father...G. like father to them in pictures.

Barrymore considered himself a stage actor and din't like himself in close-up(1911?)

Fred Moss,who later became in charge of comedy unit at Mag...was trying to give Gumbatt the cheapest cut he can get Mr. Moss has left his Proof for it the Vesing theatre on Broadway....

Portia Stewart married by G. for years.Often smacked but because he did not bathe. At G.s.M. Porter"Sweetheart,I told you I was with Mr.G."...Porter got G. out of bed for the alibi.---Bobby&Papa

First appearance of Gumbatt with any important part was in B.I.,Nat.,-31-p.67

Biograph,--men's dressing room--14th Street,basement.It's a foot long.Fat tobgues of cinder or anything.Rat tracks everywhere...One of them would sit up while one made up

Bitzer raised hell when he wanted something....

Linda did not like D's nobs and acting...AUTOGRAPH GONE WHEN G.ARRIVED...

Linda had considerable business influence over G.---Ray,b.54,p.63

Bobby:You can't see"the master".

on top of
In Coltsville,N.J. we had a location overlooking a cliff.We were looking for a well.A Dr.Langdon,wife and son nearby on big estate overed by stone wall. We heard G. asked for a well.We talked to prop man....Look,you can split $25 for this place.Civil War drama.We'll split. We had oldfashioned well on place,a phoney...$25 a day.

BIOG.Koster-44,p.12..When McCutcheon became sick,G. told Billy he awas going after job.Bill thought,what the hell,the man's never been around a comma.What does he know about directing.".Billy never thought he'd get it. Told him to go after it to make him feel good...Found out G. had new ideas nobody had ever....Billy on roof,naked and sweltering.The old man so interested in telling a story he never realized the sun beating down on him

solid plaster over wood---
JUDITH:Koster-44-p.12--Billay,let's have camera here....then he wanted wall brought forward 15ft.high...Can't be moved....IT'll take everybody in studio G:"Get biggest gang to move it".....He had no sense of height.He'd tell you 12 feet,next day:"Hell,it isn't half enough high...."We'll set it 75 ft.frm camera"..I thought you'd set it 75 ft. from c....Well,its so by tapemeasure

Henry Lehrman:Got old suit of clotnes.Looked for work,wandered into Biog.

When Lehrman became successful,hired Bergamn in comedies so that logs would fall on him.....When Lhrman came here from Vienna,his dialect so thick everybocy looked at him.Some crooks,who chanced to be fellow-countrymen, arranged to get him a job as conductor,supplied him with a suit,and at end of each run was to turn money over to them.Was told to watch for spotters. Put was so excited on the job that he'd ring up fares when shoudn't have and found that he owed the company money.

DW played also in Adventures of Dollie.Also Linda

Lehrman trying to get check for extra jumps..in action pics.Somebody jumping around corner twice,thrice...G."Who the hell is that..oh,Pathe". Jump not even in pic...G. shooting at entrance. L. didn't know that smoke pots for "fire" were to be taken in house,and G. got double to jump out of window for extra check.After first jump,L. repeated...Lehrman,the extra who did three ju mps to get an extra check when only one was needed.

Sennett

G. got to be director and Sennett remained actor,playing some of same roles.Sennett didn't think the Biog. comedies were funny,thought he could do them much better if he had a chance.Kept after G. to let him try his revolutionary plan in mind...in those days we had to dig up our own stories

Sennett thought comedy audiences should laugh,so then he got together some routine...ended up with one arm on chopstick but he knew could get laughs for an audience...Very soon...Sennett developed technique of being rough as hell but funny,didn't care how rough as long as he got a laff.(Audit being influenced by early French comedies)

When first shown to Kennedy and Mayer,they advised they did not want type of film with their name,from up on it and they so told G. G.had not made up his mind whether they were right or wrong,hold they thought it was terrible...."I think you ought to take it down a bit,but I'm warning you, they're after you," G. told Sennett. Use your own judgment. I think they're funny"..... G. saved Sennett from being fired, Sennett told me.

The N.Y.H"mutt & Jeff"-type of cartoon-comedies these days were buffoon and caricature and couldn't be seen...but G. still saw in his....

Sennett could not even look at Sennett,but it was up to G. to fire,but G. was very slow and friendly, and loathe to be helpful. I had made sure to know there was type of comedy that would get laughs that other could not,reasoning,so he continued. . . .was working for [illegible] time in weeks,Sennett called,"Don't coming back"... surprised."Well,"... England saved his skin...Comedy sales leaped by bounds....

G. proved he was good executive,never stood in Sennett's way.G. to such [illegible] effect to crack out.....Sennett himself never [illegible] the [illegible] Three,only for the reasons ,being one of them.....G. never interfered... could always go to G. with an article ,reckoning matter how big.....G. very fond of Sennett's love and respect...walk down around with ,rap boys....had a natural dislike,never got overly friendly....but it not prevent him from going out to dinner.....and not taking advantage of him. G.has a heart as big as a house.....Invite prop boys to Sachon's...20 ---You didn't have to be big shot to have G. be nice to you.

G. would see a character or boy or old man and even use them in leads...he'd just think type...wanted them to be natural---he'd get the acting First he put them at their ease....take the fear out of them.....

G.is a master in suspense,the backbone of any story or conflict.What suspense he'd have an audience sitting on edge of seats.The suspense angle was marvellous.The audience was not conscious of what held their attention,but it was his// suspense....What does all the mechanics amount to if you havent artistry? to go with them?

At Biog.(and elsewhere),as long as they got something on the screen that moved around,was itself a novelty and that is all they wantemm cared for.

Gee,

Sennett to DW:Oh Mr.G.,I didn't act any. That wasn't any good.
G...." That was good.I don't want peopleemtomm any acting.Just people who live.That's all."

During G.'s first year as director,Sennett given comedy unit. A boy comes in with typewriter script,One-Round O'Brien---one of most famous comedies ever made...So Sennett took prop boy to office,bought script,shot it 1½ days --500 ft....Ran at N.Y.Hammerstein Victoria

Gazette 8.68

--Bennett and Charles Spurr out scouting...from Portland...and a
policeman and lumberjack from Vancouver and because he is the young-
started a pie to bang...two competitive in athletic sports guy tried
to beat the other...but were personal friends...

--Bennett with their name Keystone to Gibson girls players out stunts to
Triangle...from starter turning out more Bennett comedies

--suspense made Bally-cooking near the Falls ...which he only over the falls

--and are interested in the man's ability as an artist...in his suspense

--and, loses track of suspense

--comedale Spencer still that angle...using some textural in modern film

--suspense a lost art...don't see very much of it....

--suspense still fly slight on sugar--suspense right there!

Dennett in back of someone across his chest as Taylor...cooks on chest...
never wanted an actor in chest for cooks.

remove a mouth artwar for can scale cooks scrim "scenery until her teeth
scrub...if scale have her on it.

At Hopistrano finally the priest straightened matters out so there was a
fiesta--still can borne.

G. didnt play with us,but he was one of us,once we bought pin games to
pass away the time with,but he'd watch actors play.

In initial actors at actors agencies had to be asked if they'd object
to nursing in pics.Couldn't get much at theatre if they did.Ran later out.

G.didn't write original stories at Biog but was keen on suggesting
original situations.

As early as 1907 Biog was had its roof studio in The Mackett-Carbart
Bldg., Billy was always wanting to produce pics on a roof because of light

Two Brothers produced at San Capistrano(midway between Los A. and San
Diego,then a little cow town)

Be to marvin or Billy:Cut em off at the knees...was a favorite expression
as long as they were with Be ...for a closeup.

Taylor used closeup to waist Oct.1910 in So Run the Way for B & K

It was a job to move the Biog.camera.Its tripods were very heavy.
Orig. Biog.film was 2 ½ wide.Altered when madepeace with Edison and trust.
Dollie 2½ when dir.by G.....The patents war was on when G. joined Biog.
--Salem,Lubin,Selig,Pathe Freres,Edison....all using Edison patents.
Biog.made steady pictures due to steadiness of camera,built like a rock.
----The pictures by G. for Biog. for first 9 mos. so good that trust formed
by exhibitors to take in Biog....Biog pics satisfied.....Everybody had
personality due to G's direction and good Biog. stories

---BEFORE MARY:A group of very good actors who stood out,nothing false
about them:Arthur Johnson,Mack Sennett,James Kirkwood,Hnery Walthall,
Marion Leonard,Tony O'Sullivan,Dell Henderson,Harry Salter,Owen Moore and
for a few months Florence Lawrence. . . . .Mary did exactly what G. told her
to do.....

Florence Lawrence gave party at Cook's Flats/Hotel Arlington center of
unemployed actors...Mack Sennett lived there.
Mary 18 in 1908--a natural,sweet girl.
WHEN MARY CAME TO BIOGRAPH:She lived with her mother on West 20th Street,
two furnished rooms,front and back room parlors ,with old-fashioned fold-
ing doors between,on first floor.More cheap,little moth eaten rabbit-skin
coat,came herslef to outer office,applied for work--G.alone brought M.in

---Suspense great in Biog.Films----S.gained importance of suspense from Sennett.....

---Sennett wrote most of comedies at Biograph before he was a director

---If G. would disagree,he'd leave it to you.

---One Round O'Brein still talked about today.--dir.by Sennett and written by Prop man on Van Loan....lawsuit...cf

Jesse Lasky notes,12

when shipping clerk passed a boy,he'd send to church--St.Joseph
present for baby...baby Norma followed two months later after visit
to
release shipping dept. sent baby down to studio where he served as
prop boy--eventually promoted to shipping clerk and projectionist
then baby came and was the city delivery boy

really because was using in from penny arcade--reels to 50 foot reels
of photographs

entrance to bldg.,fifty steps up,3 steps up again to get to main
floor and business offices of Biograph ornamental cast-iron bannisters
window seen also...sign under it for sixth...bldg.sign-Miller shop

bldg.studio was room 50 ft.long ,50 ft.wide
Open sky lights and cooper-mesilite used

Sets quivered when doors opened...Banks of cooper-"exittas-three---movable
platform

Second floor:
a curved staircase ,a alone in wall for statue,half way,...On left of
hallway....wooden partition for office of Aug.J.V.Auri,then the shipping
room, and then the projection room...rear center hallway was printshop
...circulars describing pics...one on right:Marvin's office...only he wasn't
around much. . . . .Danny Gray,chief of cutting dept. of MGM in 1940's, known
known as "the truck horse" because he carries prints from Hoboken lab. to
N.Y.office

On third floor was Marvin had suite of rooms...Brunner was there before
Kennedy. Marvin easy going,friendly person.

Smith began cutting pictures in Fall of 1908..prior to ward

McCutcheon a very sick man...mastoid trouble.---sick toward end of 1907

Linda played mothers.

Mary and G. would bring Belasco over to Biograph nights and Smith would run proj. machine from 8 to 10 p.m. after dinner.....when Mary was rehearsing A Good Little Devil.....Projection difficulties becamee carbon in those days was no good and handfed...Also,the film ran into a galvanized box,and there was no take-up at the bottom' Today everything automatic.

Slight fued betw. young McCutcheon and G. until G. got in control

Sennett on first trip "est...acting...1910?first trip 1910?
Also 1911.And in 1912 directed Mabel Normand.

1910--First outdoor studio in a lumber yard at Washington & Grand---Mad sheet with wires to pull down and diffuse lighting.
1911---Pico and Georgia studio---own studio...one stage 40x60 back of lot and another stage too.--p.18

Taylor--61

G. got chance after Kennedy and Marvin tried out several directors and writers...

---Biog.pics under G. always at thrill at end

---G. to Taylor:I can make a picture if its given time and have no interference"

He thought they'd interfere with him some and for eight days to make adventures of Lally,G. told no one except asst.Lee Dougherty in secret....after 4 days Marvin presented company's credit to G.---"That'll bring him"----In those days used auto to get to location...parked at hotel, Then [illegible] after parking car at hotel,we rode in buggy behind a horse,hunting location....Paytesville,N.J. for Lally? Ha.---p.6---b.61

---Taylor wanted location in Calif.

Larry Coogan,a feature writer on a newspaper,and asst. to Marvin in story department,sent by Biog. to newspaper to see if he could engage writer.

Ran at Biog.,etc., he told Taylor,who didn't know what Biog.was.

---Taylor had written vaudeville act for associate.---...Marvin approved "digests" of stories,something Taylor had been doing on newspapers for notain....but Marvin paid $15.....So Taylor pulled out digests,read.$15 for 4 and $5 for one.---why work on newspaper?

---Frank Leonard[illegible] in held production and advertising related...He determines adv. policies to considerable extent with Lee Dougherty who became publicity chief and story editor at Universal later.....They discussed and determined the kind of [illegible] and value of the adv. method or used.

---Marion Leonard when in Europe noted that theatre owners and distrubtors put in names for players in Biog. pics...Florence Lawrence in Rome...

Frank Woods of Dramatic Mirror used to drop around...

---G. did make one pic with big heads----heads cut off at waist---showing pores,etc.---he wanted no movement of lips,just pantomime.

Billy was a camerman in Biog.'s 13th Street & Bway roof before they moved to 14th.....In 1898 their bombs were fire-crackers .Two men would fall down Made war pics with firecrackers...They had turntable.?

Marion Leonard:DW at Biograph would say that pics would be an entire evening entertainment----First multiple reel pic. came from Milan,4 reels,...The Last Days of Pompeii and Quo Vadis..... Most French and Italian films at this time..c.1908,were poor product,

1907--At Kalem made pics 1 reel a day---As You Like It....all exterior.If days were cloudy,no shooting...no start. G. may have followed Kalem cstom

14

They experimented with lighting whenever the co. went out on location.]

(Leonard and Taylor produced for Warner and Goldwyn and also Director with Paramount.

---1907-10//Every Sunday afternoon Lee Dougherty,Taylor and W. would go to a rathskeller corner of Union Square,east side of,and 16th street, downstairs....go over possible stories....scene by scene and what actors... Spend four or five hours in rathskeller....drink beer,smoke cigs....Dougherty always sat in on conference story conference for selection of stories.. which to be one reel or 2 reel.....sometimes put 2 stories in one reel , to

Not until Jan.1,1910 did we know Linda was his wife.On locations she would be Linda Arvidson.....They found out G and Linda were husband and wife whenn they went to the Amsterdam....p.18-B.51....G.laffed about it next day

---At Cuddiebackville: spiritualist seance....started by Sennett...Is that you Kirkwood?...G. sanding in hall in nightshirt and pointing with a boot-jack:If every one of you goddamned fools don't keep mmmmmm quiet,I'll send you back to New York...G. standing in mmm light of hall,others were in dark room---Kirkwood,Arthur Johnson,Pickford,Sennett,the Taylors.
---The spirit meeting at Cuddiebackville near Middletown.....

All we'd gte would be pork,pork,pork and pork stew...We raided pantry one night to get jam in cellar while one-eyed owner tried to find a bottle of champagne...He'd let us do craziest things at Cuddiebackville,dancing,

--Come on children,you must stop...and get up at 6 a.m.

--We were all adults but children in outlook

Taylor and G. went over that afternoon to Union Square theatre-----

--- All foreign pic. thtre...at time

---Biog never made use of close-up and flashback

LOLLY- G. made it or less money than usual

-----One day,in Marion Leonard's first pic with G.,Bobby called DW,"Hey, Griff,get set to play this scene"---for McCutcheon.....Story about a stage-struck guy who took a job to help father country

---Wally,son of George McCutcheon,introducing DW as writer to Taylor ..in studio...."I want you to meet another writer"....G.wore light tan suit.

---The original first Biog. company that went to West coast Dec.1909 in last week....were Linda,Jim Kirkwood,A. John? Walthall,Marion Leonard,Pickford,Tony O'Sullivan,Frank Powell,Dell Henderson,Kate Bruce,.....Jack Pickford,ag 13---Bobby Harron,prop boy and kid parts...Owen Moore left behind in N.Y.---Mary's mother kicked...Mrs.P. angry,didn't want Owen near

---Taylor wrote Two Brothers.He and wife paid no attention,didn't think pics would be permanent

it's from Biograph",Coogan announced to Taylor who in reply asked,"What's that?I never heard of it".Whereupon Coogan detailed Dougherty's requirements."We need some one who can write story digests for our files .They ain't no more than 500 words,and each digest will bring no less than $15",Coogan said.Taylor had been submitting such "digests" for nothing to newspapers and getting the usual $5 per column rate if acceptable."He had three in his pocket the day he went to see Marvin and sold two at $25 each and a third for $15."So I figured it would be more sensible to sell "digests" to Biograph than to write stories for the newspapers,"Taylor remarked to Griffith."I also have a minimum guarantee of $50 for two"digests" a week", he added. Until the latter part of 1910 Taylor wrote 35 per cent of the story ideas or digests used by Griffith at Biograph.Unlike the pamby-namby stories used by Biograph and its competitors until Marvin decided to

Cabanne in bk.5i--
G.sat at desk:Cabanne,just look at that.Isn't that disgraceful?how can one relax in that,my boy? It couldn't be half-filled with all that rau uas atmosphere". he evn drew sketch---stage,orchestra,predicted theatre of gigan tic size...will have 3m and 4m people...bigger than grand opera.....G. pointed to a funny little nickelodeon on a doiagonal corner..loud piano... penny arcade below,glass steps water running down illuminated with colored lights....ni kelodeon above.

Marion Leonard with G. in latter part 1907 to latter part 1910 or early part of 1911 at Biog.

--Cost of erecting buildings and improvements did not cost more than 15M

All sunlight---Electric in Edit only.

Kennedy originally a consulting engineer---Hammer one of his engineers
---They went to coast to keep down expenses---Studied meteorlogical reports and that's why they decided to come out---and not because lighting seemed better

--Didn't stay in business because they were not showmen

--Edison and Biog. marketed most of patents--They were the Patents Co.
All Patents Co..did was to sell licenses---H.N.Marvin in charge of Patents Co.-------Patents Co. and General Film gave big check to Biog.---other comp companies got small cut---

Originally one stage---braces and beams----a room for wardrobe and props

---Comedy co. never allowed to spend money on or go in auto, through west. uto.....Comedy co. went in street cars.....economy.------Comedy co. not allowed to use arc lights

---Frank Powell in charge of comedy unit then....

---When Sennett would bring in expense accts. for lunches and location and G-----both had awful scrawls-----G. would ok both his and S. but he did not want Sennett to keep low expense accts------G..spent $10 for loc. where S. spent $3-------

In 1910--Walthall was getting $85 w/Mary 75/Sennett 70/Joe Graybill 65/ Henderson 50/Mary got 175 pw when she came back in 1911-12

Comedy co. turned out 2 one-half reels a week/

---G. had love for what he was doing

Biog. and G. first to put or tell complete story on screen in one reel of film---and not just an incident

---Bitzer getting $65 in 1910------Marvin shot with comedy co. forSennett Sennett told Waldron Marvin has artistic ideas----

begun in 1905---took 4 ½ yrs... as started as propaganda... Ambrosio film c
---Marvelous construction for preparation of shots(fo/...started with
closeup of cross on church steeple,moves back,down---mile squares for
all sets....sets constructed with overhead tracks like department store---
for the camera...The art director figured out angles and movement....Another
picture..something like it made in Germany by Murnau....later,tho.....It
took months to construct preparations...1½ yrs. to determine angles....Birth
and Intolerance good jobs,for time had to do it in.....air-compressor in
the camera small like old Pathe box...called for by blueprints and diagrams.
camera driven by aircompressor itself.....the camera pulled by cable...
camera started on wire which gurned around on angles to 8 ft. from ground..
imaine calculation had to be done...air compressor tank for so many feet...
camera travled along as high as Roosevelt htel.....Closeup of crescent
in steeple,moved down or back until it showed the whole temple,and then
started to move down the street and began following central character
...then camera started to walk around...nobody got hell for retakes in
those days...Producers in those days asked for permission to come on the et

In those days nothing...come about books. Would take anything...had good memory fo old masters.....would read novels...would talk or ask about opp. player and pictures.

G. light ...Walsh saw hi...shadowbox 10 or 15 minutes vigorously... in shorts or shirt off or hat on.....p.15,b.11

G. would tell stories for an hour that play on sympathies, or bawl them out, and give Billy the signal.....Rest of players would even forget their suppers to get part of the Stories...Walsh..17

RUSHES---he never allowed anybody but Abe Scholz, Bitzer, Jimmy Smith, to see rushes.....They wouldnt like themselves, didn't want them to see bad stuff when he was working them up to a scene

G.never tried to make any of the gals.....

AT TIME OF CLOSEUP---He thought he overheard "the master" instead of the bastard.

HIS DARKER SELF---Grey to Ray:Have you any influence with Lloyd Hamilton? We brought him all way from coast and haven't seen him yet.We want to rherse at Kune's Chop House.Ray promised to have H. at 3 a.m.Ray and H. had been from one speakeasy to another, then begun playing records.Lloyd Bacon just as stiff as Hamilton...Hamilton asleep on floor.Ray threw cold water on him and got him there 5 of 3.....You'd die seeing G. imitating Hamilton...walked thru scenes with little hat on....Noble couldn't tell anybody anything,he'd get drunk and not show up for days because he was scared of G. and New York.....Olson wore kinky black wig in rushes when he rushed off to Europe...

BIOG. G. would yell and pick at Gish...almost drive her hysterical.She followed him...He came in and say this is what I want and then go thru motion of hands.She did a good job...a problem because she could not act.

BIOG...Dorothy would turn her head and laugh at G. when he'd tell her,and it burned him up.

MOTION PICTURE COUNTRY HOUSE
23439 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

June 27 - 1943 -

Dear Mr. Braverman -

Mr. Taylor wants me to answer your very gracious letter as he has not fully recovered from his recent heart attack - If, at any time, you desire further information, we are at your service. We will always remember your visit with the greatest of pleasure.

As yet, I have not received the photos or stills, There is no hurry about these but merely a reminder in case you are leaving our city.

My husband, as we told you, has been

MOTION PICTURE COUNTRY HOUSE
23439 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

a glory writer for more years than a director. She hopes, as soon as her health permits, to write again - not for pictures but for magazines. We have been completely out of touch with New York for so many years, and to do business with a Hollywood agent is not satisfactory. Also you know a New York authors' agent who handles stories of - well - pay unknown writers or 'first stories'? Indeed, we will be very grateful for this information.

May I give you my husband's full name.
Stanner E. V. Taylor.

Our very kindest regards to you, good luck and good health -

Sincerely
Marion Leonard Taylor.

MOTION PICTURE COUNTRY HOUSE
23439 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

July 12 - 43.

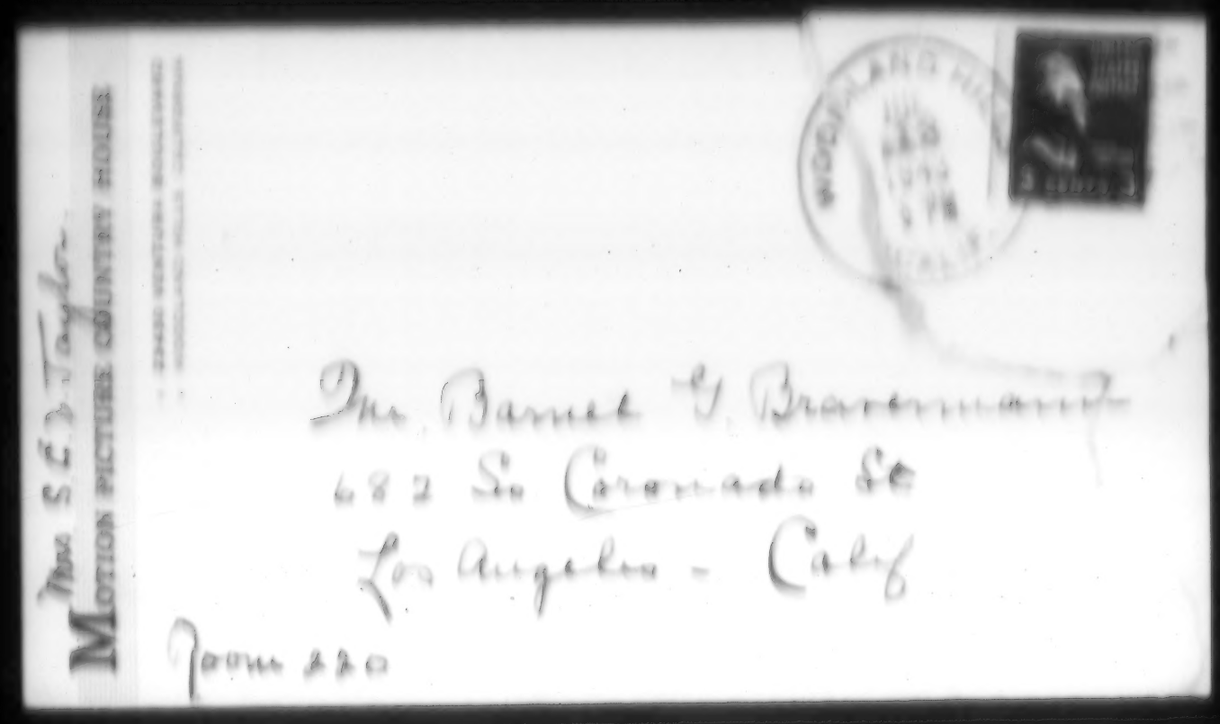
Dear Mr Bravermann -

Just received the photographs and the Capistrano poems. I have returned the newspaper to Miss Alden.

Thanks so much for saying you would try to secure the names of general authors' representatives. Please do not inconvenience yourself. We had not realized there would be a handling fee. at the present time we could not meet that requirement.

Mr. Taylor joins me in thanking you for your courtesies to us.

Sincerely
Marion Leonard Taylor.



Mrs. S. E. D. Taylor
MOTION PICTURES COUNTRY HOUSE
23400 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

Mr. Barret C. Braverman
682 So. Coronado St.
Los Angeles - Calif

Room 220

MOTION PICTURE COUNTRY HOUSE

23430 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

June 18. 1946

Dear Mr. Braverman -

Your map of Hollywood is very interesting and clever - I feel honored that you place me among the illustrious people who made motion picture history. Thank you. Sorry I can not help you about me - Mrs Griffith's home in N. Y. until the Biograph came to Hollywood on its first trip it was not officially known they were married - On all locations Linda shared a room with her sister - Effie Johnson - Of course there were rumors but until we came out here Linda was known to us as Linda Arvidson

MOTION PICTURE COUNTRY HOUSE
22420 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

Thanks you for your effort in finding a literary agent. Dr Browne has forbidden Mr Taylor to concentrate on ideas or stories are out. My husband's health or pathetic ill health remains the same - good days and bad days.

Am sorry to say Mary Alden is very ill. Has been in our clinic for some time.

Mr Taylor joins me in sending our kindest regards and best wishes for the success of your book. in a big way.

Sincerely
Marion Leonard Taylor.

MOTION PICTURE COUNTRY HOUSE
23439 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

May 22 - 1949

Dear Mr Beaverman -

How nice of you to send me such a lovely gift. It was such a kind thought. The basket so dainty and the perfume exquisite - Of course I used a bit at once - Can you picture a woman receiving perfume and not immediately using some!

Thank you so very much. Am deeply touched

Very sincerely
Marion Leonard Taylor

MOTION PICTURE COUNTRY HOUSE
23450 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

Feb 21 - 49

Dear Mr. Brackmann:

I will try to answer your questions. I am still in a bewildered and confused state of mind - My husband passed away on the twenty third of last November. After thirty nine years of a beautiful life together it is so terribly hard to readjust my life without him.

Mr Taylor wrote the scenario for Broken Blossoms - The prologue - however - was not in the book but was my husband's idea and entirely original. It was in the picture just as written by Mr Taylor.

The last address I had of Sidney Alcott is 1525 Cassil Place Hollywood 28 - Calif -

Yours Sincerely
Marion Davies

MOTION PICTURE COUNTRY HOUSE
22420 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

I received a Christmas card from him and his wife - It was sent - Marked Avalon Point - Calif but I think the Hollywood address would reach him - Greta Garbo returned to her native country - I believe Sweden - many years ago - I do not know if she has returned to this country I

We never kept prints of our pictures nor copies of scripts - When we came out here to Country House we destroyed all stills just keeping some snap shots -

Thank you for your Christmas card - it was nice of you to remember us.

MOTION PICTURE COUNTRY HOUSE
23450 VENTURA BOULEVARD
WOODLAND HILLS, CALIFORNIA

If you desire any further information about the early days of pictures I would be glad to help if I can.

Wishing Life has been treating you kindly - I am -

Sincerely

Marion Leonard Taylor.

The N. y Bar Association

Schwartz

S. C
33/ 75/76/
228/106/
116/117-120-
121/141-
119/ 126/
140/141/128/
131/136/137
(202, 203, 205)

Stevens
77/ 69/
85/20-29-
20/40/34, 35
82, 39, 26
109, 174, 183
185, 209,

January 15

Dear Mr. Boettmann -

I did not mean to infer Mr H H Y was without ability or great talent of his own - Ever he was not a deep thinker or a man of originality You know and I know the average actor only portrays the parts he plays - He has no training in any of the mechanical parts of a production -

To try to explain more clearly what I meant when I said Stanner had more to do with H H Y's success than anyone knew, perhaps giving you some of the highlights of my husband's training before he wrote a Biograph might clarify a bit -

(year! how long)

As a young man he was with the Western Vaudeville Association in Chicago This management would engage a star or a group of actors - Stanner would write the act — direct it - produce it in every mechanical detail Then go on the road with the act for a few weeks getting audience reaction - Timing was an important thing - to know just how far & how you could carry your audience with you - and when to change the tempo at the right time - He wrote - produced and directed several full length plays - always learning more and more how to reach his audiences - what and what not to do to hold them

He had a passion for lighting effects - used them wherever possible in his dramatic acts always trying for something different and unusual He did free lance special features for the Chicago Tribune - To compete with men regularly employed by the paper his ideas had to be unique and different - A Mr Handy who ran the Special Feature Department

Light effects

Both are pictures by Stanner - the man then put to Paris to report on Parisian life - the woman in charge of the Paris office with Stanner was sent Europe to interview important people - after returning to the country Stanner went to New York where he wrote and produced a very successful vaudeville act based on Light - Home at night - again Light effects. Getting continuous hours for to run out on third days was a hardship - To hold the act together during day he posed for most of a hand [illegible] photos and drawings had to abandon it - the agent took general feature work for the N.Y. Sun. Stanner appeared in this act over life - impersonating characters in posturing acts - rough Italian hurdy gurdy organ grinder was not artistic but extremely varied - While Stanner was with the N.Y. paper [illegible] Karl Reiss of the Biograph - [illegible] man and artistic Stanner - suggested when he met D.W. Griffith (not the cameraman but brother in the art office who was the head man of Biograph) to bring several ideas with him - Mr Marvin brought the Stanner had with him and offered him a retaining weekly fee with a guarantee to buy at least two stories each week. Space work on a newspaper was not a very well paid job and Stanner accepted - So he was the first motion picture story writer to be regularly employed. Don't you see the valuable training Stanner brought to the Biograph - Stanner did his work in his rooms not at studio - After our marriage I would comment on D.W.G's long and frequent absence from studio - While we were planning a picture during the time a set was struck and the next one set up D.W.G would disappear - Stanner told me that D.W.G would call him and they would go to a little corner eating place at 14th St and 5th ave or Broadway I forgot which - talk over scenes of picture in making discussions details etc - On locations these periods be long

for how long

— D.W. SECRETIVE

secret meeting for the same purpose - I often asked why not have the conversation at which time we were to go where they would not be disturbed

When we left the Biograph [illegible] with my husband who told him that unless from us was very [illegible] - of course no answer from [illegible] - Stanner to leave the story department - a salary and percentage of profits on all original stories Stanner wrote and on ads, stories he worked on - We as leading woman - The entire thing added up to a very handsome sum - The agreement [illegible] - After thinking it over we decided not to accept - We were doing very nicely as independent producers - had quite a large amount of money invested in studio - its equipment etc - a quick sale - if we could find a buyer at short notice - would have meant a tremendous loss - Dec 1916 Stanner had surgery - was in poor health for a long time - Tried to work but was compelled to stop in the middle of a production - [illegible] came to N.Y. with one of his pictures - I believe Intolerance - We went to a matinee - met [illegible] who again made Stanner the same proposition - take complete charge of story department - salary and percentage - We finally decided the effects of a N.Y. winter on Stanner's health - he did not want to work - felt it would be better for Stanner to have a home - not the everlasting hotel life - So we came out here to

to Fine Arts - Remember Stanner had left NYH & on the Biograph - refused the first offer to join NYH at Fine Arts and him in the third offer NYH was top man in the business then - there had been many very good writers whom I am sure would have been eager to be associated with him - although you can see how badly he needed a man who could give him more than just stories for NYH's ads - I never write to the studio & was done during all the time we were out here - A party was given NYH after his return from NY - the man Long after we joined him - Stanner never told me any of the studio gossip but a word or two at times would tell me things were not very pleasant - Stanner was always at NYH's rehearsals - such fun - projectors room to look at each days rushes - against the business of away from studio - probationers - the neighborhood stage-struck - suffragettes looking at some creature - the usual thing - always about - There were continual arguments over the accounting of Stanner's percentages - until my husband had enough - When Fine Arts decided on retiring Stanner resigned - NYH had stories of Stanner's and there were constant arguments - And the finish touch he came to Stanner later to work on Orphans of the Storm - Can't you see Stanner was not just a story writer to NYH. To a man of his make-up Stanner committed two more to be forgiven acts - when my husband left the Biograph and when he refused the first offer to join NYH at Fine Arts - He must have needed Stanner desperately

I have made the request offer
Regarding power of ~~attorney~~ - I must not in any way be
quoted on anything I may regarding M P & P's character - As you
say many prefer else refrain from [illegible] - I am
absolutely dependent for every necessity of life on the
Motion Picture Fund - The Board of Directors and members of
its various Committees - This power is properly for me
Pickford and Mack are in entirely different positions
Before me I am not having dramatics or feeling sorry for
myself when I say I would do anything in the world to
be put supporting again but I must be realistic - and
I have been barred for as acting - stage and ~~screen~~ screen in
such has are not permitted to accept work - studios
from the time these have no offers To engage an agent -
get the necessary publicity build-up would mean a
large amount of money - I would not be this if I had
that. For the past year picture business has been in a
deplorable condition - Studios partly or completely closed
for many months - Actors in a pitiful state - no
work or Motion Picture Fund out of money - no actors
can get no relief - Even when business at studios
is good - mother or character parts are few and
far between - Many - many more women than parts
for them. Unless one is a star or featured player
one must have another source of income to exist
Radio is a tightly closed shop - Television? Unless
one has a present day reputation you are
expected to work for the so called pleasure of seeing
yourself perform - So you see this place is

security for me - and that must not be jeopardized.
I trust you to understand my position and
anything I may about NH 3/4 appropriately by
reputation in strictly confidential - I feel sure you
will not betray my trust in you.

Am getting along nicely as regards my health
I am recovering somewhat from nervous strain and
shock. Will be under doctor's care for some time
Am take the Coronary Thrombosis I've been charged
for some time but there are the open effects from
the surgery that will take time and patience to
overcome.

If I have been of any help in answering
your questions. I am glad. Please don't hesitate
to ask anything or any time. Will answer
to the best of my ability.

Wish hope life is treating you kindly -

Sincerely
Marion Leonard Taylor.

April 19 - 1949 -

Mr Hawley passed away a few weeks ago -

April 12 - 1950

Dear Mr Pearsonnnnn

How very nice of you to remember me at Easter - Thank you for the card

Am getting along very nicely

Please do not hesitate at any time to write. I am always glad to give you any information I can. I hope your book is working out to your satisfaction. What an task you have undertaken. Best luck -

Sincerely

(To Mrs. Marion Leonard Taylor from Burnet G. Benvermann)

Re Stanner E.V. Taylor and his assistance to D.W. Griffith; also re Mrs. Marion Leonard Taylor, etc., etc.

(please fill in compactly)
[On the lines between questions]

Before DWG becomes a director at Biograph

1) Did DW, while an actor at Biograph, ever comment on the motion picture as a medium of expression? If so, what did he say? Did he dislike films then?
Had no conversations with DW as an actor - my
better opportunity for pictures acts -

2) I understand that DWG, when off the set watching McCutcheon direct, poked fun at McCutcheon's way of directing. If this be true, do you recall any of DWG's criticism or comments?
DW & I was in basement dressing room until called
for my scene with him -

3) Was DWG simple and unaffected, or did he --as a defense--assume an air of importance, etc., etc.? As an actor - don't know. As a director
he was unaffected - genial - pleasant - We all worked
long hours but it was a pleasure - Only saw him angry

4) How was he dressed while an actor at Biograph? Whose clothes did he borrow occasionally for characters he ~~acted~~ played? As an actor I have no
idea - Clothes

5) Did DW wear any jewelry? Rings? Shirt-studs? Diamond as an actor - don't know - as a director - he generally wore loud tweeds - brilliant colored shirts & collars - jewelry? never noticed

6) If he expressed ~~any~~ at this time any ideas (about film acting, the camera, etc.) worth recording, what were they?

7) If his ideas about film acting, the possibilities or future of the film, etc., were superficial or slight, what were they?
As When he was a director he said he believed the time would come when a film would be an entire evening's entertainment

8) When did Stanner first note that DW had a selective mind? While the latter was acting for Biograph or after he began directing? - don't know

9) After the elder McCutcheon became too ill to report for duty and the son fared none too well as a director, is it true that DWG told others, such as Gauntier and Bitzer, that Biograph should let him direct because of his experience as an actor? Did he give any other reasons why he should be made director? Was he persistent in pressing for consideration? If so, how?

don't know - I was on the road when change of
directors was made

(11) DW G - worked in one pic - one scene with me - my first Bio picture - Young Kate McCutcheon debating - Just before our scene Bobby Harron (Mr. the projection boy) called down to player in Dawson's dressing room "Hey Guy - ready for you" I was introduced - we rehearsed - played our scene - Then from all we ever saw or heard of the actor - DW G had been drinking for some months

(1)

Just been told by someone who was at Biograph at the time about Dr Iron Tale when he used his location to shoot "Wolves" DW G had no part - were shown that - he borrowed coat and felt hat from property room - Please remember I do not know this myself - Maybe it checks with something already told you.

(12)

This person also told me he saw DW G on the Globe Theatre - Norfolk Va - Jamestown Exposition 1907 - The play Pokahontas (I know that spelling is not correct) DW G not the lead, but was one of the Indians.

(13)

DW G never spoke of this at studio - only being with Miss O'Neil - Never mentioned any stage connections in San Francisco or anywhere else

When we were told we were coming to Calif all he talked of was how glorious to lay on the sands of the beach at night not a light more shining on one or to hear the heavy rains beating on closed windows - As the words were all right but the intonations of his voice clearly indicated one was not to be alone at such times

Read Inserado 1910

TPH J

(Cont'd)Before DWG became a director at Biograph

It seems that Miss Gauntier, because of her own writing ambitions, became interested in Griffith when she was told that a play of his had had a short run in Washington, and that it was considered bold or shocking for its time. However, when Gauntier proceeded to get acquainted with DWG and spoke to him, he answered her in language at once ill-bred and vulgar. Psychoanalysts are aware that certain types of men employ strong language when they wish to give the impression that they are masculine. That is why it seems valid to ascertain, if possible, the remark by DWG to Gauntier. Most likely, she mentioned it to the more mature women players at Biograph. If you recall the remark, please indicate it herewith; it may shed light on the psychology of Griffith at the time.

I was on the road during above - Have heard he very mad - She not there as in my experience writing of Griffith work on pictures for Lubin - I feel true - She was at Bio at the time - must be just one when I worked my / pictures for Lubin

Did Gauntier select the Adventures of Dollie script for DWG to direct?

Don't know - Not there at time

Did she select the cast ~~for the three early pictures~~, including Arthur Johnson who came of his own accord to apply for work at Biograph?

According to Miss Gauntier, Don't know - Johnson was with Biograph when I returned Late in 1906

If Johnson applied for employment at Biograph of his own volition, then Griffith's claim that he discovered Johnson isn't valid?

Same answer as above - Doing a little probing myself since writing first pictures - Someone told me Johnson had been playing Lubins in Philadelphia before being with Biograph - Believe he was from Phila

Re. Johnson - Of course Later he was a Lubin star until he passed away

What did Linda's weight and height seem to be when she came to Biograph for work? Was she frail, flatchested, angular, more like a boy than a young woman? And, was she domineering? Imagine weight about 100 height probably 5-1 or 2 - other descriptive fits - She was not domineering at any time I knew her -

Was Linda's sister in evidence at the studio at this time?

Constantly - at studio - on locations Why? Chaperone?

Who were some of the people, besides young McCutcheon, who experimented at directing at Biograph before DWG was given his opportunity, and did DWG in any way benefit from the work of these experimenters by noting wherein certain things were to be avoided in both directing and editing?

Don't know - This was while I was back on stage -

(14)

(2A) I doubt Gauntier selected the play - This is only theory - I was on the road like Norman nature having what it is - she would have selected one of her own. Most likely Marion or Harmon did the selection - Of course at that time I did not know Stanner - did not meet him for some time after I re-joined the Biograph Feb 6, 1908 but somehow I am under the impression that Gauntier left when young Wally McCutcheon died and Stanner was on the job.

I have a faint recollection that Gauntier went back to the Kalem to act in their pictures just shortly after I went back to the stage -

Gauntier must have left Bio before or when young McCutcheon died because it was then the Bio - contacted Stanner - per letter -

5

DW's Biograph Period as Director

You and Johnson

How did DW happen to ask Arthur Johnson to shake you with violent effort once a month?

What was there funny or mirth-provoking about such antics?

Just how violent and for how many minutes and over what floor-area in the studio was this impromptu performance? staged

See Lester personal note

2

Wasn't there a possibility of either you or Johnson getting hurt, twisting ligaments, etc.,?

To what extent did DW express his amusement or pleasure over this monthly chore of yourself and Johnson?

Did he issue suggestions or directions to Johnson on how best to shake you? Faster, slower, etc., etc.,?

For how many months was the above "shaking" chore put on once each month?

How did it happen to be discontinued?

What other practical "jokes" did DW enact or have enacted at Biograph while you were there? He surely had a way of setting Miss Pickford and L. Gish against each other?

Can't think of any practical jokes. Gish joined company after I left.

(6)

(2)

I get the drift of your questions and am definitely angry that the person who told you could have so distorted a scene. That person has a perverted mind and I would object and resent anything he or she had told you. It was a Mexican story - Arthur Johnson and I had a scene where I taunted him - led him on - laughed at him - in a burst of jealous rage he struck me by the arms - lifted me off the ground and shook me - It suddenly was very funny to H H & - the actors and employees who watched - For several days - no more than a week, I am sure while a set was being struck and we were all sitting around, H H & would say to Johnson and me - Let's have that scene - Arthur and I would burlesque a bit which apparently made it funnier - because H H & and others would go into paroxysms of laughter We simply stood facing each other - I assure you it did not occur more than 5 or 6 times at the most. Not a chance of me being hurt - no wrestling - tussling or throwing around. - It stopped it - said enough was enough - Why the entire thing was over in a few moments - It was just a bit of fun to break the monotony of waiting for the next set - That the person who told you insinuated I would allow myself to get into a rough and tumble fight to amuse others - humiliates and degrades me and I do not like it - That person is a first class heel.

Now that is out of my system I feel better -

Or the first person account should be

(7)

What are some of the outstanding stories, especially with social themes, developed by Stanner at Biograph for films directed by DWG? (I've sometimes wondered if one of these was the script for A Corner in Wheat, a very good condensed adaptation of Norris' novel, "The Pit")

"Corner in Wheat" very probably was Stanner's. He never kept track of titles of Lonely Villa was not

(29)

Did Stanner ever impress on DWG the importance of social themes for film material? If so, please give an example or two?

If he did it was at one of those secret meetings which no witnesses

1910—Pantomime

(26)

You were with Biograph until latter part of 1910 ~~or early 1911~~ or might have been early 1911. Now, do you recall (1) how many weeks or months after he began directing ~~[illegible]~~ DW began insisting on pantomime instead of lip-action to get across an idea, and (2) to stress natural, rather than continuously, fast action?

I believe it was shortly before we came to Calif in Jan 1910. I was in the picture - which not per se our persons

(27)

Is it true that "the front office" was up in arms when DWG first began using close shots in which players were cut off below the knees on the screen? Hammer told me there never was any interference with DWG by the front office. DWG said exhibitors objected, but a check of old-time exhibitors and projectionists suggests that nobody, including audiences, ever objected to such close shots.

Don't know.

(28)

(that before DW began to work on "The Adventures of Dollie")

Would it be correct to say that you, Stanner and DWG (anybody else?) went together to the Union Square Theater (or was it Proctor's) to see a French film in which the characters in some scenes were shown cut off at the knees? ~~[illegible]~~ Stanner told DW about this film. . . . However, Mr. Taylor said the title of that French film was "Two Brothers"; I checked and learned the release date for this film was two weeks after DWG began directing "Dollie"; also that the title was of an Italian film, not French. . . . What do you think? (It would seem to me that possibly Stanner recalled the title of the Italian film, thinking that it was the French film he had seen with DW and you before DW began working on "Dollie"?

I was not on N.Y. during - before or after "Dollie" If I remember Stanner said he and W had gone to the Theatre (the one on 14th St) This was some time

over

(6)

(2 cut off)

From checking stills would guess at least a year after I returned to Bio that figures were cut off

after my return to Biograph in Fall of 1908 - I have been there some time before we were cut off at knees - Before that it was full length or ankles - I believe this is correct time as we say in practice

3 stills (29)

1909 Checked over stills - found one "Pools of Tide" taken at Cuddebackville - Frank Powell and myself - We were cut off at knees - Probably taken during year before coming to Calif 1910

? 1910 Out of Mary Pickford & James Smith. No title on still but believe it may have been "Sweet Sixteen" Book pages cut off at knees - This probably was taken few months after Mary joined Bio.

at knees "Wish 'Em Card" Frank Powell and me - cut off between ankle and knee - also taken before Calif trip

3 slips

Pranks" Arthur Johnson & me - cut off between ankles and knees

" all other stills show full length figures -

30) Do you know where a print of The Adventures of Dollie may be seen?
Possibly here at the Motion Picture Academy
A: Museum of Modern Art Library - N.Y. City - they have most
were you in the film? If so, did DW have a strenuous time getting what he wanted from players, etc., etc.? If you were in the film, what sort of a statement in a few words by you would give your impression of how DW attacked the problem of handling players, cameraman and camera, etc., for the Dollie picture?
Again I say I was on the road when picture was shot

Why did DW think, according to Stanner, that he would be interfered with on "Dollie"? Was McCutcheon interfered with when he directed, prior to his illness? I don't know -

29) How may one account for the fact that Dollie cost less to produce than previous Biograph films, deppite that DW took much more time in which to do the film?
Don't know

31) If Stanner went with DW on location for Dollie, in what ways was he helpful to him? In that instance I would not know but it must have been in the same way as we see future pictures - Advice - suggestions

32) Don't I thought Dollie was shot in its entirety at Sound Beach. Unless I am mistaken in my note-taking, Stanner said the picture was shot in Coitsville, N.J. Which is correct? Stanner was with DW during shooting - so it must have been Coitsville

33) Don't According to Miss Gauntier, the script for Dollie contained 12 scenes which DW expanded into 29 or 30 scenes. If so, what was the effect thereof on the "front office" and others? Don't know - Was not in N.Y.
Then he did not follow the script exactly!

34) Why did DW, along in 1912-13, state publicly that stage players were undesirable for film work, although he obtained his best results from experienced actors and actresses from the theater?

Stanner and I were not with Biograph at that time - know nothing about above.

(10)

What was the general reaction on part of the Biograph players and other members of the studio staff when they learned in 1910 that DW and Linda were married and had been since ~~xxxx~~ the summer of 1906? (The situation must have been quite a strain emotionally on Linda?)

If you and Stanner chanced to call at the Griffiths' suite in the Alexandria, can you describe its contents? Books? Papers? Flowers? Drab? DW's boxing gloves?

No visits -

If everybody had to arise at 6 a.m. for the day's work, how many hours ~~was~~ were considered a full day's work? - Reported at studios 9 a.m. - Hours not counted. Worked ~~all~~ late as required & necessary - but no more necessary most of the time

According to Edward August, it was DWG who initiated the idea at Biograph that the names of players and other coworkers were to be kept off the screen, as regards credits. Can you substantiate, with candor, the statement by Mr. August?

Can not verify who initiated the above - as I know no that no one received screen credit while I was with Biograph

Was there a change in DWG's personality as of late 1910 in comparison with that of the actor before he became a director? ~~Can~~ not

Did not know him as an actor aside from playing a few scenes in one pic - Idea no conversation -

(39)

If the Biograph camera was kept at one fixed point, during DWG's first two years as director, because it was too heavy to move, how could he have taken a close shot of the wife in After Many Years? Isn't it likely that DWG 2 years later had this shot taken and inserted? Do you recall DWG moving the heavy Biograph camera into the middle of the scene in After Many Years? This film was made after he had been directing just a few weeks.

If above was shot a few weeks after DWG started directing I was on the road - Can say that during the years I was there the camera "stood put" See through the shooting interior of a set

(40)

Do you recall DWG using the heavy Biograph camera for angle shots?

Never

Until early 1911, at least

Did DWG ever discuss with Stanner ~~xxxxx~~ his reasons, dramatic or psychological, for change of camera position? If so, in what year and regarding what films?

(41)

Can't say - don't know

42

Marie After Many Years - Enoch Arden - of course, it was taken while I was with Bio Lust on I was not in picture was not at studio but I was away during my Times the camera was not moved off for close ups - As I started elsewhere - we work, cut off an ankle - Later at Fridia

43 Didn't DWG use a Pathé for easier camera mobility when you were at Biograph? (~~Question is 1913, so it could have~~) In what year? Do what films?
Not while I was there.

44 Do you recall how a certain script by Frank Woods influenced DW's style in direction of players and in editing? I understand DWG insisted he accept Woods idea.
Woods was with AB & P in Calif - Stanner & I in N Y.
Know nothing about above.

45 Do you recall the year in which DWG made a film with big heads and exist closeups? The heads were so large that they revealed pores in the faces of the players. I think Jackie (Jacqueline) Logan was in this film. Would she know? Was it like "Friends"? I believe shortly after I left the Biograph - Maybe late 1910 or early 1911. Do not know if Miss Logan was in picture

Way back (late 1911 (early 1912 (

Broken Blossoms

46 Did Stanner know why DW was not certain whether he wanted to do ~~Broken Blossoms~~ the story for what turned out to be Broken Blossoms? I believe because of Chinaman loves a white girl

47 Evil Eye was not in the original story. Did Stanner or DW evolve the Evil Eye? (Seems to me DW must have conceived this character, for psychiatrically it was a symbol of one of DW's characteristics--peeping or voyeuring)
No - I know but one thing you can be sure of - nothing "daily" was suggested by Stanner but DW as director could add any touches he wanted to.

in story outline

48 In what other ways, other than doing the script, was Stanner helpful to DW? (On this film, I mean) (Broken Blossoms)
The usual way - suggestions - ideas - ways of handling situations - always away from the studio

Stanner's ideas always put on paper were usual above

1917-1920

49 Do you recall ~~any~~ films rehearsed in this period by Stanner for DWG? ~~Which?~~
No -

50 Why did DW in this period ask Mr. Taylor to approve rehearsals? Rehearsals for what films? (This is a bit surprising for I thought DWG ~~had~~ rehearsed all scenes for his pictures) ~~[redacted]~~
Can't say - don't know -

Taylor needed

Ask her further?

Orphans of the Storm

51 Recall the reasons for DW's disappointment with the ending of Orphans of the Storm, and why he had Stanner device and cut a new ending? - picture too long for general showing - Stanner not only had to change ending but revise entire picture

Misc.

Fact inconsiderate

52 What ~~and~~ did DW talk about when he phoned Stanner at 2 a.m.? Or 3 a.m.? (This didn't seem very considerate?) Couldn't DWG have used a little restraint and waited until morning, c.8 or 9 a.m.?)
~~[redacted]~~ First I have heard of this - might have been before our marriage - or after - I do not remember But can you imagine DW as being considerate

(13)

52)

Was the idea of lighting,as used in the interior scenes of"Pippa Passes",conceived by DWG originally,or by some one else?(The reason I ask this question is that in my research or talks with many persons,I have found that many ideas which DWG publicized as his own,had originated with individuals working for him). . .Actually,there was nothing to get excited about as regards the lighting in this film,inasmuch as lighting for dramatic purposes had been used on the stage before DWG ever came to films.

I only know there was a discussion around the Camera - DW & G. Pritzker Mannon - where ideas were carried out I said Ray

54)

Did DW ever state why he made greater use of brisk cutting,i.e.,short scenes,in middle of 1910,or thereabouts?

Not in my presence

55)

Did DW ever tell Stanner how he happened to become interested in Freud's ideas?Freud made quite an impression when he came to the U.S. for the first time to lecture on psychoanalysis(in latter part of 1907) Or,did Stanner,because he had a keener mind,ever suggest Freud to DW?

don't know

56)

Do you know where Dorothy West may be reached? No

57)

Was it known at Biograph that DW and Miss West were smitten with each other?How did the people at Biograph learn of the hairpulling fracas between Miss West and Linda on the balcony at Macy's? Stanner & I had left Biograph on this trip -

58)

Bill Bitzer told me that one day shortly after the tiff between the two ladies,DW --presumably in a spirit of banter--threw oranges against the wall,near Linda's lead, in the studio on 14th Street.Is this correct?

after end of 1911

We had left the company

59) DW & girls

Was Miss West,like other of DW's feminine attractions,extremely slender,flat-chested, with masculine or boyish contours? -

Yes - very young - & slim 16 or 17 - not well developed

60)

In what ways do you think Linda was helpful to DW in a business sense?(James Kirkwood said he thought she was,but I never asked for details) I have no idea - I had no social contact with her (Linda) - only saw her in the dressing room and on sets -

In what years at Biograph was DW influenced by the work of foreign films? I recall that Griffith liked Italian films which tried to achieve realism of close and angle shots, as well as better acting than in U.S. films? Do you believe it was 1908 to 1912 that foreign films

Re Hearts of the World

Stanner told me he re-wrote the story after DW's return from Europe. Can you recall definitely how his re-writing of the story improved it?

Aside from being in new story I can not remember what it was about to Can not answer this question

What was the story like before DW called in Stanner to re-write it? Why did DW call in Stanner to re-write the story?

Were the love scenes and mating scenes conceived by Stanner?

More re Broken Blossoms

Were the comments on the missionaries (one of whom gives a book entitled "Hell"/ based on to Chan Stanner's or DW's ideas?

I find that ~~three~~ many scenes in the picture that were not in the story/ by the author of Limehouse Nights. Am just wondering which ~~Stanner~~ were Stanner's and which were DW's? Naturally, I do not expect you to know the facts, unless you thought about them so often as to emblazon them on your mind. [redacted]

For example take the sequence of ~~Tom~~ the tin-foil and the letter, from the mother, hidden under the floor. [redacted] I don't know who conceived this business, Stanner or DW?

On the other hand, I can't imagine anybody but DW [redacted] scenes of beating thinking up all the [redacted]

I think Mr. Taylor's contribution to the story, on the basis of my impression of his type of mind, was chiefly responsible for scenes picturing social criticism of the white man's civilization. I also think that DW, who could not write titles, tampered with those that Stanner wrote, with the result that some are good and literate, others terrible. What did Stanner think about this?

Right?

I read DW G's play while at Biograph. Never thought he could write — period —

Did DW or Stanner think up the doll-fondling sequences? The Evil Eye and Spying One sequences?

There was some magnificent cutting and grading of closeups/ in Broken Blossoms. Suggested by Stanner?

[DOROTHY WEST] (15) (63) (girls)

Miss. (cont'd)

Special inquiry re DW and women

in whom

You, as an observer, had opportunity to note facets of behaviour on the part of DW and the women he was interested, viz., Pickford, L. Glen, Dorothy West, Carol Dempster--~~[illegible]~~ I know nothing about Miss West's characterization. But all the others, including Linda, were in the category of the dominating type of woman. When a man is attracted to that type of woman, it is because of a deep masochistic attachment on his part. Under the circumstances, it was not surprising ~~[illegible]~~ that DW one day informed Linda that he was incapable of ~~[illegible]~~ "making a go of it with any woman"...in other words, incapable of love. He thus proved himself incapable maintaining a tender relationship with a woman. Hence his tender, romantic love scenes in his films. . .which he portrayed to bolster his own inner defenses that served as a smokescreen to conceal his inner self from his self and from others. He was too much the narcissist to ~~[illegible]~~ maintain a fine comradeship with a woman throughout a lifetime.

Now, each of us can remember events that occurred when we were as young as five years of age. Hence, in the search for any possibly new facets ~~[illegible]~~ in DWG's character, and because you were an observer, it seems moot to suggest that possibly you may remember incidents, trivial or pertinent, revealing how the women named above dominated or influenced DWG

Pickford - as W G ~~[illegible]~~ puzzles me. She was very much in love with Owen Moore. She was not 18 when we left for Calif - Her mother would only permit her to come with us provided Moore was not with us. Mary had her 18th birthday here in Calif ~~[illegible]~~ in april 1910. It was not for many months after we returned to NY that they were married

Dorothy West I knew as well - I think - as she would allow anyone to know her - She lived with relatives in Staten Island and several times when we worked till midnight or later I felt sorry for her - Could not see a young girl make that long trip coming such hours - I took her to my place for the night - She never talked much but I really believe she decided there was only one way to get away from her relations and have independence and money - She was not attractive - no ability as an actress - only the bloom of youth - That was the attraction for W G

DOROTHY WEST

Gish and Dempster formed company after L left.

Shortly after your visit here Stanner began to

(10)

feel badly - I never gave interest here about the first
few days - or ever - the book to be kept very quiet
Congratulations on his part towards his entire character
& value to the people - I am sorry - but everything
about those days of the Naked - Barbaric Glamour etc there is
nothing I care tell you.

64 There is one incident I just remembered - It shows how
small and petty W N G looked to - When Thais Ash went to
N Y - Stanwood & players at one time Notice - the Claridge W N G
asked Miss Stanwood whether a young man & his wife to dinner
a very lovely young couple - She was in the publicity dept -
He that just ordered dinner - Laughing loud chattering when
W N G entered dining room - She just waved he wanted to
speak to the young man - He literally kept him at his table
all through out meal - Of course he and his wife felt
miserable - Their entire evening spoiled - They had never been
to N Y and a dinner at the then famous Claridge
was just a great thrill - W N G just could not see
the form of no enjoying ourselves and deliberately broke
it up - She put this man in a terrible position -
I can't remember his name - I had only been to Fine
Arts Studio here once - All can remember his name
was quite Long and I believe a German origin - I still
would recognize it if I heard it again -

1919 GET THIS NAME
(1920)

65 Was told of something W N G did here in 1910 - He was shooting a
Japanese fishing village - I was in picture but did not witness the
incident - The man who told me unfortunately is the type who
"knows it all" So am just reporting as he told me - The waves
were coming in very strongly - W N G - stood at water edge waving
his arms and shouting to the ocean "Go back - go back" This,
I know, sounds like insanity but this man says Mrs
Anderson and James Rickard were there - Coming from
the source this would definitely have to be verified -

Go BACK!!
to waves!
THAT

check this → 1910

17

"Love and kisses" precipitous you — Never [illegible]
anything on Earth to [illegible] such tenderness —
Elsie I should not be too much astonished after
all if Mr & Mrs Stanmore were here one day. Shortly after
we came here Mr & Mrs Stanmore & Mrs Groh
came out. The office girls were they were here. Stanmore
was having his afternoon nap so we asked them to
wait on Peter — We thought nothing of it when
Mr & Mrs put their arms around me & kissed me on
the cheek — You know your Hollywood — But when
he took Stanmore in his arms — proudly kissed him
on both cheeks. Oh — I could see every muscle in
my husband's body stiffen with indignation —
Naturally we could only take it but Stanmore
was terribly angry — As soon as I could I paid
we had an appointment with the doctor at our
hospital here —

948 South Coronado St.,
Los Angeles
May 4,1944

Mr.Joseph Aller
1411 N.Serrano
Hollywood

Dear Mr.Aller,

I am sorry to learn from Mr.Sanders that you were distressed by the illness of your sister,also I hope will have a speedy recovery.If you think that you could get together with Mr.Sanders and me on Saturday afternoon,May 13,could you notify me a few days in advance?I should like to get your permission to have prints made of some of the photographs in your collection at the Museum.Since it is is difficult or impossible to identify them because they are not designated as to the pictures they are taken from,perhaps you may do so when I see you again. Expect to leave for the East some time after the 15th.Thanking you for your interest,I am

Very sincerely yours,

Mrs. W. E. Wright
718 W. Sixth St
Santa Ana, Cal

Dear Aunt Linda:

Recent newspaper stories have upset me, so that I feel I cannot rest till I have a little talk with you. Knowing you as I do, I feel you could not possibly pursue the course you are if you were truly acquainted with Uncle David's circumstances. I cannot really believe you want to hurt him. Do you remember telling me once that you were saving your money so that you could care for him in his old days? Well, Linda dear, if he is ever going to need help, now is when he needs it; and if you ever hope to win favor in his sight, now is the time. . . . You know he could not possibly put himself into his work with lawsuits over his head. . . Uncle David wanted to do right by you; otherwise he'd never have made the agreement he did, an agreement which has made it possible for you to live more comfortably than he.

NONNA

January 16th, 1941

Miss Iris Barry, Curator
The Film Library of the Museum of Modern Art
New York, New York

Dear Miss Barry:-

Through Mr. Newhall, who is in charge of the library, I yesterday received your message regarding Mr. Oglesby's request for information about myself and the nature of my research, in connection with the examination of the Griffith material now boxed in one of the Film Library's storerooms.

In response to Mr. Oglesby's request, I am writing the following which I trust you will forward to him at your earliest opportunity.

Ever since 1925 I have written serious articles dealing with various developments technical, creative, esthetic--of the motion picture. On occasion this material has been built around the personalities responsible for such developments. I list a few of these articles and the publications in which they appeared:

"Courage in the Movies"--concerning Robert Wiene, director of "Dr. Caligari's Cabinet" appeared in "The Billboard, November 14th and November 21st, 1925--republished for the most part in "The Film Daily Year Book" for 1926.

"Motion: The Medium of the Movie" "The Film Spectator (Hollywood), May 4th, 1929 and republished in part in the "Literary Digest," June 8th, 1929

"D. W. Griffith, America's Solely Great Contribution to Cinema" "The Film Spectator (Hollywood), July 15th, 1929 and July 20th, 1929

"Griffith, the Pioneer" "Theatre Guild Magazine" (New York) February, 1931

"Charlie, A Closeup of the Greatest of Comedians as Director" "Theatre Guild Magazine" (New York), September, 1930 and reprinted in the "Educational Screen" (Chicago) October, 1930.

"Mickey Mouse and His Playmates" dealing with the creative and esthetic aspects of the animated cartoon.--"Theatre Guild Magazine" (New York), March 1931, reprinted in "The Readers' Digest" for April 1931 and in "The American Review of Reviews" for April, 1931.

The purpose of my research on D. W. Griffith is to obtain material for a well-rounded study of his life and work. I believe that the Griffith material now stored in boxes at the Film Library should supplement such information as I have

garnered from the Griffith press books during the last two months. If the totality of the data obtained lends itself to a unified, interpretive volume on Griffith I shall proceed with the work thereon after making arrangements with a publisher. I shall be glad to notify Mr. Oglesby of the material which I will select.

Should Mr. Oglesby wish further information about me, he may write to Carl Sandburg (author of "Abraham Lincoln"), Hazlet, Michigan; Prof. Milton Ramsey, Wayne University, Detroit, Michigan; and Anthony G. Morioka, managing editor the New York foreign office of "The Chicago Daily News" 75 West Street, New York.

I thank you for your, and Mr. Oglesby for his, interest.

Very truly yours,

WESTERN UNION

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

Dec 31 19

To MRS JOHN E ABBOTT

Care of or Apt. No. NEWTOWN PENN (BUCKS COUNTY)

Street and No.

Place

KINDLY WIRE OR PHONE YOUR OFFICE THAT ALL MATERIAL WRITTEN FOR FILM library by g w bitzer regardless of form or "SUITABLITY" FOR PUBLIC BE MADE AVAILABLE TO ME TUESDAY AT ONE OCLOCK THANKING YOU FOR I IMMEDIATE ATTENTION

B G BRAVERMANN

30WU46 NP 4PM

Sender's address for reference

Sender's telephone number

THE FILM SPECTATOR
411 PALMER BUILDING
HOLLYWOOD

WELFORD BEATON, Editor

702 N. Crescent Drive
Beverly Hills, Calif.

July 26, 1929

Mr. Barnet G. Braverman
5475 Woodward Avenue
Detroit, Michigan

My dear Braverman:

At the United Artists studio to-day I ran across D. W. Griffith, who is so proud about the article that you wrote that he almost wept on my shoulder. He is buying up all the extra copies of The Spectator and is sending them all over the country.

I thought it would interest you to know that you had made a decided hit with ~~it~~ him.

Yours very truly,

W.B.

BEATON, Welford

WILLIAM A. BRADY
PLAYHOUSE
137 West 48th Street
New York 19, N. Y.

June 8, 1944.

Mr. Barnet G. Bravermann,
619 S. Carondelet St.,
Los Angeles, 5, Cal.

Dear Mr. Bravermann:

I have yours of May 27th regarding the sale of WAY DOWN EAST for silent pictures to D. W. Griffith, Inc.

You have been misinformed about the deal. The whole arrangement was made and the money ($175,000.) paid in cash within twenty-four hours. There was no argument about price, and as I remember it Mr. Blair had but little to do with the matter.

Sincerely,

William A Brady



Dear Mr Haverman/ Harry Carey for
Santa Rosa on Location for three weeks
on June 11th Then back to the Studio -
Can you do Him at the Studio upon
his return here? - I don't like my
Letter as I fire destroyed them all -
Almost two years ago -

Sincerely,
Wm Carey

220



B G Haverman
6825 Coronado St
Los Angeles
Calif

Wm Carey

RENE CLAIR

Nothing essential
has been added to what David Wark
Griffith has contributed to the
art of the motion picture.



Hollywood, Cal,
May 4, 1943.

HARNET GEORGE BRAVERMANN
258 St.Peter Street,St.Paul 2,Minnesota June 4,1949

Dear Mr.Coburn:

Mr.Arthur Ross of "The Streetcar Named Desire" company has suggested I consult you about the late D.W.Griffith to obtain some information for the biography about D.W., a work that I have been doing for a number of years.

Because you had known Griffith when he was a young actor in New York,Mr.Ross thought you might enlighten me on the following:

1. It seems that somewhere between late 1899 and 1905 Frohman produced a play at the Madison Square Theatre in NY and that both you and Griffith had small parts in this play.Do you recall the title of the play,its genre,the author,and the year in which it was put on by Mr.Frohman?

2. Do you recall any mannerisms of speech or diction on the part of Griffith at this time,or anything about the calibre of his acting in the above play?

3. Can you suggest the names of any persons living who were also in the play and to whom I might write for their impressions of Griffith at the time?

4. How,and where,and when,and under what circumstances did you happen to advise Griffith that he might be able to obtain some work for $5 a day by acting in the various film studios in New York?

5. How did you happen to meet Griffith prior to the time you advised him to seek employment in the movies?During this period,what were his ideas--- about himself,theater,writers,literature,social and economic uncertainties in the lives of actors, the depression of 1907,capitalism,socialism,etc.?

6. Do you recall comment,when DW was with Biograph,on his tendency to mount many long-held scenes that he ~~photographed~~ directed from the same camera position?

7. How did Griffith's work at Biograph,in the opinion of his contemporaries,compare with that of such men as Blackton,Rainous,Porter and such European film studios as Pathé,Cines,Gaumont?

(Mr. Coburn)

4. What were the marked differences, if any, in the personality of Griffith when you knew him as a young actor and after he had made, say, The Birth of a Nation?

Since I am wanting this biography for the critical, informed reader who is skeptical and prone to examine and re-examine statements and conclusions, it is hoped you may be objective, forthright and even analytical in any appraisal or other information which you may send.

Your cooperation will be greatly appreciated.

Sincerely yours,

Daniel Blum

Mr. Charles Coburn
c/o Screen Players' Guild
Hollywood, California

Mr. Charles Coburn

c/o The Screen Actors' Guild

Hollywood, California

University Station,48
Minneapolis 14,Minnesota
October 14,1950

Mrs.H.H.Conway
1067 N.8th Street
Colton,California

Dear Mrs.Conway:

It is good to learn that Miss Cogswell told you about my quest for additional material for the biography of D.W.Griffith on which I am working.

Consequently your October 6 message is greatly appreciated.I dare say that Mr.Rikkelman probably imparted to you observations about DWG that may shed light on him as an individual and creative worker.

At the moment I am wondering what kind of work Mr. Rikkelman did for DWG and during which years they had their association---i.e.,at Biograph (1908-13),Mutual(1913--15),Fine Arts(1916-19) or Mamaroneck(1919-25)?After you apprise me of these items,I should be able to supplement your opening remarks with definite,rather than hit-or-miss,questions that touch on such matters as production,mreative development,psychological factors and Griffith's emotional relationships---whether with women or men.

It is with interest that I shall await your account of events as related by Mr.Rikkelman.You probably had impressions of your own if you had occasion to visit the Griffith studio.It is well to add that grateful acknowledgements will be made to all who have been sources of information.

In the meantime I shall be very glad to hear from you further at your earliest convenience.

Yours very truly,

University Station 42
Minneapolis 14, Minnesota
October 14, 1950

Miss Elinor V. Cogswell, Editor
The Times
Palo Alto, California

Dear Miss Cogswell:

I have received a message from Mrs. H. E. Conway of Colton to whom you transmitted the news about my quest for additional information for the biography of D. W. Griffith, on which I am working.

Please accept my sincere thanks for your noble gesture.

Yours very truly,

1357 North 6th Street,
Colton, California,
October 6, 1950.

Mr. Barnet George Braverman,
University Station 42,
Minneapolis 14, Minnesota.

Dear Sir:

I have just learned from Miss Elinor V. Cogswell, Editor of the Palo Alto Times, Palo Alto, California, that you would like to have additional material for your biography of David Wark Griffith.

My deceased husband, John Rikkelman, was in the employ of Mr. Griffith during the early years of his career in the motion picture business and it is possible that I could furnish you with some material if you are still in need of it. However, I do not wish to burden you with a lengthy account of events unless you are still in need of material.

Yours very truly,

Bertha R. Conway

Mrs. H. E. Conway.

OFFICERS
President
Douglas Fairbanks
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M. C. Levee
Assistant Secretary
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ACADEMY OF MOTION PICTURE ARTS AND SCIENCES
ROOSEVELT HOTEL
7019 Hollywood Boulevard
GRanite 6141
HOLLYWOOD, CALIFORNIA

DIRECTORS
Douglas Fairbanks
William de Mille
Conrad Nagel
Frank Woods
Wm. de Mille
J. Stuart Blackton
M. C. Levee
L. B. Mayer
Harry Rapf
C. Gardner
F. E. Dalton
J. T. Reed
Tom Geraghty
Jane Murfin
Benjamin Glazer

July 23, 1929.

Mr. Barnet G. Braverman,
5475 Woodward Avenue,
Detroit, Michigan.

My dear Braverman:

Today I shall ask Mr. Woods to write you personally his criticism of the first half of the Griffith chapter. I'll try to read it tonight and should be able to write to you tomorrow.

We hope to be successful in our efforts to secure exceptional films like Dreyer's "Joan of Arc". The National Board of Review has offered to help us and we plan to establish contacts abroad through some of our foreign members. When next at Universal Studios I shall endeavor to reach Seymour Stern as you suggest.

Menzies and Crocker have both asked me about you. I think most of those whom you contacted were sufficiently impressed to expect a book giving an accurate insight into cinema aesthetics. It will I am sure have a definite philosophy too.

The Equity situation is still unsettled. Equity is suing Tully Marshall and Warner Brothers for a million dollars on the grounds that by signing with Warner Brothers Marshall has violated his agreement with the Equity Association.

As I have never seen a three dimensional screen nor heard it discussed except in a very superficial way I am unable to give you information on the subject. I might refer you to Dr. C. E. Ferree of

COWAN, Lester

John Hopkins University, an authority on physiological optics who has been studying the stereoscopic effects in motion pictures for some time.

With kindest regards and good luck,

Yours sincerely,

Isadore Goldsmith

T.O.;MZ.

A DOWLING HOTEL
E H LAIRD, MGR

OPPOSITE UNION STATION
LINCOLN 5187

SENATE HOTEL ··· WASHINGTON, D.C.

101 D STREET N.E.

September 4, 1940

Mr. A. G. Braverman
University Sta. 14
Minneapolis 14, Minn.

Dear Mr. Braverman,

Noted in this mornings issue of the Washington Post that you are doing a biography of the late D. W. Griffith and that you would welcome any material concerning his character and career.

His career was more or less familiar to the theater going public of his day as he was one of the first to put on pictures on a large scale. Probably no one who ever saw the "Birth of a Nation" will ever forget it.

It was my good fortune to be employed at the Alexandria Hotel in Los Angeles during his entire stay there. I saw him practically every day and he always impressed me as being a very high type of gentleman. To see him walk through the lobby every morning was bound to impress anyone who saw him. He had such a straight forward manly look.

He was the athletic type of person and every morning the bell boy used to carry two pails of cubed ice to his room which were

A DOWLING HOTEL
E H LAIRD, MGR

OPPOSITE UNION STATION
LINCOLN 5187

SENATE HOTEL ··· WASHINGTON, D.C.

101 D STREET N.E.

dumped into the bath tub of water for the daily bath. Later he moved into a parlor suite which was converted into a small gymnasium with punching bag and all such material. Every morning he took a boxing lesson from Kid McCoy whom you may remember as being one of the smartest boxers of his day. As to his personal life I know very little other than that I never saw or knew of his drinking or smoking, at least not in the hotel.

If you haven't this information already, possibly it will be of some small use to you. Best of success.

Sincerely,

Everett E. Darbee

Everett E. Darbee
Senate Hotel
Washington, D. C.

University Station 48
Minneapolis 14,Minnesota
October 8,1950

Dear Mr.Herbert

Your September 6 letter would have been acknowledged weeks ago but for the fact of my absence from the state since latter August.Upon my return I found your interesting message,which certainly was welcome in view of the fact that people nowadays seem to be too hard-pressed for time to write letters.

So you were employed at the Alexandria in Los Angeles when Griffith stayed there!

Naturally,your memory retains images of incidents,events and individuals that set the atmosphere of the Alexandria when you were with this hotel...i.e.,when DWG was a guest.

Since you give no date of your connection with the Alexandria,I am led to wonder about the following items:

1.If you were at the Alexandria as early as 1911,then you knew Mrs.Griffith by sight and something about the way she and D.W. lived until their separation in that year? (The Griffiths came to the hotel in 1910)

2.What,if any,impressions have you of Mrs.Griffith?

3.Or of Dorothy West,an actress at the Biograph studio under Grifith?

4.In what year did Griffth move from his single room into a parlor suite?(In the Fall of 1915 after he joined the Mutual Film Company or in the late Spring of 1915 after "The Birth of a Nation" became a hit?

5.How many rooms were in his suite?I understand that one of them was set aside for his wardrobe,which he greatly replenished after "The Birth of a Nation" became a decided success.

6.What details about his walk or carriage or attire do you recall that gave him a "straight-forward manly look"?

7.In what year did Kid McCoy become D.W.'s boxing teacher? Do you recall a Spike Sullivan,ex-boxer and actor with D.W., as Grffith's trainer prior to McCoy?

8.Do you recall how long McCoy acted as D.W.'s trainer?

9.Do you recall the name of the bellboy who carried the ice-laden buckets to Griffith's room each morning?How long did this practice continue to your knowledge?

10.Do you recall the names of any coworkers or of the management staff of the Alexandria who may be living and perhaps shed a little light on D.H.?

###

It is hoped you may deem some of the questions,which I hope you anticipated as a possible result of your statements,as sufficiently valid to warrant replies.Such are the tribulations of questioner and questioned in research!

In conclusion,may I thank you again for having written.

Sincerely,

Mr.Everett E.Darbee
Senate Hotel
Washington,D.C.

E. E. Darbee
SENATE HOTEL
101 D STREET N.E.
OPPOSITE UNION STATION
WASHINGTON #2, D.C.

Air Mail

WASHINGTON, D.C.
SEP 6
6 30PM
1950

AIR MA
6¢
U.S.POSTA

Mr. B. G. Bravermann
University Sta. 42
Minneapolis 14, Minn.

NOT AT UNIVERSITY HOSPITAL

DW at Alexandria and completed after Birth. Last part

Copy to file 1915 after Birth

October 23, 1950

Dear Mr. Braverman:

Yours dated October 9th received and it was a pleasure to have word from you.

I must apologise for the mis-statement made in my first letter. I really started to work at the Alexandria in November, 1915, and with the exception of two very short intermissions, was there for a period of eighteen years, or, until 1933, at which time the hotel was forced to close its doors. They have since re-opened, however, after a thorough modernising.

The hotel having changed ownership three times during my stay, it is quite out of the question to get any data as regards actual dates and years, for which I am sorry as I realise how important these things are in your work. Whatever dates I may mention will be to the best of my memory.

As the Griffiths separated during 1911, four years before my arrival, I had no opportunity of seeing the lady and do not recall having heard any of the employees speak of her. Of Dorothy West, I have no knowledge whatever.

By a strange coincidence, Lillian Gish, who, with her sister Dorothy, were proteges of Mr. Griffith during those early silent picture days, is playing at one of our local stage theaters. I felt pretty sure you had contacted one or both of them, but nevertheless I made an attempt to contact her without success. Being a hotelman myself I know how reluctant hotel clerks are to give out information to strangers. Miss Gish's long association with Mr. Griffith should enable her to have a book full of knowledge concerning him. In any event, a letter addressed to her in care of the Theater Guild in New York City would reach her.

Mr. Griffith moved from his single room into the parlor suite about a year or more after I arrived. This, of course, would be after the "Birth of a Nation." The suite was composed of large sleeping room and parlor, with well arranged bath. Both rooms contained large spacious clothes closets which he had no trouble filling, for as you say, he had a very large and splendid wardrobe.

You ask what about Mr. Griffith's manly look that impressed me. Well, his walk, his entire carriage was such that it must have been noticeable to all who observed him. His head erect, his shoulders well back in a soldierly fashion coupled with a fairly rapid stride, always gave me the impression of a person of great dignity. I have a feeling this doesn't answer your question as adequately as you would wish, but I am very poor on elaborating.

As to the bell-boy who delivered the ice, there was no one boy in particular. We had five boys on duty at a time whichever boy was front at the time Mr. Griffith phoned down, did the delivering. This was usually about eight o'clock in the morning.

The boys all held Mr. Griffith in high regard. He was always very liberal with them.

I am able to furnish the names and addresses of three coworkers who are still very active in hotel business.

Mr. Dorsey Pence, at present Asst. Manager at the Biltmore Hotel at Los Angeles, California was a bellman during quite a bit of Mr. Griffith's stay. Mr. Mark Klein, now connected with the Manx Hotel at San Francisco, was also a bellman at this time.

Mr. Frank L. Andrews, now President of the Hotel New Yorker at New York City, was the Chief Room Clerk during a great part of the Griffith stay.

The Alexandria Hotel during all of this period and quite a while beyond, was Lost Angeles' best hotel and housed all of the celebrities who came to town, this of course including all the bigs of show and picture business.

I regret terribly my inability to give more data, but as I say, so much time has elapsed (30 years) that for me to try and give dates and years would be mere guess work which I am quite sure you would not appreciate. However, if anything comes to mind that you think could be answered, I am yours to command. I really do not envy you your job.

Sincerely,

Everett E. Darbee

Everett E. Darbee
Senate Hotel
Washington 2, D. C.

METRO GOLDWYN MAYER PICTURES

CULVER CITY
California

July 6, 1943

D. W. Griffith
Hotel Drake
Philadelphia, Pa.

Dear Mr. Griffith:

A few days ago a Mr. Barnet Braverman called on me and we chatted for an hour or so.

On his departure, there was just one thing very much in order and that was a few lines to you to say "hello".

As for the topic of conversation, all I can say is that your ears must have had a third degree burn.

I don't think I was ever asked so many questions in such a short time about one particular person and the never to be forgotten "FINE ARTS DAYS" as Mr. Braverman asked. Nevertheless, I am sure that all my answers were favorable. The names of many of your old associates came up during the course of the conversation and many mutual friends we had, which made the reminiscing very pleasant. Naturally we drifted off the main object of Mr. Braverman's visit now and then, but always returned to the main story in which you played the leading part.

It was nice going over the old times--meaning before they slowed MOTION PICTURES down to a "TALK". Those were the days as we all know when Motion Pictures were a pleasure to make. It seems a bit silly after all these years to become sentimental about a time and a place and an association, but as for myself, I will always say "Those were the days".

So, with warmest personal regards to you and your wife and hoping this finds you both enjoying the best of health, I remain --

Yours Very Truly,

Chester Franklin

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METRO-GOLDWYN-MAYER PICTURES
CULVER CITY
CALIFORNIA

October 26, 1945

Mr. Barnet George Bravermann
615 Central Park West
St. Paul, Minnesota

Dear Mr. Bravermann:

Your note and request for a copy of my letter to D. W. received.

Herewith attached is the copy requested, which I am happy to forward you. Please know, Mr. Bravermann, that I am always more than happy to do anything I can to help a situation that concerns Mr. Griffith, so don't hesitate if you feel that I can be of any assistance.

Very truly yours,

Chester Franklin

Encl.

NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

WESTERN UNION

((19))

WK40 20 NT COLLECT=NEWYORK NY MAY 29

BARNETT BRAVERMANN= 31

1611 WYOMING AVE=

942 MAY 30 AM 9 21

MY SISTER IS IN CALIFORNIA BUT I WOULD GLADLY HELP IF TUESDAY AT 3 DRAKE HOTEL WOULD BE CONVENIENT

LILLIAN GISH.

30

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Un-4 9065

[illegible] Sigmund Drive,
Malboa, California,
May 3, 1944.

Mr. Harnet C. Braverman,
615 S. Gramercy Street,
Los Angeles 5, California.

Dear Mr. Braverman:

Mrs. Graves tells me that you suggested coming here. I hate to see you go to that inconvenience for the relatively meager contribution I am able to make regarding Mr. Griffith's biography. I am giving you as much as I am able to recall of my relationship with the "master." In so far as I was with him for only five or six pictures during my adolescence, you can understand my inability to verify much of the factual data that you need. I believe that the Gishes and Jack Lloyd could be of greater assistance with factual data than I. However, some of the things I call from memory might serve.

From the questionnaire I received I presume you wish to approach the biography from a more or less realistic view. Bearing that in mind, I will give my impression of D.W. I first met him as a boy of eighteen. At that time, due to his outstanding achievements, he enjoyed an unchallenged leadership in the industry. He was the master. He was surrounded by a small coterie of vassals and puppet actors who jealously matched wits for his favor - including Wallace Reid, the Gish sisters, Barthlemess, Valentino and a host of others.

For my impression, Lillian Gish enjoyed D.W.'s favoritism from a personal standpoint as well as academically. Viewing things from the sidelines, the bringing of Carol Dempster into the fold created quite a flurry. It denoted a change of viewpoint as well as a change of affection on the part of Mr. Griffith. Dempster's entry created jealousies and factions, as well as a feud among the staff members of the Griffith family. I did not enter this because my loyalty was to Mr. Griffith and his personal life didn't concern me.

With due respect to my contemporaries, they were rather an uninteresting lot. The Gishes were adroit in the extinct art of motion picture pantomime, and I believe Barthlemess had a couple of years at Trinity College. But academically and culturally, as a whole, they were rather dull little people with pretty faces. Br. Griffith of course gave these people great stature and importance, due to the outstanding quality of his

GRAVES, Ralph

product. Some of these people believed themselves to be the shadows they portrayed. But time has set them right on that score. Generally speaking, most of us who enjoyed fame and prestige could scarcely have qualified as mental giants in the practical world.

Griffith himself was by no means a literary genius. The subject matter of most of his product was elemental and crude, and in truth Mr. Griffith, from my impression, was slightly illiterate, even as Theodore Dreiser. But this fact by no means can be construed as detrimental to Mr. Griffith in his art, because the quality of his work, I believe, was head and shoulders above any past or present contemporary. No one has expressed so much individuality or painstaking photographic beauty.

Much of his inventiveness serves as a pattern today for everyone making a living in the motion picture industry. My observation is that the industry shows its lack of character for failing to recognize Mr. Griffith and give him an honor just a little bit higher than the rest for his past achievements.

Looking over your notes I find reference to Barry, Bazimova and many other contemporaries. As for my experience with Shaw and the rest, I know little of these contents, and, frankly, if I did I wouldn't care to express myself along these lines because Mr. Griffith had very little in common with those artists. Barry and Shaw are great playwrights. Mr. Griffith belonged to another world. He enjoyed an eminence far greater than theirs in his world.

Valentino was the outstanding personality, to my mind, who worked for Mr. Griffith. He was a gentleman and a grand guy. He, however, received very little acclaim at that time because he was a "foreigner." Such were the prejudices of the little people in our business. Today the same little people have gone overboard on the subject of foreigners. There must be a happy medium. There could well be some compromise between the elemental fantasy of Mr. Griffith's era and the academic drivel of today.

Speaking of Mr. Griffith's appearance during the heyday, his clothing was rather amusing. He wore derbies, Hoover collars and tight-fitting suits and high-buttoned, pointed shoes. He liked to sing and shadow-box. He was never without a Virginia Round while exerting his hypnotic influence over the puppets.

He enjoyed scaring the little boys and girls during rehearsals by giving a first-class imitation of how the paleolithic man enjoyed a little woo. Always, in every picture, there was the nasty heavy who coveted the wispy carcass of the ethereal Gish or the light fantastic torso of Dempster. Mr. Griffith enjoyed

giving a demonstration of how this part was to be portrayed most of all, the little heroine stood by in great awe and wonder while he depicted lust, with due respect, I believe there was too much of this.

His walk and the look of his eye denoted the role of the tyrant and the supreme egotist, but actually he was very likeable. A great many stood in awe. I never did because I liked him. I knew he was a humbug in many ways, but he was an indefatigable worker and had a profound sense of beauty. His understanding of the dramatic value of music has never been equaled, even with the advances of sound. This, to me, was one of Mr. Griffith's outstanding contributions, the bringing of classical music to the screen and using it for dramatic purposes. He had help, but he also had ideas.

Whereas, from a cultural standpoint, Seastle and some of the others evidenced more knowledge, none of them enjoyed the individuality of Griffith. This, I believe, is one of the reasons for Mr. Griffith's passing from the pinnacle. Subject matter has changed. Mr. Griffith was reluctant or unable to change from telling fantasies about people who never lived to a modern delineation of everyday people. This is very sad. I believe, and have always believed, that if someone could guide the master into a modern method of story-telling he could still make every director in the motion picture business look sick.

There are a group of little anecdotes, which will require some time to catechize, that might serve, and if this short brief of my impressions seems to have any value, I will be glad to write down as many anecdotes as I can call to mind. Some of them will be to Mr. Griffith's credit and some will be humorous. In any event, they will serve to make of him a great human being whom I will always love.

Mrs. Graves and I were very anxious to see Mr. Griffith, and we extended an invitation to him to come to Balboa. I had hoped that he might find time to do just this, but I suppose he is busy. In any event, I wish you would extend my best regards to him.

I hope these few remarks will be of value to you and preclude the necessity of your coming to Balboa. If you will drop me a note and tell me if you would like me to give you the anecdotes I can call to mind I will be glad to send them to you.

Thanking you for your courtesy and wishing you good luck with your biography, I remain,

Sincerely,

R. Graves

[illegible]

[illegible]

Your witness was given me by Mr.[illegible] while at the [illegible] Plaza avenue, Haven, Conn. I personally know that Mr.Lloyd was married to [illegible] and that he was one of the writers of our time--also D.W.Griffith of whom I am now writing a biography and for which I have been gathering information that will throw light on Griffith as a man.

I met Mr.Greathouse a few times [illegible] in the latter part of 1921 after he and Mr.Griffith returned from England after the fiasco connected with the London version of "Broken Blossoms".

And it was during 1921, before D.W. returned to New York to do The Struggle that Mr.Greathouse saw him at a farm or sanitarium.Griffith was there for months--recuperating.

Since this biography about D.W.Griffith is being written for mature adults,it necessarily has to be handled in manner respectful of their intelligence---and that means fidelity to truth.

It would therefore be helpful to learn the following from you:

1. Details concerning the friendship between Mr. Greathouse and Mr.Griffith,and to what degree Mr.Greathouse went out of his way to be of help to D.W.

2. How often Mr.Greathouse visited Mr.Griffith at the health farm in New York where D.W. was recuperating from the ravages of too much liquor.Also : Griffith's stages in gradual recovery,what Mr.Greathouse saw him doing and what they talked about or planned

3. What Mr.Greathouse observed,when in the studio, at the time The Struggle was being made.

4.Incidents or anecdotes concerning the trip of Mr. Greathouse and Mr.Griffith to England during 1920. Also D.W.'s difficulties after reporting at Felixstowe Studios to do Broken Blossoms in sound.(I may say that according to Dorothy Gish,Griffith spills in London--evidently quite tipsy--phones her in Devonshire from London for one hour until she becomes so frantic that she had to get a friend to find Lillian, so that she might notify the telephone cable company in London to cut off Griffith. Clearly,he must have been unhappy to indulge in that sort of benaviour. It is assumed that Mr.Greathouse apprises you of events in London up to the time one after Griffith was paid his salary in full by Felixstowe Studios without ever shooting a single scene for the picture he was asked to produce.Since this was a great opportunity for Griffith,it would be worth while to record how Mr.Greathouse felt about D.W's failure to capitalize on it---despite one or two difficulties with casting

5.Do you recall the name of the French girl whom Mr. Greathouse signed up in London and brought to America?I believe she was in Hollywood for a time.In London Mr.Griffith was most enthusiastic about her as player material for the picture but the studio refused to let him have her after another actress,at Griffith's insistence,had been signed for the leading woman character.

***

It is possible you may recall pertinent incidents or anecdotes,as well as Mr.Greathouse's concern for and his forthright comment Griffith.In a biography for mature individuals it is as essential to portray the human side of an individual as well as his or her achievements.It is hoped you may spare the time to let me have the information herewith requested solicited.

Thanking you for your cooperation,I remain,
Respectfully,

P.S.--While on the west coast ,I saw Mr.and Mrs.Griffith frequently.He is in much better trim,mentally and physically,than he was in 1928.But try and tell it to the film moguls!

[redacted] St.Peter Street,St.Paul 2,Minnesota
June 13,1946

Memorandum to Mr.Albert S.Griffith.

On May 7,on April 6,I wired you and early in February I wrote you a detailed letter concerning the return of a scene from Intolerance by one E.E.Meginnis.In these messages I stated that you suggested I get in touch with you about the matter.

I set forth the following details to you:

1.The particular print of Intolerance to which the said scene belongs was shown at the 55th Street Playhouse in the Fall of 1945.

2.I phoned Balaber down Madison to learn how the film was being received.He said it had been censored.I happened to write a note to Meginnis and stated therein something about wanting to get details on the censorship...from Balaber or the censor or both;this note was sent to Meginnis about six weeks after showing of the picture closed.

3.About two weeks after writing above note to Meginnis,he replied and seemed to be anxious that I consult neither Balaber or the censor,and that I should consult him,Meginnis,only.This seemed odd,so I dropped a note to Meginnis telling him he must be "cracked",and I asked for an explanation. . .In his response that followed,Meginnis stated that he managed to see the letter from the censor concerning the scene to be deleted and would forward details,but again he urged that I do not consult Balaber.All of which seemed as anything but straightforward.

4.Then I wrote Meginnis for the exact number of feet of the deleted scene,(this was a guess on my part)or else I would get the information from Balaber. To this,he replied that I should not disturb Balaber(this is a joke) and that he,Meginnis,had access to the film and would procure the desired data for me. In other words,he had access to the film two or three months after the picture had been taken off at the 55th Street Playhouse.

5.I then wrote Meginnis that either he had a dupe of Intolerance or else must have a pull or a whale of a lot of sex appeal suddenly acquired to get Mrs.John E.Abbott(Iris Barry) to let him see the print,that he might check on the footage of the deleted scene just to please him,me or anybody.

6.The reply from Meginnis seemed frantic as he admitted having the deleted scene in his possession.This still did not explain why he seemed anxious for me not to consult Balaber,a guy who feels happy when interrogated about anything.Anyway,in this reply from Meginnis, he proposed the following:(1)That he would like to send me the deleted scene,for me to hold and some day out of a clear sky to turn over to the custodian of the Intolerance prints of which there are only two in any fairly decent shape,(2)That I do not reveal from whom or when I got the scene,(3)BUT that before he ships the

(Continuation, Friday July 13, '28)

related things, along with some documentary shots I took and let him keep for me, he would like to have me return the letter in which he made the proposal.

In other words, it seems evident that Meginnis thought I valued my documentary shots . . even to the point of submitting to the pressure he was futilely trying to apply.

Shortly after his four-part proposal and still trying to use my documentary shots as a basis for pressure, Meginnis inquired whether he could use my name to verify his claim that he is a conscientious objector. I merely mention this to suggest the brazenness of the man . . for his being a C.O. was something new to me.

The conclusions to be drawn from the foregoing are as follows:

1. The scene ordered out by the censor should have been replaced.

2. If Meginnis came into possession of said scene validly, he would not have asked me, about 800 miles away, to accept, hold and some day return the scene.

3. His concern that I might consult Walsh suggests that Meginnis did not obtain the scene honestly

4. That the Museum of Modern Art Film Library should provide facilities for protecting the only two remaining good prints of Intolerance, and be in a position to account for all damage and loss.

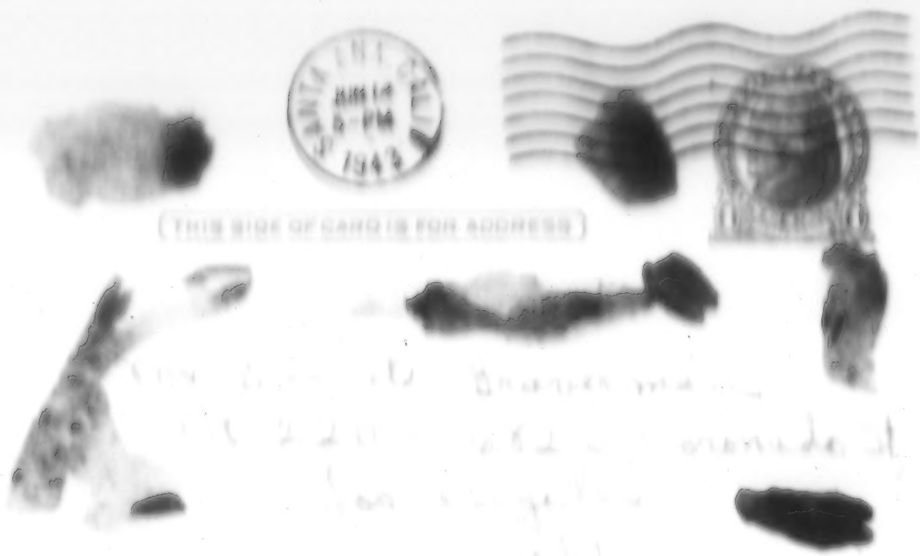
It is well to point out that Meginnis was the distributor of a pirated version of The New York Hat last year in Hollywood. It was such a libelous hodge-podge and so unlike the original that D&G asked Miss Pickford to take action against Meginnis to bar future showings of bastardized print.

***

I have communicated with you more times than I ordinarily would with anybody else because what happens to Intolerance is important. I also wrote you because DW asked me to communicate with you about the Meginnis matter.

Unless I hear from you in the near future concerning the items referred to, I shall assume that you care neither about Intolerance nor DW's implied suggestion that you give the matter your attention.

GRIFFITH, RUTH



HOISER

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF ANTHROPOLOGY
AND SOCIOLOGY
LOS ANGELES 24, CALIFORNIA

Mr. Harnet George Braverman
c/o New York Bureau
Chicago Daily News
75 East Street
New York, New York.

August 19, 1946

Dear Mr. Braverman:

I regret very much that I do not have a copy of the speech I gave at the Contemporary Gallery on The Birth of a Nation. I remember the occasion very well; the picture, which I had never seen, was so shocking that I may have spoken far more sharply than was polite. Consequently, I can give you my remembrance of the evening which you are free to use as you like if it has any value for your work.

The lady who runs (or owns?) the Gallery called me requesting that I speak on the implications of the picture for modern times. She had scheduled it and after all was arranged had become worried over the film's content. Her idea was to have Mr. Revels Cayton (then a CIO leader in Los Angeles) and I "take the curse off" the showing, which was of course only for historical reasons and offered only to a small audience. Revels called me and asked if I had seen the film. After some discussion he decided not to attend, a wise decision as it turned out for I doubt that he or any other Negro could have sat through the film and remained calm and dispassionate. I certainly couldn't.

Revels' decision left me holding the bag. Since I had not seen the picture, my address was not written out in detail. I simply brought along some notes on race which I had been using for my classes and for similar lectures in the past. My idea was to shape my talk as the film was shown.

As you know the first half of the film is relatively innocuous, no worse than some of the stereotyped "southern" pictures still shown. But the second part is a totally different story and to my belief the most glaringly despicable libel on the Negro ever to be expressed in any dramatic form. Having just read (the night of the film) DuBois Black Reconstruction, I immediately decided to base my speech on ~~the~~ that theme, to expose the false and libelous nature of the picture of the Negro offered in the film.

If I remember correctly I began by acknowledging the epoch making contribution of the film to the techniques of movie making. I disclaimed any special knowledge in that field, however, and said that my speech would be limited to a discussion of the film's historical reality (I believe I

said "truth").

Then I sailed in on this topic, giving the picture of the reconstruction era as best I could from DuBois' book. The contrast between my statement and that of the film I left the audience to draw. Following this I made a brief comparison of modern races to show the utter lack of any scientific proof for racial superiority or inferiority. Now that I think more of the occasion, I may have reversed these two topics; beginning with the science of race and ending with DuBois' (and I think I mentioned his by name) account of the reconstruction era. But I'm sure that both were included and that I pulled no punches, except to leave the implications of what I said to the audience. In short, I did not say specifically that the film was a damned lie and outrage to the intellect of any scholar, but I did so state what is known about race and the history of the reconstruction as to make that meaning stand out clearly and unmistakably.

And I do remember that the audience got my meaning. Griffith was impassive but the actress to whom you refer (Gish, isn't it) certainly looked as if she would have liked to do me more than just a punch in the nose. The others, most of whom I did not know, seemed embarassed.

There was little discussion. Griffith got up and spoke, however. The burden of his speech, as I remember it, was that he didn't know what "truth" was and he doubted that "this young man" did either. He discoursed then for a short time on the nature of truth, saying nothing pertinent and maintaining a sort of fatherly and instructive air. On the whole, and if he was truly disturbed, he did a fine job of concealing it. He managed very well to put me in my place as a young whippersnapper who had brashly committed a nuisance. (I am not so young as all that, except of course in relation to Griffith.)

There was no further discussion of my contribution that I remember. All the questions were addressed to Griffith and concerned his techniques in making the film. It soon broke up and we all left. Griffith and his party did not bid me farewell.

I doubt if any of this will be of use to you but you're welcome to anything that is. And if you have any further questions I'll try to answer them.

I'm indebted to you for telling me of this aftermath. I had no idea

UNIVERSITY OF CALIFORNIA

DEPARTMENT OF ANTHROPOLOGY
AND SOCIOLOGY
LOS ANGELES 24, CALIFORNIA

I'd so impressed my audience; indeed, I remember only feeling as though I'd laid an egg.

I do not wish to leave you with the impression that I judge Griffith by this film alone. I am aware of his well deserved fame as a creative artist; indeed, if he were not so great an artist, The Birth of a Nation would not be the terrible document it is. For though Griffith uses the usual vicious stereotypes of the Negro (e.g. the attempted rape sequence, the characterization of the Negro politico in the film, etc.), he gives them a dramatic quality usually lacking in the ordinary usage of the same items. It is then, the very artistry of Griffith that makes the play so dangerous, so liable to crystallize and make real ~~~~ more or less dormant prejudices of those who lack a real knowledge of race differences and who have only the mythology of the race maturation era which passes for history in the usual school text.

The racial bias which so wholly permeates the film is also of course a vital part of Griffith's thinking. He could not otherwise have made the film as dramatically powerful as it is. It is therefore amusing and a bit sad to read his statement on the film of Dr. Carver's life. The artist Griffith might have done such a film (though I do not recall that individual biography as such as grander theme has been his particular metier) but the human being Griffith could never have done so.

But this is probably more than enough. Let me know if you want more.

Sincerely,

Harry Hoijer

As presented on "WHAT WORLD I SAY"

RACISM AND RACE DIFFERENCES

NBC (URN) July 14, 1946

Harry Hoijer

In the present day and age it is not difficult for an anthropologist to decide what he has to say, given only one lecture in which to say it. For the anthropologist studies, among other things, the races of man. His is the task of determining race differences and of classifying human populations in racial terms. Also his is the responsibility for spreading far and wide a scientific knowledge of race to counteract and deny the vicious and wholly false doctrines of racism. Racism is the belief that human behavior and achievement is the result of inherited racial characteristics. It maintains that only one race, the so-called "white," "Aryan," or "Nordic," has an in born capacity for civilization and progress and that therefore all other peoples, since they are inherently "inferior," should submit to the leadership of the "superior" race.

It is hardly necessary to point out that this doctrine has often, if not always, been associated with fascistic political doctrines. Not only Hitler and Mussolini but also the Japanese fascists used racism as a potent political weapon. But though we have just succeeded in destroying the armed strength of world fascism, it is not equally true that racism has been destroyed or even seriously damaged. There are many, both at home and abroad, who still remain racist in both their thinking and their behavior. Recent events, such as the revival of the ku-klux-klan, the desecration of synagogues, and the rising emphasis on restrictive covenants show that racism is still an active force. Confirmation may be found in a recent report by the American Council on Race Relations which reads as follows:

"The American Council on Race Relations has had under observation a number of instances of physical violence, threats, and acts of desecration

against members and organizations of minority groups, appearing at widely separate places in California over the last four months. Eighteen of these incidents, as reported in the daily press during the past 90 days, have been labelled directly or by implication as activities of the KU Klux Klan. In too many instances, these acts have had implications of intolerance and race hatred. Negroes have been beaten, fiery crosses have been burned, synagogues have been defaced, signs and symbols of the Klan have appeared in minority group neighborhoods. Civic leaders and public officials have been anonymously threatened in the name of the Ku Klux Klan."

Racism has no basis in scientific fact. The anthropologist finds that modern human beings are all very much alike, so much so that they are unquestionably descended from a single ancestral form. This means that all modern human groups, whether they live in Europe, Africa, Asia, Oceania, or the New World, are far more closely related to one another than to any non-human species. Monkeys and apes are only very remotely related to human beings; all the people in the world have been closely related for a long time. There are, in short, no races inferior by reason of greater similarity to apes; all modern races are essentially the same in their remoteness from their common pre-human ancestor.

It is obvious of course that men differ among themselves. These differences may best be illustrated by comparing a Negro group from South Africa with a group of Chinese and North Europeans. We may then take note of differences in skin color, hair form, the shape of the nose and lips, the form of the eyes and ears, the relation of the width of the head to its length, the proportions of the limbs, the shape of the torso, and numerous other bodily features. Even casual observation will disclose such differences; careful examination will unearth many more.

But the Negro, Chinese, and North European groups we are comparing do not differ in race alone. They may also differ in language, dress, religion, nationality, intelligence, temperament, and character. Are differences of this sort of the same kind as racial differences? Obviously not. A man's language, dress, and religion, together with many other aspects of his behaviour, are determined by the community in which he lives. A Negro living in South Africa may differ only slightly in race from one in the United States but the two will clearly not speak the same language, dress the same way, or hold the same religious beliefs. Similarly, a Chinese living in Canton may have grandchildren in the United States who differ markedly in language, dress, and religion. Our conclusion is clear: racial characters are determined by heredity, while characters such as language, dress, and religion (the anthropologist calls these cultural characters) are determined by education and training. A Negro or Chinese child born in the United States may share the racial traits of his parents but grows up with the cultural traits of his fellow Americans.

Nationality is determined by one's legal residence. The Negro of South Africa is a British subject, the Negro in the United States an American citizen. Citizens of the United States may be Negroes, American Indians, people of European extraction, or people of Asiatic origins; all of these are of the same nationality but no two of those listed need belong to the same race. Nationality, it is obvious, is not determined by one's heredity.

Differences in intelligence, temperament, and character are much more difficult to measure and define. It is clear, however, that every one of our commonly held beliefs in regard to these supposed non-physical race differences is wholly false. No race is demonstrably inferior in intelligence;

the range of intellectual ability is essentially the same in all races. Similarly, it cannot be demonstrated that temperament and character are racial, for these qualities are almost certainly a result of cultural conditioning. It is obvious, then, that if human races show no significant differences in these characters there can be no scientific evidence to support the myths of racial superiority.

It is now clear that race differences may be found only in inherited variations in bodily structure. As Prof. Ashley Montagu has said "the so called 'races' merely represent different kinds of temporary mixtures of genetic materials common to all mankind." Since all races are temporary mixtures of genetic materials and since these materials are common to all mankind, it is obvious that any attempt to make one race "superior" to another is foredoomed to failure.

These facts are of course not new. It has been known for a long time that attempts to label all human differences as racial and therefore permanent are either deliberate or unconscious attempts to escape the fact that human beings are in very large part the product of their cultural environment. John Stuart Mill recognized this when he said: "Of all the vulgar modes of escaping from the consideration of the effect of social and moral influences upon the human mind, the most vulgar is that of attributing the diversities of conduct and character to inherent natural differences."

Why then does race prejudice exist? Why are many people convinced that Negroes and Mongoloids are members of "inferior" races? And why are Jews, who are found in every race and in most national groups, so often mis-called a race and stigmatized as inferior? These are important questions for it is on the basis of such beliefs that racism builds and flourishes.

Race prejudice, according to Dr. Gunnar Myrdal, author of An American Dilemma, almost everywhere follows the same course of development. It arises when groups differing in race, religion, cultural background, or in other visible characteristics are brought into contact with one another under circumstances which lead to mutual fear, suspicion, or overt hostility. The more powerful group may then segregate the weaker and deny it equal opportunity. As a result of segregation, the minority group may through no fault of its own actually become inferior to the dominant group. The minority remains ignorant because it is denied education, it may be obliged to live in dirty and disease-ridden communities because it is denied adequate housing, its members may become shiftless and careless in their work habits because they are denied rewards which call forth their best efforts. These results of segregation and denial are then taken by the dominant group as proof of their initial fears and suspicions. Segregatory practices and discrimination become intensified because it is mistakenly believed that the minority is inherently or unchangeably inferior. Finally, since continued minority segregation may result in political and economic benefits to certain members of the dominant group, fear, suspicion, and open hostility towards minorities may actively be encouraged.

This is an all too familiar pattern in the United States. Nearly every minority has undergone this cycle of initial fear, segregation, and gradual deterioration. Some of them, like many groups of European immigrants, have eventually become assimilated to American culture patterns, their visible differences have disappeared, and gradually they have obtained the necessary education, housing, economic and political opportunity to better their lot. Others, like the Negroes, have been unable to so assimilate because of their

higher degree of visibility. As a result they continue to be the victims of prejudice, segregation, and discrimination and their resultant poverty and low status remain "evidence" to an already biased majority that the Negro is incapable of assimilation.

That this is untrue should go without saying. The remarkable achievements of men like Carver, Booker Washington, DuBois, Walter White, Robeson and hundreds of other well known Negroes give ample evidence to the contrary. Our continued oppression of our Negro citizens is not only a glaring injustice to them but it robs our national culture of uncounted benefits that might be reaped were Negroes given their due.

Only the dominant groups in our nation can reverse the process of degradation suffered by minority peoples. There is really no Negro problem, no Jewish problem, no minority problem. There is only the problem brought into being by our own irrational attitudes and prejudices toward minority peoples. If we provide our minorities with adequate housing, good education, economic opportunity, political and social freedom, they will very soon lose the characteristics which today brand them as inferior. We urgently need a new national policy toward minorities to replace the wholly false ideology of so-called "white supremacy." A new policy, to quote from Carey McWilliams: "...must meet two basic requirements: it must be consistent with our traditional American ideals of equal citizenship for all; and it must be based on scientific realities rather than, as in the case of segregation, upon a weird collection of old wives' tales, lies, fallacies, myths, and misconceptions."

It is then our task, the task of every American citizen, to implement this policy with every means at his disposal, to make certain that no minority anywhere in the world is segregated, discriminated against, or prevented from enjoying the full benefits of its rightful heritage. If we fail in this task, or permit ourselves to be misled by self-seeking racist demagogues, both our American democracy and the hope of world peace will inevitably fail.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

October 8 1946

Dear Mr. Braverman:

Your recommendation of my talk at the Contemporary Problems is all right by me. It will probably be a good deal better than the talk itself. I regret very much not hearing the rest.

On race, any such data as may be found in Benedict and Weltfish "Races of Mankind" or Ruth Benedict "Race: Science and Politics" will be suitable. I enclose a radio talk I gave recently (which you may keep) to give you a picture of my attitudes toward the race problem in general.

I regret I cannot remember more of what DW said. It was his carefully restrained and paternally condescending air that impressed me most. I have a vague impression that he referred to his southern upbringing but this may be something I learned later.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Miss Gish did look pretty but perhaps that was only her usual beauty - It never does her justice.

I don't agree with you about Langdon - the picture would have been a horrible experience for him and I doubt if he'd do the whatever it takes to sit it out. It was one I could do in which

it.

I'd be very interested in reading your book when it comes out. Best of luck and regards.

Sincerely

Harry Geiger

SENTINEL PRODUCTIONS
HARBOUR STUDIOS - 6700 SUNSET BLVD.
HOLLYWOOD 28, CALIF.
HOllywood 7181
PUBLICITY DEPARTMENT

Los Angeles Feb. 9, 1949.

Dear Mr. Braverman,

Sorry to have been so long in answering your recent note. At the time I talked to you in the L.A. City hall, I tried to give you all the information that I felt would be of assistance to you.

Griffith always commanded respect at the studio. Everyone called him Mr. Griffith, even the directors and actors that he had known for years. Griffith never stood for any horseplay. Men were never allowed to go into the woman's dressing room.

To violate this rule meant dismissal. I never saw, at any anytime, Mr. Griffith show anything other than the highest respect and regard for the women at the studio, either actresses or those employed in other departments.

Mr. Griffith was extremely sensitive. Some of the people at the studio believed that it was because of early frustration. For many years, Griffith was a stage actor. These people pointed out that Griffith was not the handsome, leading man type. Thus he was confined to character and heavy roles.

It was believed that Griffith felt this very deeply. They said Griffith was sensitive about having a chest that was less than full. They said he was envious of good looking deep chested young men. This however is all talk.

[redacted]

As regards racial feeling. He was extremely anxious that his film Intolerance be true to facts. He engaged a Catholic authority to supervise all scenes having to do with the episode showing the massacre on St, Bartholomew's Eve. He also engaged, Rabbi Isadore Meyers. to supervise the scenes showing the crucification. He did not wish to antagonize the Jewish people.

The daughter of Rabbi Meyers, Carmel Meyers, started her career as an actress, at the Fine Arts studio, while Intolerance was being filmed.

I do not know whether or not this is of any value to you but am passing it along.

Sincerely,

Bill Keefe

Bill William E. Keefe,
206 South Oxford Avenue, (4)
Los Angeles Calif

[redacted]
Personal Business Management
Real Estate Broker
[redacted]

March 13, 1945

Dear Mr Braverman:

I have your letter of March 8th and am sorry to say I do not know where to locate Shorty English.

However, I will keep your letter on file and if I should get to know of his where abouts I will have him get in touch with you.

Very truly yours,

George W Laird

[redacted]
[redacted]
[redacted]

[redacted]

[redacted] advised me to consult you on the following:

[redacted] is doing a biography, told me some time ago that when he was a stock company actor in [redacted] would [redacted] before the earthquake he occasionally was present at the [redacted] "evening" gatherings of [redacted] and the [redacted] discussions with the [redacted] literature, women and the like.

Mr. Griffith recalls that these gatherings met at different locales, one of them being a restaurant on the second floor of a building near the fishermen's wharves or within walking distance thereof. Griffith himself did not participate in these gatherings actively, he came solely as a listener and student. His actor colleague originally had invited Griffith to come to the informal meetings of London and his cronies.

Since Griffith in many of his Biograph films and more particularly in his Biophotos presented visual images laden with strong social criticism, I have sometimes wondered whether the comment by London and his friends may have had any influence on Griffith's work as a film director in the years that followed.

My inquiry leads to these questions:

1. Do you recall, for example, the name of the restaurant (or any others) referred to above, the name of the street on which it was located, the physical characteristics of the building housing the restaurant and the interior of the latter?

2. The subject-matter of the discussions initiated by London and his comrades; and whether you ever chanced to see Griffith present at any of them.

It is hoped your reply to these questions won't be too much trouble, should you answer them. Your interest will be appreciated.

Sincerely,

346 St.Peter Street
St.Paul,Minn.
November 8,1948

Dear Miss London:

If it won't be too much trouble for you I should greatly appreciate being advised about one facet of the life of Jack London not dealt with in your stimulating biography.

I have in mind the locale,near the fishermen's wharves in San Francisco,where Jack London and his friends met from time to time along in 1903,1904 and 1905.They met in a restaurant located on the second floor of a building in the locality referred to.Only men attended these gatherings at which ,according to David Wark Griffith,everything from social revolution to women were discussed. . .between drinks.

Possibly you may be able to let me know,if you have the information,(1)the name of the establishment where the above gatherings were held,(2)the name of the street where said establishment was housed and (3)anything else about both the gatherings and the restaurant that may be of interest.

I happen to be doing a biography about Mr.Griffith.Between 1903 and 1905 he was connected with San Francisco's theatre stock companies as an actor.He told me that often he found the discussions of Jack London and his friends so interesting that he sat up with them until dawn,with just a few hours to go for rehearsal. I have a theory that perhaps the exchange of social ideas at these gatherings in later years influenced Mr.Griffith to attempt what proved to be the screen's boldest ~~attemptontin~~ didacticism,i.e., his film Intolerance.

It would be helpful to learn,too,the names of some of the men who participated in the above group discussions and whether the building is still standing.If it is I may arrange to have it photographed.

I close with apologies for this very long letter and with the hope that I may hear from you at your earliest convenience.

Sincerely,

To Miss Joan London
c/o Doubleday,Doran & Co.
New York,N.Y.

File
G. corr.

17 El Camino Real
Berkeley, California
December 7, 1942

Dear Mr. Brauenhaus,

I am most unhappy in writing you a letter empty of information: I don't know the name of the restaurant you refer to, and the name of Carl Snyder is totally unfamiliar to me. But I do have a suggestion. If you recall, my goldmine of information about the period when my father was in the Socialist Party was Austin Lewis. Austin - miraculously - is still well and active, and possesses a phenomenal memory. Why don't you write him your queries? A letter to Austin Lewis, Mills Bldg., San Francisco, will reach him.

Because the period you are interested in antedates Charmian London's first-hand knowledge, I do not suggest that you write her; in any case, I don't believe she is too reliable when it comes to facts. Also, I wish you could approximate the dates more closely. January - June 1904 he was in Korea; in October 1905 he went East lecturing and returned in the spring of 1906 to start

building the Snark. During most of the time he was in California ~~—~~ between 1904 and 1906 he was at the ranch in Glen Ellen. If this narrowing down of the period is helpful, I shall be glad.

Thanks for your good word for "Jack London and His Times." I do wish I could have been more useful to you. Do try me again sometime.

With all good wishes,

Cordially

Joan London

I am, of course, extremely interested in your biography of Griffith, and wish you every success with it.

Walter Kerrell's

The Sea-Wolf

Sea-

Antagonist

of a Gaffer

release to

be dismissed

Lattitude

Jack London

Jack London

Jack London

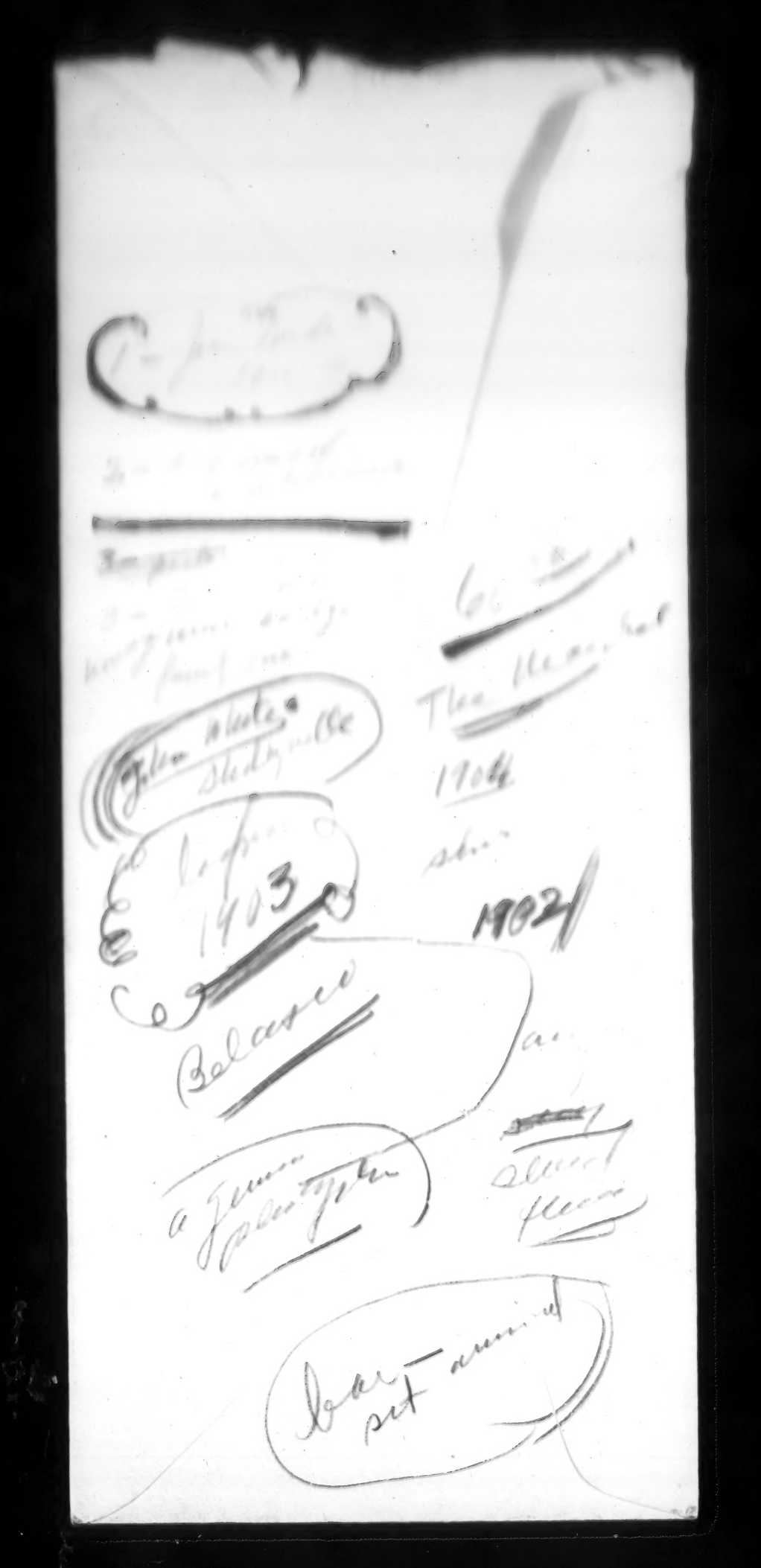
AFTER 5 DAYS RETURN TO

Joan Landau
17 El Camino Real
BERKELEY, CALIFORNIA

Air Mail



Barnet Brauermann
534 St. Peter Street
St. Paul, Minnesota



June 21st, 1944

Mr. B. G. Braverman
619 S. Carondelet Street
Los Angeles, 5, California

Dear Mr. Braverman:

In answer to your letter of May 29th, requesting the address of Lupino Lane, it is as follows:

Victoria Palace Theatre
London, England.

Lupino Lane was my late father's cousin.

I regret that this answer is late in going forward to you, but in the course of wartime and other activities, my correspondence does get behind.

Sincerely,

Ida Lupino

IDA LUPINO

Democratic County Committee

OF THE
COUNTY OF NEW YORK

TAMMANY HEADQUARTERS

321 MADISON AVENUE
NEW YORK 17, N. Y.

March 13th, 1945

Mr. Anthony S. Mariano
The Chicago Daily News
75 West Street
New York 6, N. Y.

Dear Mr. Mariano:

I am referring your letter of March 6th to former Sheriff Charles W. Culkin, who is the Dean of our District Leaders.

He is the only person I can think of who can possibly assist along the lines suggested in your communication.

Sincerely,

Bert Stand
Secretary

BS/aep

Dear B S:
Keep this if you want it. Nothing to do but wait a while! (Give me name of millers!) Am digesting your various letters and awaiting the questionnaire.
Best. Tony

Dear Tony:

by this time you may have received the copy of my memorandum to Perlman.

This may also interest you:While talking a few days ago to the son in charge of the Conciliation Bureau run by the City of St.Paul,he told me precisely what another lawyer who had the interview had previously,that before a lawyer undertakes suit he has a client,meaning before he can proceed to handle a case,there must be an understanding between attorney and client as to how the case will be handled and what the compensation will be. That seems definite,pre-determined information and no qualification, no wiles.

If Perlman said there'd be a charge,why didn't she state what it might be?

If she said she couldn't take the case without a fee,why did she go about saying what the fee would be?

And why did she proceed without authorization?

Merely saying that she is interested(that's what Pipal said before Perlman came into the picture)doesn't mean that she assumes authorization to proceed with a case.

I forgot to state that a lawyer working for the State here advised that lawyers are paid for work done--accomplished. he also hinted that in case of Perlman filing suit,it should not be taken seriously because anybody can sue.

And Prof.Shockley of the St.Paul Coollege of Law said to pay no attention to Perlman...because no work was done.

***

Look:It took me,a layman,to read Section 4 of the N.Y.State Tax Law in 15 minutes.The young attorney who first told me t that the State could handle the MMA and that I didn't need a a lawyer didn't even refer to the Section 4 statutes.So what work did Perlman do---without an understanding in advance---?I ask this in an effort to be objective.She claims having put in considerable time.How much time?On what?How did I know what she was doing?Why didn't she write you a letter,if she is so determined on pinning the fee on you,as to what the case would cost if you or I wanted her to go ahead with it?

***

One lawyer here said never get involved with a woman lawyer.It was my fault,I spose to have suggested a dame.Gosh,how I like dames.But Perlman's methods are too titillating---like a sweater girl capitalizing on the emphasis on her bosom.Why isn't she direct?Other lawyers are.

***

I don't think Perlman can get away with her [illegible] about it hmmm ,as may be gathered from her [illegible] may be a dodge to trap you into emiting [illegible] so because the essential preliminaries were [illegible] insists on being so full of pretentious legal board,I would have heard from her [illegible] information if she wanted to be paid. . . .On the other hand,let access to the films? . . .On the other hand,let Have written the attorney General....My memo to to suggest she isn't dealing with a couple of [illegible]

**

Re your reference to that last sentence about [illegible] Hollywood Spectator--a piece entitled,"Griffith [illegible]

[illegible]

[illegible]

[illegible]

Dear Mr.Martin

[illegible]

It may interest you to know that,although mentioning your name,I asked in Hollywood last year why we hadn't a certain newsman of unquestioned integrity that "the sneerers" have kept him out of pictures all these years.To which he replied,"Whoever said that I made that remark is either a liar or a liar".He wasn't quite as brusque when I suggested that I couldn't,in visiting,use my time,noted him similarly.In this instance,I felt he would have to see his kinsman lest he repeat the reference too often and cause a lot of trouble.Curiously enough,it was Adolph Zukor who signed up G. in 1925 to a million-dollar contract for three pictures and Joseph Schenck,who in 1926-27,signed him for four pictures.During a talk with Mr.Schenck he said that if DW had a good story in mind(tapping his forehead with a forefinger), he should let him see it,whereupon he would assign a writer to work with DW to prepare a script and set the old boy to directing again.In fact,Mr.Schenck asked me to convey the message to DW who was in Reno at the time.G. saw Schenck but nothing thus far has developed.Nor is it likely too,according to a very honest letter I received from Darryl Zanuck.

Do you know whether Johnstone Musselman is among the living,in or near Louisville?Gerritt J.Lloyd,for thirteen years with Griffith,advised me to get in touch with Mr.Musselman because the latter knew Griffith as a boy in Louisville. Incidentally,I found out that DW never worked on the Courier-Journal...from one of our topflight(theatre)actors whose father was a city editor on either Times or the C-J.Apart from all

Why do suppose DW used that yarn for years on his publicity?

Note: Lloyd worked with Benét on the script for Abraham Lincoln and for two years was scenario editor for Columbia Pictures.

He seemed a bit more appropriate as I look about me tonight, as he is going to be in Hollywood, now has a way of dropping certain inhibitions when I referred to them.

Cordially,

Frank P. Rautenstrauch

Arno Merkel
Merkel:
Re DW's
Relationship

P.S.— When at the home of Una Merkel, I met her father — Arno Merkel, one of the most reputable promoters in the country. He has excellent financial connections in Mexico, and gave me the names of three Mexican bankers anxious to get into the film racket. These I turned over to DW, whom I informed that Merkel said he could arrange with these bankers to have DW come to Mexico city at their expense for a talk concerning an operation for the production of a film based on the life of Geo. Washington Carver. Griffith never followed up that lead, despite his previous assertions that he would like very much to do a film about Carver. Quite a few told me the industry won't touch it!

Why not
What's
Relevant?
DW
withdrawn

Montreal Aug 17th

Dear Mr Braverman,

I have the letter of D.W. Griffith that he left such a [illegible] impression by his [illegible] with a few of them. First [illegible] Away back in the days of the century [illegible] 1913 I [illegible] had seen the name [illegible] 1913 in 2 years and [illegible] the story of the stage [illegible] was more a [illegible] Griffith's actors [illegible] the same acting school [illegible] Mae Busch [illegible] Grading Lillian Gish Baird etc did [illegible].

In that little comparison with the X-ray photography I saw for the first time photoplayers (though [illegible] Gerard an American with whom I believe with Pearl White for Pathe called it [illegible] acting, and the best [illegible] the first natural real villain and villainess were Harry Carey and Claire McDowell (of the striking arresting Egyptian face). Unlike the fantastic [illegible] Barsi's Valeska Suratt etc Griffith's villainess were as I remember normal crooks or jealous spouses. The first [illegible] mother and father [illegible] stage and screens of the period were Kate Bruce and old Christie Miller. The latter extremely old was just himself. But the natural reticence of Miss Bruce was like a mother in her own home among family only.

OVER

McGILLICOTT, Edward

WHICH FILM ? 2nd

[illegible] the [illegible] of "just over [illegible]
the [illegible] [illegible] [illegible]. The [illegible]
of [illegible] [illegible] like "a story that is told." [illegible]
Elizabeth loved [illegible]. The [illegible] of the woman she
never [illegible]. Beach Smith's [illegible] [illegible] [illegible]
[illegible] been [illegible]. [illegible] about [illegible] Arthur B
[illegible] underplayed [illegible] like Pola Negri. Mabel Normand
of saucy curly-headed [illegible] [illegible]. The ideal Lillian
Gish. The plain [illegible] of Mae Marsh. The large dark
eyes of [illegible]-like Dorothy Gish had an [illegible] quality
Mildred Harris. Viola Dana and Gertrude Bambrick were
striking faces. [illegible] D. W. - what matters if what Griffith
might write as a story. Months after [illegible] School of writing
sent me a letter. I had no [illegible] but it was
to show what a kind man he must have been
After leaving AB I believe he went to Mutual a was it also called
Reliance when Birth of a N and Intolerance were made. I know
he made Escape. Home Sweet Home and 1st Battle of the
Lepers there [illegible]. D. Swat MacMarsh in 1st. All were in the 2nd
that is the Gishes and newcomers Jay Dwiggins Teddy Sampson.
3rd had Lillian Gish Mary Alden as mother and Jay Dwiggins as
the [illegible]

get Jay Dwiggins

B. Lost left him here to be stirred by Lindsay, Lily Hyde
I believe Ed Wolf Hoffman and Douglas Fairbanks the trick
that first offering take a screen test at the Biograph and
Don Quixote for him. And the "Lone Wolf" Fairbanks
first with Lone Pine
His 3rd time I believe was [illegible] in Spain
Do you remember [illegible] (Mongolian) of the Babylonian Age
Marjorie Rambeau Constance Talmadge, [illegible]
the Gallic Cadaux of Lauder Black [illegible]
Jewel Carmen. Mary Astor [illegible]
The Goddess of Lost Chen.
In a reply to me from Dorothy Bernard (Mrs Lon Bierce) of "Life with Father" on stage
she said the Gish girls were very devoted to Kate Bruce and
that her last years were made comfortable. And that she never saw
D. W but once after HB. Playing in Los Angeles stage
in "The Man who Came back" with Frank Morgan she was
invited out to see him do Intolerance. Was that 1915 or 16?
Walter Miller the handsomest of the men of HB seemed to
have dropped from view after Broadway stage success.
What strange tragedy followed so many of the players and all
so young.
— for example.

I [illegible] and to pay [illegible] to look at this
page (Case of Masters) and after [illegible] the newspaper critics
[illegible] with a pronounced English outlook who are always
comparing [illegible] of American and English [illegible] with the
former always [illegible] to the latter and mark [illegible]
[illegible] in this [illegible] gave a complete unreserved [illegible]
praise to D. W. and players of the very first [illegible].
I never saw "Judith of Bethulia" but of the [illegible]
of D W as in this one I believe.

What [illegible] worked with him. He could go [illegible]
David Butler (who directed "Chauncey Olcott" which is now [illegible]
in Montreal) first appeared in movies in 1917 with Lillian
Gish. Lionel Barrymore did "Old folks at Home" at Fine Art
under D. W. Lady Diana Manners now Lady Duff Cooper
appeared in D. W.'s Greatest thing in Life I believe was Little
Lillian Gish, Robert Harron, Gloria Hope very stars One of Belmont beauties
Was it Mrs Morgan Belmont who appeared in "Way Down East"
I remember at old AB Julia Sanderson great stage star to appear
in a film with Henry B Walthall and Clara McDowell.
The Newspapers here at time claimed D. W was English
I hope I haven't bored you. If there is anything of use here
you are welcome to it freely without any misdemeanor of any kind.
[illegible] attached

I believe Mr Seymour Obern of Larchmont N.Y. has written it a Suffolk Index and Biography of D.W. Griffith. I wrote them enquiring the price of book & Post Office then finding my address in back of [illegible] Lee I never got an answer and that month, 25c. was [illegible] look at it and again at a under Triangle Co. working with D.W. [illegible] where Lillian Sick, Richard Barthelmess and Mae Marsh visited D. W. Griffith in Mamaroneck the year 25

Love received nice letters from the Sister Mae Marsh and Blanch Sweet Lillian. said if she ever played how she wanted me to see her to renew her memory of those days.

I am now trying to get in touch with Mrs Harry Carey or Dan Crisp. Claire McDowell etc I dont suppose you would know. Have you seen any of the Sterne books. I was pianist for silent movies. Now teach.

Sincerely

Edward McElligott
3469 St Famille street
apt 3 Montreal Canada

744 NORTH BEDFORD DRIVE
BEVERLY HILLS, CALIFORNIA

January 13th, 1944.

My dear Mr. Braverman:

I have become very busy with radio and a new film and must apologize for not having gotten in touch with you. I don't see how I can add anything to what I have already told you. I greatly admire Mr. Griffith and I don't see what is to be gained by dissecting one of his failures. In the course of conversation I might say things that I would not care to have known. The picture if made today under new discoveries of technique might have been a huge success.

Sincerely,

Adolph Menjou

corrupt of Dalton did very well abroad.Nevertheless,whatever reception it received at home was hardly the fault of the director,the principals and other players---all of whom were under contract and therefore obliged to make the picture.This film can serve as an example of what happens when artists are compelled to submit to conditions beyond their control.Such conditions are symptomatic of the times and of the economic ethics that dominate any big industry in which the individual, whether a creative artist or an everyday workman,is a cog.Anyway,since I am hardly of the gentry who write gossip columns and otherwise produce inane stories about film folk,it is hoped you will cooperate as suggested above.You are one of Griffith's contemporaries;hence it is valid to elicit any informative observations you are capable of offering.Should you change your mind about a personal interview,so much the better.

Sincerely,

Washington D.C.
Dec 31 1930

Dear Mr. Braverman:

Your letter received and would have answered sooner but had illness in my immediate family and between Home & Hospital it took most of my time.

In Regard to The Lilac Girl I made a mistake, Mr Griffith did not write it, It played here the same week Sept 24 1907 that Mr Griffith's Fool & The Girl played here, and that's how I got it mixed I had a friend miss Alison Shepworth who appeared in The Fool & The Girl.

"Richelieu's Stratagem" played at The Fifth Ave Theatre Oct 1900", J E Dodson Laurence Griffith Gertrude Perry, W.T. Clarke were the cast

He played with The Neffert Stock Co. at Louisville Dec 13 1897 Fanny Rice, Esther Lyon Beatrice Ingram Wm Blackmore Virginia Russell Edmond Day. Frank Van Wart were in the company.

He played with Nance O'Neil. Boston May 14 1906 The Play was "Magda"

Played The Red Cockade Clinton Iowa Sept 29 1898 Walker Whiteside Antoinette Walker Grace Harlow Rose Blackburn Leila Wolstan Elizabeth Hunt Fred Power. Laurence Griffith

London Life Milwaukee Dec 10 1899, Charlotte Wade Mary Davenport Mrs. Burton Laurence Griffith

"Wearing Love's Toils" Bijou & Unique Theatre Aug 2 1901
Laurence Griffith, Mary Scott George Gaston Jeffries
Williams

Miss Pettibone's Boston Sept 1903 Kathryn Osterman
Laurence Griffith, Aubrey Beatie Josephine Victor

Los Angeles Feb 25 1905 Romona, Laurence Griffith
Lea Willard, Richard Scott, Virginia Calhoun
Marie Reber.

Pocahontas " Norfolk Va June 1907 Laurence
Griffith Austin Webb, Spellsworth Aubrey, George
Trimble, Herbert Prior, Louise Carter

I read where Mr Griffith said he played
with, "Ada Gray." But I could never find him
playing with her. I have nothing about the
play "War." Have you any idea when it was
produced."

Mr Griffith was with The John Griffith Co Dec 24 1897
"Dramatic Mirror of Dec 24 1897" Kathryn Oliver
Ada Gray Helen Gray Wm Horter (Laurence
Brayington " They were to go on road the first of the year 1898 D.W. Griffith"

He also said He played in The Rich Stock
Co in Chicago" I do not have that Date

I have collected Programs of the Theatre since
I was a boy Have many Thousand, and I
went to the Theatre a great deal for many
years. I was interested in Mr Griffith when
directed the early Biograph Pictures which
we know were the Best at that time. He
was the greatest Director of all times

no directors have ever had the human touch that he had. Just recently I read where of Hollywood erected a statue of him of gold. It would not do him justice. He deserves

Oh Here is another Play cast, "The One Woman" Gretchen Dale Leonora Von Ottinger Florence Fisher Vivian Holt, Austin Webb Ira Moore Bess Carruth Lydia Knott, Linda Griffith. Was to open in Norfolk Va. Oct. 1906.

If I have any other casts and you would like to have them just write and let me know.

Wishing you all the success with your venture.

Remain
Sincerely
Harry C. Nash
1356 Randolph St N.W
Washington
D.C

METRO-GOLDWYN-MAYER PICTURES

CULVER CITY
California

Dear Mr. Braverman;- June 16 1943

Your letter of 15th read. Would say that I could not add anything to items I am sure you have learned from Hal Sintchinich.

I remember now Mr. Griffith's assistant Bert or Burt Sutch (not sure of spelling) also another of Griffith's cameramen Hendrick Sartov, both are here in Hollywood but I do not know where.

I can't see my way to make any date for an evening or dinner and I want to thank you for the invitation anyway. Hal was much closer to production than I was and can give you more than I ever could, I know. I spent most of my time locked in a room turning out "shots". I made but one so called "glass-shot "with Griffith at his suggestion on America. He had heard of them out in Calif. As Griffith failed to shoot at a deffinite time (which is required of the older "Glass Shot" method) I devised a simple double-exposure means of producing "shots" not realizing that a Matte Shot process had been used also in Calif . This system worked very well with Griffith and I made many "shots" for him. I then re-introduced this process here at M.G.M. in 1924. Very truly yours, Norman Dawn

NO AGREEMENT OR ORDER WILL BE BINDING ON THIS CORPORATION UNLESS IN WRITING AND SIGNED BY AN OFFICER

RKO RADIO PICTURES, INC.
780 GOWER STREET, LOS ANGELES 38, CALIF.

April 7th

Dear Mr Bravermann:

I should be more than happy to contribute to your book on Griffith. To say it in two or three hundred words is harder than to say it in two or three thousand. I really should see the galleys first, or have some clear idea of the substance of the book. Will that be possible? And what is your deadline? At the moment I am over my ears in readying a film and preparing to go East for a few weeks. It would not be possible to do anything solid befpre I leave. But I might be able to do it in Connecticut while I am there, if time presses. My address there is:

RFD 1
New Milford,
Conn.

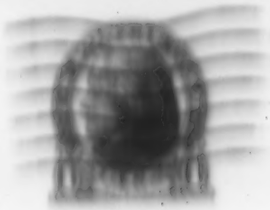
Yours sincerely,

Nicholas Ray

I hadn't heard of your book before. I'm glad it's being done. Griffith's work has great stature, which will heighten with time.

No order or agreement shall be binding on this Corporation, unless in writing and signed by an officer.





(THIS SIDE OF CARD IS FOR ADDRESS)

MR. H. G. BRAVERMANN

556 ST. PETERS STREET
ST. PAUL
MINNESOTA.

FEBRUARY 26,1940

DEAR MR. BRAVERMA ANN:

YOUR VERY WELCOME CHRISTMAS CARD GOT MISLAID IN

THE CRUSH AND HAS THIS MOMENT COME TO THE TOP.
I HASTEN TO SEND YOU THIS CARD AND HOPE TO WRITE
LATER WHEN I KNOW YOUR ADDRESS. WHERE ARE YOU
NOW? OUTSIDE COVER OF ROB WAGNERS SCRIPT WAS
DECORATED WITH A PHOTO OF DWG CELEBRATING HIS BIRTH
DAY ANNIVERSARY. A GOOD WRITE UP BY HERB..
I HAVE NO NEWS.. WRITE TO ME...

870 CHULA VISTA
Pasadena 2

MAR. OCONNOR
M. O'C

Mrs. Mary O'Connor, 870 Chula Vista Ave., Pasadena 2, Calif.

DEAR MR.BRAVERMA NN:
YOUR NOTE FROM ST.PAUL WAS RECEIVED BUT I THOUGHT

MRS.POWELL MIGHT HELP ME OUT ON YOUR QUESTION
SO I WAITED UNTIL WE COULD HAVE A LUNCH TOGETHER . BUT
AS SHE WAS NOT ANY CLOSER TO PAUL THAN I IN A BUSINESS
WAY,I DID NOT FIND OUT ANY MORE THAN I KNEW,MYSELF.
AT THE DATE YOU MENTION THERE WAS A MR.ELLIS HEADABOUTS
AND HE POSSIBLY WAS ACCURATE IN HIS STATEMENT THAT
PAUL INTRODUCED THE SOFTFOCUS LENS. I DO KNOW THAT
PAUL HAD A PRIVATE LABORATORY IN HIS HOME AND WORKED
ENDLESSLY TO GET EFFECTS.. HE WAS ARTISTIC AND SURPRIS-
INGLY MECHANICAL WHICH WAS THE RIGHT COMBINATION,IN THOSE
DAYS. HE COULD HANDLE THE CAMERA WITH THE BEST OF THEM.
AND HE NEVER STOPPED UNTIL HE GOT A RESULT..

HE ADMIRED D.W. GREATLY FOR HIS GENEROUS MIND , THEY
COMPARED IDEAS.D.W. ENCOURAGED PAUL AND WHEN PAUL SHOWED
D.W. A SHORT HE HAD MADE THEN D.W. TOLD MR. WOODS TO
ENGAGE PAUL AND GAVE HIM A START IN THE STUDIO,AND
LET HIM HAVE HIS HEAD. IT IS POSSIBLE THAT D.W. AND
PAWL WERE WORKING ON THE SAME THING.. D.W. AND BITZER:
PAWL AND HIS CAMERMAN. THERE WAS LITTLE OR NO
JEALOUSLY IN THOSE DAYS...THE FIELD WAS SO EXTENSIVE
AND PROMISING THAT THERE WAS ROOM FOR EVERYONE AND
ENCOURAGEMENT FOR ALL FROM ALL.....

I HAD A LETTER FROM ANITS FROM THE PLAZA LAST WEEK SHE
SAYS THE REHEARSALS ARE GETTING ALONG VERY WELL. JOHN IS
NOT IMPROVED. I SELDOM HEAR FROM HIM EXCEPT THRU HIS
ATTENDANT..PAUL POWELL DIED TWO YEARS AGO....
BEST WISHES,

Oct 18—
M O'C—

Oct 22-'45

Miss Mary O'Connor - 870 Chula Vista Ave. - Pasadena 2, Calif.

Dear Mr. Braverman,

Your postal came this morning and jerked me up! Pardon my dereliction. I have talked with John Emerson over the phone. I heard that Anita was in N.Y.C. John didn't seem to know why "just for a trip, I guess". I believe she finished a play for Twentieth Century recently. John has had a recent illness; the nurse says nothing serious (sinus I think) The nurse has my address and suggested (perhaps John gave her the cue) that when they are out

driving they moved call upon me. She seemed to know just where I live. Mrs voice so weak but he is not at all coherent. All he said he wasn't well. So there a reason or that he so seriously ill? I think when Anita gets far away she gets nervous.

Fine about the Mirror Digest wanting to republish your article. They present things very well. Its a fine article. We wonder you didn't

(3)

Biog. Nearly going when
Ym write such literature
Which too good to be
popular but how does
one do it! That's what I'd
like to know. It is certainly
interesting and easy to
read. Ym are to be congratulated
Fon your style.

Keep me in touch with
Ym at all times. Altho
I know ym are very busy and
living in the future (as we all

as the past) don't date your epistles 1946. A year is an awful time to dispose of in this fashion way! I feel as if I were seeing Ghosts!

The strikes here is a crime My nephew at Paramount goes to his office at midnight & they in a rug rather than face the pickets. He just said he had five hundred sleeping there last night so as to get some work done and those who accepted to pass thru this morning (after four a.m.) had their "heads busted".

I haven't seen Lillian for some time and never receive a letter from her. More anon. W. J. G.

[redacted] South Coronado Street
Los Angeles
6-6-42

Miss Louella Parsons,Motion Picture Editor
International News Service
Los Angles

Dear Miss Parsons,

Apropos our talk over the telephone this morning,Have you any way of learning whether Mr.William Randolph Hearst offered D.W.Griffith a five-year contract at $10,000 per week and other desirable conditions if Mr.Griffith would forego production of "America" and direct Miss Marion Davies? "America" was made in 1923. In perusing Mr.Griffith's papers and records I could find nothing concerning Mr.Hearst's offer.But so many of Griffith's colleagues at Mamaroneck speak to me about the proposal that it seems worth verifying.Perhaps you could direct me to some one in the Hearst organization who might be able to unearth a letter or other document to confirm what I've been told.

I've been advised that only one individual at Mamaroneck urged Mr.Griffith not to accept Mr.Hearst's offer.

If you are planning to say something about Mr.Griffith in your column,he would be a much better source than I for something pertinent as an item.He may be reached at Hotel Drake,15th and Spruce,Philadelphia.I forgot to tell you that at the time I phoned him from Louisville two months ago he also said that his lawyers were negotiating with his first wife's attorneys and he was in hopes of getting some freedom of action.As Miss Anita Loos put it succinctly to me last week,"Griffith is needed out here, at least as consultant on stories and as a discoverer and developer of talent". Several directors and at least one producer have told me that they are certain if D.W. returned to production under favorable conditions he would recover his laurels as America's top director.Mr.Griffith was a picture of mental and physical vigor when I saw him last summer.

I shall telephone you next week for an appointment and will fully appreciate any sidelights you may offer on Mr. Griffith and The Birth of a Nation case in Chicago.

Sincerely,

Griffith was a genius splendid in our home also. Mother would cook for him and served Griffith some plain boiled potatoes which he insisted were made just right. He then exclaimed and no wonder, evern the mother is a genius in this house. In fact we all are.

Griffith liked to walk with us through the streets of the east side and would talk to the push cart pedlers, the old women who sold pickles and the children selling papers. He said he learnt about life from them.

In the theatre he would walk out on the stage between acts and speak to the audience and say, I just want to see your glowing faces. This is real theatre. You are a real audience. He said he liked to watch our audiences during the show Bbecause they showed such real interest and enthusiasm.

He would not be Griffith if he did not make us do something. He asked us to be in a picture. Not only that, but he wanted us to play in Yiddish. Now, at that time, we had never been in films. Even at the height of our success in films, when we were wined and dined and we went to dine at the revolutionary when he got back to work. But he was concerned whether he would have enough energy to carry on. He walked through the streets with us and when a group of enthusiasts would follow us yelling Hello Mary, he stopped and talked to them and treated us. We see. They are all actors. I would warn us to be ... etc. ... obvious. We are up to us...just like any other natural people.

At first it was explained to us that it was Mr. Griffith. Whether they were, whether it was the lobby of the Savoy in London, ... always threw his arms around my husband and kissed him. And Mr. ... always went out on the stage between acts and introduced him to our audiences who really loved and admired the MEISTER as they called him. And Mr. Griffith always promptly walked up on the stage from the theatre and held ... up ... glowing in praise of ... my husband our theatre and our audience. He seemed to love us all as one entity. We invariably finished up at our home eating Herring and potatoes, drinking slivovitz and talking religion.

Mr. Griffith, in one of his speeches, referred to me as the female Charlie Chaplin and this phrase was later used in the Chicago papers in a criticism of my appearance at the Palace.

When we last saw Mr. Griffith he was learning to drive a car and taking great delight in his achievement. He took us with his very charming wife to a night club in Hollywood and I told him the story of a song I sang at our concertaat the Wilshire Ebell theatre. The story is about a shawl that belong to my grandmother. He was deeply touched by the story and threatened to use it for a picture.

In sum, Mr. Griffith to us is more than a MEISTER..he is a great humanitarian and we prize our friendship with him through all the years more than I can say in words.

If there is anything more that we can do to help in your biography of him, please let us know and we shall be happy to do it.

Sincerely yours
Molly Picon & Jacob Kalich

[illegible] One University Pl.
[illegible]
July 10th, 1954.

Dear Mr. Braverman,

I must beg your indulgence for this tardy reply. We just returned from an extensive tour of the army camps in the deep south, where I was entertaining the boys and since we were on night stands, your letter followed us around and just turned up here, in New York.

The Yiddish theatre in Boston that Mr. Kalich managed in 1917-1918 was the Grand Opera House on Washington and Beaver sts.

The Yiddish theatre in New York in 1918 was the Second Avenue Theatre.

I believe the Clayton and Jackson that appeared with Durante were the original trio of Clayton, Jackson and Durante.

The Yiddish spiritual song that I sang at Mr. Griffith's insistance was, " The Rabbi's Melody." The Yiddish words were as follows,

Ich dermann sich Shabes Kaidesh by uns in der haim
Wen mir flegen heim tish bald noch dir fish
Helfen dem tahten in nigen in dem
Shvitzen flegen alle shabtem tanzen mit amul
Dem Rabbi n'tar dabe flegen tanzen baide in kul
Ich kent ahain.

I later did an English version of this song at the Palace. The words were as follows (Translated by myself to the music of Joseph Rumshinsky.)

How well I remember my home o'er the sea
The candle lights gleaming my father's face beaming
As softly he sang us this old melody
Blessed be the Lord above us hear the old folks shout
And the children see them dancing dancing in the crowd
Gone are those days.

It was after an evening at the Second Avenue theatre, when Mr. Kalich had introduced D. W. and two thousand people had stood up in respect and applauded for minutes, that Mr. Griffith invited us to the preview of"Madonna of the Streets", with Lupez Velez, at the old Rialto Theatre on 42nd and Broadway. We were terribly disturbed at the complete indifference of all those assembled at the preview, to Mr. Griffith. No one came over to him to comment on the picture and he sat with us almost ignored by his own colleagues. After the picture was over, he took us over to Lupez Velez and introduced us to her and as we left the theatre, his only remark was.." No brains, no brains." We felt he was deeply hurt, although he said nothing, so we insisted that he come to our home for one of mother's midnite snacks, that consisted of everything from herring to shtrudel and after eating, we brought out an album that was given to me by the Jews of Romania and asked D.W. to write something in it. He wrote.." There is no more." Signed..D.W. "

Mr. Kalich sensed that he was deeply disturbed, so for the first time he broached the subject of Mr. Griffith's making a film with

me. We had never wanted to bring any commercial interest into our friendship with Mr. Griffith before, for we prized his friendship too highly to commercialize upon it. But, after the lst down of the preview, sensing D. W's loneliness, Mr. Kalich began speaking about making films, that he had an original story that was the kind of thing that D. W. excelled in and Mr. Griffith rose to this suggestion with terrific enthusiasm. He began planning on the pictures, had daily conferences with my husband at the Astor hotel and seemd to rather inspiration and confidence from our belief in him.

Some of the plays that D.W. saw at the Second Avenue theatre were, "Kamale," a comedy with music by Meyer Shwartz," Katinka," musical comedy by Jacob Kalich and "The Little Czar" musical drama by Asharovitch. He also saw a revival, which we staged especially for him, of "Yankele" my first starring vehicle that was written for me by Mr. Kalich. This was a Peter Pan story and I played the part of a little talmud student in it. The music for all these plays was written by Joseph Rumshinsky.

Mr. Griffith often spoke to us about the importance of the Film in regards to social consciousness and religious tolerance. He also said that the Film had a tremendous future in the scientific world, that through the film the masses could be enlightened and educated and also that it was the great medium for mass entertainment.

It was at the Proctors in Hollywood where I sang my song of "The Story of Grandma's Shawl for D.W.".

I hope these answers are adequate and I want to assure you again, that it is our pleasure and privelege to be of any help to you in the writing of MR. Griffith's biography and we beg of you not to hesitate and write us for any information that you think we can supply.

Incidentally, the way Mr. Griffith found us in New York might be of interest to you. I can't remember
A man by the name, ~~I think, of De Forrest~~ came to us in 1925 with an invention for talking pictures. He couldn't interest anyone in the film world in his invention until he had a star name to show in an audition film. Having no money, he found it difficult to connect with a star and so he came to us and pleaded with me to help him. He said it would take but one day to make a short film and my husband agreed to let me make a short talking film for him. We went to a studio, I believe somewhere in the Thirties here in the city and I made a short film with dialogue and songs.

He afterwards showed it to Mr. Grffith and Mr. Griffth asked who the actress was in the film and where he could see her. In this manner he came to our theatre and our friendship began.

I think that's all and hope we have been of some service. Our kindest regards to Mr. And Mrs. Griffith..

Sincerely yours,

Molly Picon

[illegible]

[illegible]

Please accept my warm thanks for your informative letter about [illegible] any interest you to know that when I showed the letter to him he asked for a copy,which he intends giving Mrs. Louella Parsons that she may quiz therefrom a few questions out outside for her column.I think he will suggest that she use your references to his desire to use Miss Fleon and have in a film long before now----and on that matter,international nationally recognized for their talents.

I hope you may forgive me troubling a few supplementary questions as follows:

1.At the time D.W. discussed religion with you until dawn at the hotel,in Houston subsequent to the preview of my town last,did he express any concern over the reception of the picture by the public?---did he appear under mental stress? ---what,if any,refreshments did he have served at the time?

2.What was the name of the Yiddish theatre in Boston that Mr. Adler managed then?

3.What was the name of your theatre on the East Side in New York in 1913?

4.Which Jackson and which Clayton appeared with Durante at the Broadway nightclub?---was the club the El Trocadero?

5.Do you recall the name of the Yiddish spiritual song that you sang at D.W.'s insistence?If possible,could you let me have one verse thereof to indicate the sentiment or theme of the song?

6.Grifith was quite unhappy at the time he directed at Paramount For months his salary of $6,000 per week went to pay up debts accumulated by his Mamaroneck ventures.He also was obliged to direct at least two films for Paramount that he could not put his heart into.Some of the leading Paramount stars he had to use were unsympathetic toward him and remarked,"The 'old man' has shot his bolt".Apart from the enjoyment and relaxation D.W found in calling frequently at your home,did he impress you as being unhappy or under a nervous strain?

7.What are some of the plays staged at your theatre that D.W. saw?(Please give names of authors)

8.Did Griffith ever discuss with you or refer to the social aspects of the film---i.e.,discuss the film's possibilities as a medium for the promotion of social progress?---did he ever have occasion to mention the handicaps facing such possibilities because the film ,under our acquisitive econo-

JACOB KALISH
ONE UNIVERSITY PLACE
New York, N. Y.
Tel. GRamercy 7-7725

Dear Mr. Braverman,

To supplement the letter that Molly and I are sending you, I shall try to remember and impart to you the essence of my talks with Mr. Griffith concerning political theories.

Our discussions used to center mostly around the conflicts of political groups,
- nonalignment vs. practice of politics
- the ineffectiveness of politics as a code of behaviour in a world in which material values are paramount
- and invariably the intolerance practised in behalf of politics.

He was also very much interested in Jewish Mysticism.
His point of view seemed to me very liberal and ultra modern. What impressed me very deeply in all our discussions was his great faith and love of humanity and his understanding and tolerance of human frailities.

It is needless for me to repeat the sentiments which Molly expressed in her letter about Mr. Griffith and I can only say, that we are both at your service and will be looking forward to a first edition of your book to add to our souvenirs of a man we greatly admire.

My kindest wishes to you,

Sincerely yours,

Jacob Kalish

July 10 - 1944.

P.A.POWERS
722 SEVENTH AVE.
NEW YORK

August 10th,1944.

America

Mr.Barnet George Braverman,
610 So.Carondelet Street,
Los Angeles,California.

Dear Mr.Braverman:

I have not been in the City very much this Spring and Summer, but regret to note that when I did come in that I overlooked answering your request of May 23rd for information regarding my dealings with D.W.Griffith.

I am afraid that any personal dealings which I have had with Mr.Griffith would not be of any particular interest. While I have known Mr.Griffith a good many years, and have always had a friendly feeling for him, my only business contact with him was when he was making the picture "America", at which time Central Hanover Bank were financing it, but got "cold feet" and did not want to go ahead and finish the production. At the suggestion of a friend of Mr.Griffith's, I stepped in behind the Bank and advanced the money which enabled Mr.Griffith to finish the picture. Everybody got his money.

I was glad to hear that Mr.Davis is actively engaged with Henry Kaiser. Kaiser, evidently knows how to pick good men. I wish you would extend my best regards to H.O. when you see him. I have often wondered what he was doing.

Sorry that I cannot contribute anything personal to your work other than a possible recounting of what is generally known about Mr.Griffith. I would also appreciate your extending my best regards to D.W. when you see him.

Yours very truly,

P.A.Powers

PAP/O.

CHARLES V. FREDMORE
GUDDEBACKVILLE
NEW YORK

Date, 14/44

B.J.Braverman,
558 St. Peter St.,
St. Paul, Minnesota.

Dear Sir:

Your letter to the Postmaster of Guddebackville has been handed to me.

I was the proprietor of Gaudeba Inn from 1908 untill 1920 and during that time was host to a number of Moving Picture Companies among them the Biograph Co. of which Mr D.W.Griffith was the Director.

I suppose y u have read the book written by Mrs D.W.Griffith printed in 1925 which has a Chapter on Guddebackville, and also has a couple of pages of the Register of the Inn.

The blacksmith of whom you enquire was John Forbes, who passed away a number of years ago, the Camera man was Billie Bitzer a grand fellow , and I imagine that any improvement to the Camera was the the result of his observation.

I have a Movie shot of him taken by my son in New York after his recovery from an illness some time ago, suppose you know he died about six months ago, in my mind he was a great help to Griffith in the early Biograph days.

Some four years ago two men from Rochester, N.Y. made a one reel picture of the interesting locations that were used in some of the earlier pictures and they titled'' The Cradle of the Movies'' I have a negative of it .

I made many trips with Griffith and Bitzer to look up locations and when they were shooting pictures.

Yours very truly,

Charles V. Fredmore

CHARLES V. FREDMORE
SUMMERSVILLE
NEW YORK

Jan. 5/45.

Mr. Harnet George Braverman,
553 St. Peters St.,
St. Paul, Minn.

Dear Sir;

Sorry to have kept you waiting so long to answer your letter, but my time has been fully occupied, and I was partly waiting to see my Son who did not get a furlough until the Christmas holidays, he Major L.J. Fredmore, Prisioner of War Camp, Mexia, Texas.

He has the film made by Mr. Archie Bourbon and Mr. W.H. Palmanteer, (Cradle of the Movies) to which he has made some additions to the film.

He is more able to give you information in regard to the Movies Made by Griffith and other Companies as he was with them and took some parts.

My Son has promised to write you in the near future in regard to the questions asked, I am enclosing three photos of the Inn, which was burned to the ground, while owned by the Jew that purchased it from me, it was a Historic place and had accomadated many prominent persons.

If you can use them, do so and then kindly return them.

Yours very truly,

C. V. Fredmore

The film was about 400 ft.

There was a shot from the film shown in Home Movies Mag. June 1940, also comment on it.

Prisoner of War Camp
Hearle, Texas

January 6, 1945

Mr. Garnet George Graevermann
888 St. Peter St.
St. Paul, Minn.

Dear Mr. Graevermann:

While home on leave at Xmas. time, my father showed me your letter of Oct. 29, 1944. He regretted very much that he had delayed answering your letter but he is not in very good health. He turned your letter over to me and as I am familar with the period which you are inquiring about, I will attempt to answer it. I have a talk which I give in connection with the film which he had mentioned to you.

First, in regard to the iris which you mentioned, it is my belief that any development in regard to the fadeout for which it may have been used should be credited to Mr. Bitzer and not to Mr. Griffith. The blacksmith, Forbes, was rather an ignorant man and may have hammered out this piece of tin under Mr. Bitzer's direction. Yes, Mr. Forbes was a big brawny man.

We can not remember what picture nor the year in which this iris was constructed. I would imagine it to be about 1912.

The other motion picture company that used Cuddebackville for a locations were Pathe, Gem, Rex, Famous Players. It is Mr. Griffith who first came to the town with the Biograph Company. He was passing through to the Delaware Water Gap some weeks before his first visit and stopped at the Inn for dinner, liking the scenery about the village, he decided to use it for his next picture. Arrangements were always made ahead of time and the company usually stayed about a week or ten days. They were to the Inn once or x twice a summer over a period of about nine years.

Griffith had his separate table, usually dining with Mary Pickford and Mr. and Mrs. Bitzer.

It has always been my belief that Mr. Bitzer was responsible for the great directorx that Mr. Griffith became. In his subtle manner, Billy would make suggestions that Mr. Griffith was very ready to adopt. Yes, he did work fast and after an early breakfast, the movement to location would take place. He did rehearse his scenes, even to a point of dialogue. When it rained, they rehearsed some of the action in the front parlor.

I do not recall the Mr. Landers you mentioned, and only faintly Mr. Beaudine. Bobby Herron was Mr. Bitzer's

assistant; afterwards he had an actor's part in the Birth of A Nation.

It would be rather impossible for me to send you a frame from the negative of the picture. The name of the man who made this movie is Bourson and he resides on Magee Ave., Rochester, N. Y. I have added quite a bit of footage to the original film, including a shot of myself and Mr. Bitzer on the roof of St. Luke's Hospital during his convalescence in 1940. No doubt you know that story.

Mr. Griffith is every inch a gentleman and a very kindly man. I remember how he encouraged me in small bit parts, which I filled in with them.

Mac Sennett made his first comedy picture at this little town at the railroad station. I could go on for pages talking about Henry Walthal, Arthur Johnson, Mabel Norman, Marian Leonard, Jim Kirkwood, Bobby Harron, Owen Moore, Kate Bruce, Spike Robertson; but time does not allow at this time.

I am to talk before one of the clubs at Mexia at the end of this month, and after that if you would care to have it and would return it, I might be able to mail you a few pages of my talk, which I think covers that era as I saw it quite well.

Yours very truly,

L C. Predmore

Major L. C. Predmore

PRISONER OF WAR CAMP
Hearle, Texas

February 5, 1945

Mr. B. G. Braverman
558 St. Peter St.
St. Paul, Minn.

Dear Mr. Braverman:

Your letter received and I will try to answer it but I am afraid I just can't give you any concrete instances about the Iris. I do remember well Del Henderson and as he was older than I at that time perhaps his impressions may be much better in regard to that incident.

I do know that Billy and Griffith were together about 15 years. I believe than in 1934 they tried to make a picture called "The Struggle" with Hal Skelly but it turned out terribly old fashioned.

I can recall many suggestions that Billy used to make. If they were rehearsing a scene Billy would say," Griff don't you thing it would be better if Mary came in, stopped, looked out over the water." Griff would reply, "You're right Billy, Mary, come down center, etc."

I gave you the wrong impression regarding the years the Biograph Co. came to the inn. May and Kirkwood came up the last few years with the famous Player Co. Their last time was in 1917 when they made "The Eagle's Mate." Griffith never came back to the inn after the Biograph days. We did have Pathe, Gem, Rex, Nichols had one of those companies. We also had Thanhouser and Fox.

There is a doctor in Rochester, M.Y., by the name of Scrieber who has a priceless collection of all the advertiseing sheets put out by the Biograph Co. for two years. I have been away five years in the army and would not attempt to contact him for you but he lives on Arnett Blvd. I know the museum of Motion Picture Art at the time I was leaving was trying to get him to allw them to use these sheets and make copies of them.

Griffith would rehears some scenes longer than others but it never seemed very long to me. Camera lines were marked out; sometimes white canvass was used to enhance the light. I do not think the complete action for the whole picture was ever rehearsed.

If I can get my notes in a presentable form, I will send them on to you. Do you have Griffith's address in Tenn. I do not think the company stayed at the inn longer than 10 days at the time. You write the questions, Mr. Braverman, and I'll try and answer them. I wish I could be more helpful.

Yours very truly,
R. E. Redmon

WAR DEPARTMENT

Major L.G. Braverman, 808695.

Sta. Hospital

P.of W Camp,

OFFICIAL BUSINESS Hearin Texas.

Mr. B.G.Braverman.

556 St Peter St.

St Paul.

Minn.

Dear Mr. Mariano:

Replying to your inquiry of April 8th, the biography of David Wark Griffith which you have seen in the Almanac, stating that he was educated at the University of Kentucky, was submitted to and approved by Mr. Griffith several years ago. We have no other information bearing on that aspect of his career. More recently he has been difficult to locate with questionnaires. I think we have heard nothing from him for two or three years.

I am not surprised that you find mixed, differing and contradictory figures pertaining to returns on "The Birth Of A Nation." So far as I am aware, there are no official figures available. I think all of the figures that have been published have been estimates of a sort.

It is quite possible, or even probable, that the public has spent in the vicinity of $20,000,000 on admissions to see "The Birth Of A Nation." Since most of its showings were road-show engagements, played on various kinds of percentage arrangements, there cannot be any film rental figures comparable with those that are given out for pictures which go to the market on a rental basis.

We are continuing our inquiry into the matter, because I, too, would like to have some positive figures.

If, and when, I overtake Mr. Griffith again, I will see what he has to say.

Very truly,

Terry Ramsaye

April 8, 1947

Mr. Anthony S. Mariano
The Chicago Daily News
Foreign Service
75 West Street
New York 6, New York

TERRY RAMSAYE
editor of
MOTION PICTURE HERALD
ROCKEFELLER CENTER
NEW YORK CITY

GEORGETOWN COLLEGE
FOUNDED 1829
GEORGETOWN, KENTUCKY

OFFICE OF REGISTRAR
ROOM RECORDS

July 9, 1948

Mr. Barnet George Bravermann
568 St. Peter Street
St. Paul 2, Minnesota

Dear Mr. Bravermann:

We can find no record of David Mark Griffith. Our records are not complete around 1895-1900. In your opinion, that was the time Mr. Griffith attended Georgetown College. We have gone through our files and also our catalogs, and do not find his name either in our files or in our catalog.

As a rule, everyone who attended Georgetown College is listed in our catalogs. I am sorry that I am unable to help you, but I am glad to be able to give you this information.

Sincerely,

Edna Reed
Registrar

ER:mh

9 --- The steadiness or "lility" of projected Biograph pictures, is far greater than anything shot by the best nickel-plated cameras of today. The perforating was accomplished within the camera at the time of exposure, in fixed relationship to the exposure aperture, and in printing, this relationship was most remarkably retained. The unsteadiness of present day commercial film when it hits the screen is sufficient reason why Technicolor was forced to construct special means to register the negative perforated stock with the camera aperture, in this case registering pins of undoubtedly specialized design. Fernandez-Mejia was forced to use the Biograph system of perforating within the camera, negative stock which was previously unperforated in any way. Brewster has a combination of both, patented. Otherwise, accurate registery of two-color printings in congruent relation is difficult, if not impossible, the limit of permissible out-of-register being .0005", according to Technicolor. U. S. Patent 1,579,806.

NOTES ON BIOGRAPH NEGATIVE & POSITIVE FILM. Page 2.

10 --- The thickness of the sample of autograph negative in its present state is .75/1000" and the projection positive .688/1000" by ordinary micrometer, registering tissue-paper only.

11 --- Special request:-

I am making up prints of various strikes and lockouts in the New York district, and also of pioneer machinery. As a company I expect a "credit line" run underneath each print published, crediting same to me. (See reverse side of present prints submitted).

Thanking you, I am,

Fraternally yours

(signed) Michael Rebach
917 Park Avenue, Hoboken,
March 4 1917
or c/o International Mutoscope and Co. Inc.
807 East 42nd Street, N. Y. C.

Mr. J. A. Lucy
541 East 44 Street
N. Y. C.

[illegible] June 24,1952

Dear Mr.Lloyd:

Mr.Gerrit Lloyd recently was kind enough to advise that I am in touch with you,he stated that you have long been in relation with the Soviet cinema,that you are familiar with the appreciative as well as critical references to Griffith in Russian books on film,that you have some knowledge of how Eisenstein during his apprenticeship stage studied the work of Griffith with the most intense interest and that you are amazed at the indifference of American film makers to Griffith's technique.Lloyd added that you had been secretary,at 17,to the Soviet consulgeneral in charge of all film activities,and the associate of the late brilliant cameraman[illegible]

As Mr.Lloyd may have told you,I have long felt I hope may be a comprehensive,objective biography about Griffith--my work that has consumed most of my time since 1940-41.In view of your long,first-hand connection with the Soviet cinema,it is hoped that your cooperation may be available in the form of such pertinent information -- you may see fit to furnish.I am making acknowledgements to all persons whom I have consulted about Griffith. If you personally have written published material in Russian film journal about Griffith,I should be very happy to have what you consider your most pertinent comments about his work and...please,in that case, allow me to suggest that the source in detail be given--i.e., the name of the publication,the title of the article,the page or pages on which the quoted statement appeared,the volume number and date of the edition serving as reference source. Also name of the publisher and of the city in which the publisher operated.

Individually ***

Perhaps I had better deal/with each of the items,mentioned in the first paragraph.

1.Re your connection with the Soviet cinema:

Please state the name of the studios or "factories" as they are called in Russia,with which you were connected and the capacity in which you served in each?Your answer to this question may serve as a basis basis for presenting more intelligent questions in a subsequent letter--if necessary.Moreover,as a subscriber for four years to several Russian film journals published by the State Publishing House in Moscow,what little I learned from them may help me understand your background and remarks.(For one thing,there was a freedom of criticism and expression on the content and technique of film film in those Russian film newspapers and magazines that has never been approached in American film publications,as you well know).

2.Please advise how Soviet film workers happened to become interested in the work of Griffith.

3.Please detail how,what and why Eisenstein during his apprenticeship

(Ivor Montagu)

studied the works of Griffith(of Biograph films, which titles? of his bigger films, which titles?)and such, in your opinion did Eisenstein(and also Pudovkin, Kroneberg, Kozintseff, etc.,)learn by studying Griffith's works?

3. Did Eisenstein ever see The Birth of a Nation? If so, where?

4. If possible, give any published opinions about The Birth of a Nation in the Soviet general press and in the Soviet film press. Please remember to give name of author, publication, date, title of source.

5. When't Eisenstein at first study with Kuleshov?

6. What did Kuleshov ever say, in class or in published comment, about the technique of Griffith's works(which films?)?

7. How did the students under Kuleshov go about analyzing the works of Griffith's films and otherwise studying Griffith's technique?

8. How do you reconcile Eisenstein's statement on Griffith, in his recent book of film essays under the title of Film Form, with his(i.e., Eisenstein's)enthusiasm as a student for Griffith's work?

9. Have you an excerpts by Eisenstein on Griffith that may have been published ever since he, Eisenstein, finished his apprenticeship and became a director?

10. Have you any excerpts or printed source material containing opinions by Russian film workers of Griffith's methods?

11. Do you recall the number of times each Griffith film was studied by Eisenstein and by other Soiet film directors?

12. Do you think Russian film directors were as familiar with the technique of Italian films made between 1908 and 1914 as they became with Griffith's films after the close of World War I ?

13. Do you recall Lenin's opinion of Intolerance?

14. If you recall how some of thetitles in Intolerance were changed by order of Lenin, or whoever was the film commissar under Lenin, then will you kindly detail as best as you can the nature of such title changes(as well as any deletions of scenes, if made)? Also, please give reasons for such changes.

15. What published Russian comment on Griffth's work is available and can you conveniently let me have them---with sources for each statement.

16. Have you any published Russian film comment , technical and ideological, on The Escape, The Avenging Conscience, Broken Blossoms, Drums of Love, Sally of the Sawdust, That Royle Girl , Abraham Lincoln , True-Heart Susie , etc., etc.?

(...dr...ney)

17.Has Eisenstein ever told you of the influence on his work,if any,of Griffith,his first film,of the Lenin-Kerensky film,Potkin Battleship and Eisenstein saw this film in Berlin before he made Potemkin.

18.Have you any notes by yourself and other Russian film colleagues on such biograph films as Griffith produced between 1908 and 1913? If so,can you let me see them?To quote from.

***

The questions herewith may prompt you to think of more pertinent items, than such as have been presented,concerning Griffith's work and stature in the opinion of Russian film workers.In that case, please ignore my previous queries.

Here is a matter about which it seems well to consult,and a Soviet film representative in Mexico(I believe Kaisin was his name)came to the United States and while in this country offer Griffith a job as consultant of the entire Soviet film industry at a salary of $100,000 a year? I've always taken this story with a grain of salt,actually,what do you know about the offer made to Griffith?

Is it true that Intolerance,as announced in American newspapers two or three years ago,was pirated by the Soviet government? And that Griffith never received any payment therefor? I have seen papers among Griffith's records and correspondence which show that Denishaw,a man formerly in charge of Griffith's studio laboratory at Mamaroneck,went through all the regular procedure,with the approval of Mr.Kapin,,the treasurer,and Mr.Grey,Griffith's brother brother, before he left or Russia with prints of Intolerance, Dream Street and Way Down East.

Of course,it's possible that like numerous American writers,whose works were translated in Russia,Griffith had plenty of royalties awaiting him in Soviet currency which he could spend in Russia, but not take out of the USSR.The late Sherwood Anderson told me that he personally had large sums awaiting him in the USSR.Griffmay have been in the same fix as regards royalties on Intolerance. Can you shed any light on this matter?

***

Was Feodor Ozep a colleague of yours and of Eisenstein in the Soviet kino kino?Have seen some very nice things by Ozep.How is he getting on in Hollywood?

It may interest you to know that Mikhail Kolontov in 1944 promised to get certain information about the opinions of Soviet film men re Griffith if I would get a letter from Griffith,addressed to them, and stating that I was doing a biography about him.Kolontov said he would mail the letter to Moscow.Two months passed.No word from Moscow.I tried to reach Konontev but managed to see his secretary, a brilliant woman;she said it might take two more months before I heard from the various film workers who members of the Cinema Club in Moscow,etc.Sent four telegrams to K. for advice.No answer. Wrote him to Moscow and asked for the return of the Griffith letter.No answer.How can you explain this shabby way of doing things? . . .Shall be very glad to hear from you.

Sincerely,

George J.Rony
500 No.Wilcox Ave.
Los Angeles 4, Calif.
August 17, 1949

Dear Mr. Braverman:

I received your letters from June 24, 1949 but could not write you sooner, I shall answer some of your questions at the best of my ability now.

Yes, I published a booklet on D.W.Griffith in Russia, together with several articles about him and his work. My booklet was intitled : "DAVID GRIFFITH" and was published by "Kinopetshat"(Kinopress) in Moscow in 1926. My articles were published by "Kinogazeta", "Ecran","Kino Iskusstvo"(Art Kino) and other publisations through the years 1922 - 1929. I do not have anymore copies of my articles, but I have one copy of the booklet on Griffith as well as several other of my publications on American Movie Industry and its creators which I published in Russia. These publications being of obvious value for me, I am in no position to lend them to you for a perusal, even for a short time, but I will be willing to show them to you, should you ever come to Hollywood.

I can not tell anything about Mr.Kolotozoff. He has chosen not to look me up while he was in Hollywood and I have chosen not to impose upon him under these circumstances my company. I am not corresponding with any of my old friends or collegues of the film industry, as I am an American citizen and my"friendship"with them can be fatal for their good standing with their Government. I have no pictures of a photo-mural of works of Griffith or posters announcing his festival but I can assure you, that every single one of us who started our early film activity in Russia shortly after the Revolution and helped to build up the Russian movie Industry, had nothing but the highest regards for the work of Griffith and I consider it a privilige to acknowledge that I am, among so many, his humble pupil who ows him an awful lot. In my time we still could admit openly that we considered him one of the fathers of the Russian film-art. Today it would be heresy for those who stayed in Russia to admit it. Therefore, it is my privilege to do so.

Of course, you can not anymore expect my former collegues like Leonid Trauberg, Ilya Trauberg, Grigory Kozintzev and others to admit it. They were recently publically chastized for their mental and political aberrations of this kind; but I can assure you that for them, as for myself., the works of Griffith were the "text books" from which we learned the modern technic of the movies. To the same group belonged Eisenstein, Etmler, Alexandroff, Pudovkine, Kuleshov and many others.

We became interested in the work of Griffith because his films overshadowed technically and semantically everything else produced in and by America at this time.

My own work consisted in editing of many American made films and of preparing them for the Russian market (titles and all). I was also an editorial member of the staff of Kinopetchat. For several years I was on the staff of the Institute of the History of Art in Leningrad where I also tought the History of the American and Russian Movie Industry and the screenplay writing. In the last capacity, I undertook with the assistance of my students, the transcription of the films of Griffth FROM the Film back to the Screenplay with the following analyze of the screenplay technic of the films and the methods of the montage by Griffith.

We studyied the films of Griffith probably more than anything else. We had hundreds of discussions(both prof. and publis,)about his technic and methods, we analyzed every little detail of his important films to which we had access and trashed out every problem which we could trace to his films.

I do remember having edited or seen in Russia at least the following films: "INTOLLERANCE" - In Russia in 1921 - which was considered by us as the greatest and socially the most significant film of Griffith; "BROKEN BLOSSOMS", "ORPHANS OF THE STORM", "WAY DOWN EAST" HEARTS OF THE WORLD", "PAOLO ALVARETZ", "FLOWER OF LOVE" etc. Most of them were shown in Russia in 1924 and 1925. After this the access to American films became again very difficult in Russia.

I looked up in my books and found that Lillian Gish appeared in Russia in the films "The Stage of Life", "This Trash" and the "Call of the City"- using Russian titles of the films - but I do not remember if any of those were also produced and directed by Griffith.

I can not recall having seen or worked in Russia on the film "The Birth of Nation" and my records do not indicate that this film has ever been released in Russia. I do not think that this film was known in Russia or that any of my collegues saw it IN RUSSIA.

I have in my posession in Hollywood probably the biggest if not the only existing library on the movie industry in Russian language, as I am probably one of the very few who was connected with this industry since its beginnings - 1918. I have practically every publication of Kuleshov, Pudovkine, Eisenstein etc. In all probability I could fine answers to all of your questions but I have no time to do it, I am sorry to admit it. I have to work for living and really have no time for anything else. And this research means an awful lot of time.

Should you ever come to Hollywood, look me up, maybe I would have some time by then on my hands and give some further assistehce in your work. My life in America - creatively - is not what I expected it to be and Hollywood is not quite the thing which I hoped it to be.

Meanwhile, I remain with my best wishes for your book on Griffith,

Yours very sincerely

Thanks for your patience.
Sorry, that I could not write sooner.

Miller Place L.I.
Aug 18th 1952

Margaret Braverman
Box 42
University Station
Minneapolis

Mena

1929-30-31
RECLAMATION

Bio DW
1928-30-31 (until April 1)
Finch

The following is of an acquaintance of
you on D. W. as he was known in Hollywood.
When D. W. wanted to relax & indeed to enjoy
him at the Ambassador pool, eating hot dogs
pastaches nuts, he loved them as much as a samuel.
—He watched the movements of the male &
female swimmers, this was one of his leasures.

WOMEN

I used to sit next to D. W. & he spoke
very little & he did not like men to approach
him at his relaxed moments. He became a habitate at the
& I less talkative. Ambassador pool in L. A. in 1929—30 UNTIL SPRING 31. (months? what to do)
In April—may & Early June 1931 I visited D. W.
after leaving Hollywood for N.Y. in the middle
of June, I always thought of D. W. as a silent &
meditative person. If he liked a person he
showed it. If he didn't he'd get up & walk away.
Never unkind and he minded his own
business. D. W.'s greatness was in his work his
execution convinced that. In Sept of 1931 walking
down Broadway to 42nd St from 48th he raced me
stepping but was not divulging any secrets
to me, but he did ask me what I was doing in
N. Y. I told him my mission & he smiled, but
did not say much tho wished me luck.

After that I did not see D.W. and did read
of his demise. I felt quite bad about it. Back
in early 1931 on F.D. at Ambassador Pool.

1931 — One day in Feb 1931 I & Lower discussing
WHAT WHITE
something other than ~~Black~~ ~~Lower~~ a man interrupted
our conversation, this stranger wanted to talk privately
so I gave the stranger his chance & got up & moved
off nearer to the pool. In a few minutes after
I looked around & saw D.W. his face changed
expression from relaxed composure to chagrin, D.W.
got up & left alone hurriedly leaving the
stranger disappointed. Of his friends life
I know nothing except he was a very lonely
man. He often quoted these lines,
"Man is a two-legged animal on crutches."
"The mills of the Gods grind slowly but they
grind exceedingly well. If I have given
you any help, I'm glad to serve you.
Maybe I can think of something
else some other time. Yours Very Truly

Emanuel Rubin
P.O. Box 124

P.S. Information from
N.Y. Times.

WILKES-BARRE
AUG 20
11 AM
1952
PA.

UNITED STATES POSTAGE
THOMAS JEFFERSON 1801-1809
3 CENTS 3

HIRE T[illegible]HANDICAPPED
IT'S C[illegible]NESS

Barnet Braverman
Box 42 University Station
Minneapolis.
Minn.

F.D.
558-St. Peter St.
St. Paul.
Minn
1400B

Emanuel Kaufman
P.O. Box 1A of
Wilkes Barre
Pa

Wilkes Barre Pa
Mch 13 1934

Mch 13 1934 Co. Sup 124

Mch 2 2 1934

Your card received 3/12/34 and in reply will answer your questions as briefly as I can. You ask me to describe D.W. Sherwood as an analyst of various types. D.W. told me (at a time & place in the conversation previously stated) how he reacted to people, types, that revealed to contrast them as he had pointed out to me in his quizzical way that such a person was a moron, this one was weakling, that one an emotional. Then he'd point to me types belonging to business such as big mfg or industrial etc, some belonging to the conscienceless, the exploiter, the gambler, and many of the slicker crooks. None mentioned by names. D.W. could analyze types of actresses, the silly, the indifferent, the sedate, those possessing human sympathy & the hard shell types as he called them. If I were to agree with him, I would not have judgement to know. The fact is I instinctively knew he was correct because of my knowledge & therefore could not differ.

We did not agree on everything but he respected my knowledge & often he quizzed on various subjects. Pro & Con. Of politics never. Of humans, yes, & I liked him for it.

If you recall he was a silent man whose heart was sad, but never frustrated. He weighed my judgement, if I got into any theme, he good naturedly smiled if he thought he couldn't point out anything better.

Wished subjects

[illegible] mind was clean, and I think he lived a
[illegible] clean life devoid of sex or entanglements.
With me it is "by man thinketh in his heart so is he."
He dated before but did not divulge his private
living or his personal life. I had no moral knowledge
of it & I wonder not for at the various times we met
he always met silent & knowing. He [illegible]
knowing in the past & then to it break the silence when
he action & grace was of used words & [illegible]
beauty. He commented. He saw what I had
seen & I too appreciated beauty, symmetry &
perfection etc. For example when a man would
get ready either (male or female) to perform, he'd
relax & hope he get the pleasure and satisfaction
that they were unexcelled, leaving open a discussion
or argument or difference of opinion. No arguments.
In my estimation his opinions stood. He
could cast humans in any mould. He knew.
knowing him as I did, I think people
never realized or respected this man for what
a fine balanced brain he had. Few people actually
knew his profundity. I can't imagine D. W.
having any hatred or malice for any one person.
No. he did not personify that. And his
silence & mute way was not a fling at contemptuous-
ness. It was his way — his loneliness & not his
friendlessness. I think whatever conjured up
in late life was pure loneliness and sadness. If it were
heavy sighing, he hid it beautifully & I could detect it,
because I felt it.

over

I don't want you to think that I know to [illegible]
ability to analyze people to an unprecedented
degree. He did it so naturally with were part
of his nature, his education or a superb vision
made bold him so. It is evident his did have
and forever a knowledge of [illegible] nature.

Look at the wonderful masterpieces of
his productions all were so elaborate &
in tone. Casting & characters - Look at
"Broken Blossoms" silent production.

Maybe thats why he was silent. Perhaps
it may be the reason why D.W. liked good solid facts
& as well as good fiction. (silence) The truth is D.W.
always liked sincere & truthful people. Never did
I detect - he was a braggard or an idle egotist.

Of D.W. I can say he was never a target
of criticism of his work - his error or his
fine execution of his endeavors.

Will draw this to a close, if I can
help you, its with good will.

Sorry to note of your accident, I
hope your recovery is complete & back to health.

Yours Very Truly

Emanuel Rubin

[From Rubin, Fr. Pine Lot, Meadowcrest, Pa.]

1927-30-31

Did you see DW eating pistachio nuts daily at the Ambassador pool during the years 1927, 1930, 1931, into June 1931?...Yes...very clearly and distinctly. Especially.

-Approximately how much do think he consumed of this item daily?...Small amount.

-Since why he ate them (to relax, to help him assimilate, overcome tension (he was under terrific pressure during this period)...?.....

Mostly for desire - he just liked them - so did I.

During the 23 years that you saw him at the Ambassador, did you have opportunity to observe his drinking? If so, please give details.....

Never a drunk of any kind intoxicating. He could hold his liquor well

-Are you sure that his decorum at the Ambassador was flawless during the 23 years that you observed him (Have you knowledge otherwise (as, you would, if you were at the Ambassador 23 years), please give details.....

a perfect gentleman in perfect equilibrium. A Serious minded man.

-You state, Mr. Rubin, that he talked about anything but pictures at the Ambassador during those 23 years. Kindly list what subjects he did discuss:.....

-Communism (Sometime before his death he stated he was a Communist when he made "Intolerance")?...Not as I think of it. Public

-Did he discuss the depression, money, women, businessmen, food, poetry, history, etc., etc.? Please give details, on reverse side of sheet, if necessary.

He discussed depression some as a money stringency. His keen eyed admiration for beauty, whether of architecture, mechanical geniuses. He loved the arts such as fine drama, etchings, and diversified antiques.

-Would he get up and walk away from a woman, as well as a man, if he did not like the person?...No.....What instances do you recall? He did not like exploiters or bull shooters. D.W. liked people to be sincere

-How many hours daily did he sit at the pool? Sometimes 2 — 3 and 4 hours.

-Did he ever bathe in the pool, join the other bathers, be sociable?...No. He just observed & admired the divers in action of both male & female. Seeing rightness in their execution. His commendations were appreciated.

-Have a room or suite at the Ambassador?...No!.....

-Ever visit him in his quarters? If so, you probably observed what he may have been reading? If so, what, if you remember?...No invitations.....

DW had many friends in Hollywood. Why do you think he was a very lonely man? Because he was a man of few words. His face & forebrow evinced a secret sadness of heart, of this I could not analyze, sensing he would not relate his private life, I instinctly felt his reaction.

Did DW ever talk to you about his ex-wife Elizabeth so,what do you recall that he entertain no blame her for his trouble? He accepted it as his responsibility. He blamed neither of them exclusively.

—Do you know of any parties that DW gave at the Ambassador or elsewhere during the 4½ years you knew him at the Ambassador?

Certainly not. He was not in an excellent financial condition for most of time.

—What conversation do you recall between yourself and DW,or DW and others,that led you to conclude that he was on the alert to disclose no secrets? I did not want to open this subject up, feeling it was not good discretion of me

(If necessary, give details on reverse side of this sheet) did not relate of his love life despite, before & for up his success. His masterpieces did prove his genius ability.

— How was he dressed when at the Ambassador? In the finest English worsted suits and immaculately orderly.

— Did people seem to avoid DW at the Ambassador around 1929-30? Those who knew him hailed him profusely.

→ —Please,if possible,give a detailed description of "the stranger" who called on DW when the latter suddenly looked chagrined and left,leaving the "stranger" disappointed? Apparently a man whom I did not know tried to exploit him, so he passed him off. He soured on this man's attention. He did not like men who sounded out phony propositions. He departed with cordiality to me.

— What other persons did you see who called on DW ?. many, John Barrymore screen personalities such as they were then.

Did he tell you why he wanted to race you walking from 48th to 42nd Street?.... I was slowly strolling & he hurried me on for a few blocks & departed with the usual "so long"

over

(Please use reverse side for any incidents not covered in this questionaire, or which may have occurred to you since your recent letter was mailed.)

Do not misconstrue that I was only seeking his friendship for any angle I exploit. We started conversation with me but I did not let him know I knew who he was. I introduced myself into 2 hours of this + that & left in general. Leaving him sitting near the Ambassador pool. I said bye" so long" "au revoir"

He smiled when I called him by name and departed.

The next day or so he asked me if I was in the field. I told D.W. nor and I did not attempt to go further on the subject + he liked my diplomacy.

Sometimes I'd meander about the pools from there take hikes up to Western ave. He liked walking always alone. D.W. was a man of meditation, he liked men and women with fine attributes. He was not given to emotional outbreaks or bitterness. He possessed an uncanny ability of analyzing the various types and metatypes of Human beings.

Disclosing D.W. was a man, an educated man not just a Film Producer + director. A man of few chosen words & terse. He had an excellent sense of humor. D.W. liked good belly laughs if the jokes were unheard + original. To the appraiser of D.W. on the cash register was millions of dollars from Broken Blossoms, The Birth Of a Nation, Intolerance etc.

P.S. D.W. had no ill will against any person, he praised worthy ones for fine merit. He never did betray any part of his life in confidence to me. I only sensed a secret sorrow in this heart.

E.L.

incident?





Harmet Brenneman
Box 48,University Station
Minneapolis 14,Minn.

Hotel St.Paul
St.Paul,Minnesota
October 10,1944

Mr.James Smith
c/o Walt Disney Studios
Burbank,California

Dear Smith,...Please excuse

In checking on the chapter,about the Biograph period,for the biography about Griffith it is clear that you must be consulted about the few items herewith attached.

It seems advisable to consult you in this regard because you,as Griffith's chief cutter at Biograph,and also because--being younger than DWG--your memory can recall facts which Griffith may or may not remember.In any event it is wise to check and re-check various points for the sake of accuracy.

Furthermore,since you cut "The Adventures of Dollie",it is evident that you may recall the reasons,circumstances and various stages in the cutting of the picture,as well as any remarks by you and Griffith while the picture was being cutted.You may also recall Griffith's state of mind--i.e., whether he seemed anxious about the outcome of his first directorial effort,what he said to you that indicated anxiety.

In other words,it is valid to have a comprehensive statement from you as the cutter of "The Adventures of Dollie" because you were probably closer to the completion of the picture than anybody else. The more complete your statement,the better.As a contemporary of DWG it is pertinent to quote you fully.The longer and more detailed your statement,the more informative it is apt to be.

So,won't you please,at your convenience, jot down notes of your recollections concerning "The Adventures of Dollie",and send them along?I will then send you a typed version of your statement,as I shall use it,for your approval,inasmuch as accuracy is important. Besides,there is every reason to quote you as an authortative source.

May I hear from you soon?Thanks a million.With best regards to you and Mrs.Smith,

Sincerely,

---Enclosed is a folder used at the Contemporary Gallery when DWG's pictures had a revival showing last winter.

---Since I have only your Rugby phone number and not your address,I am sending a carbon copy to you at Reseda.

(Mr.Lewis Smith)

1.Stanner Taylor told me that in"The Adventures of Dollie" Griffith used cinemaphotos (mask). Lewis didn't seem to remember this,although Taylor was most positive on this point. Lewisson advised that there were no such cinemaps used,Who is right?

2.Griffith informed me that in "The Adventures of Dolly" he used the flashback and cutback,but that otherwise the picture's scenes were in imitation of the stage.Lewisson advised that there were no flashbacks and cutbacks in the picture.What is your version on this point?

3.If it is true that "The Adventures of Dollie" originally was 634 feet and then "corrected" down to 733 feet before it was finally cut to 713 feet for release,please give the circumstances and reasons that led to these three stages in the cutting of the picture.

4.If I remember correctly,Lewis told me that you were virtually his "boss" on the cutting of Dollie,that you proceeded to cut the picture without consultation with him,but that after Dollie proved successful in the theatres you began working under his direction. What have you to say on this point?

5. Do you recall the title of the picture in which DWG first used backlighting at Biograph?

The Story of Rosie and Jimmie Smith

As Mr. Griffith's head cutters they are the arrow to his bow

By
GENE COPELAND



Stagg

Griffith calls Mrs. Jimmy Smith his "New York critic" and always sends for her to look at a picture with him before it is shown in the East. Here they are — in the cutting room, looking over the film prior to its assembly.

AWAY off in the southern corner of the massy maze of the erratic green buildings on Sunset Boulevard long known as the Griffith Studios, at the top of a flight of a very narrow and involved stairway there is a hallway lined on either side with doors. Some are slightly ajar and if you peek in you are apt to see piles and piles of flat round tin cans and rolls and rolls of dark-colored something a little over an inch wide in stacks two and three feet high. Then if you stroll down the hall a little way a closed door will arrest your attention with a blue-penciled sign on it that reads: "Rosie and Jimmie Smith."

There is scarcely a sound to be heard aside from an occasional shuffling of feet and not a thing in sight more pretentious than the names on the door. And while they are not so fancy they do not reveal much.

Inside in a little room about four by eight you will find them—Rosie and Jimmie—and the chances are you will find at least one of them there any time between the hours of nine A. M. and eleven P. M. (the rest of the day is quite their own) seated before a workbench to the edge of which is attached a reel winder and at each of their sides a receptacle resembling a garbage can in proportions which is filled with hundreds and hundreds of feet of film whose ends dangle over the top for identification.

This is where the pictures are cut and put together. Which really amounts to making them. For what is a cake until the raw materials are stirred up together? And aptly it may be said that the disassociated film that is sent in to the table of Rosie and Jimmie is little more than what the raw materials are to the cake. And however good or bad is the ultimate result—what you see on the screen—may be attributed very largely to the ingenuity as well as technical knowledge of the cutters or "editors" as they are now called. All the acting, all the Griffith methods, effects, and photography would be like a bow without an arrow if not put together—and done skillfully.

Inasmuch as skill and amount of experience are practically synonomous in the business of cutting pictures Jimmie can justly take a front seat. Because he has the distinction of being the very first cutter of moving pictures, as Biograph's premier cutter he put together Mr. Griffith's first picture, 'The Girl On The Lake,' and every one of the Griffith pictures since then, with the help of Rosie in recent years.

A glance at Rosie and you'd think she was an ingenue temporarily out of a job in the pictures perhaps. (Born and raised in New York she still retains a decided metropolitan air.) But when questioned she won't even admit ever having aspired in a histrionic direction—a statement fully confirmed by her action in turning down even Mr. Griffith when he suggested that she might like to be put on the screen.

"I started in with this work the very day I graduated from school and have thought of nothing else in six years, so I



Jimmie nearly lost his job when he married Rosie. Not that Griffith objected, but because he feared love would interfere with the proper trimming of "Intolerance," a task at which Jimmie and his bride had both been working day and night for over a year.

couldn't think of giving it up now. I am too interested in it," this little lady with the serious black eyes asserted emphatically.

"And it is always new," Rosie continued enthusiastically (which, by the way, is altogether characteristic of all the Griffith Studio Household). "Many times we are working on two stories as it is nothing unusual for Mr. Griffith to be directing two at the same time. And every story is handled differently and every day there are entirely new scenes to be selected and put into story form. It is impossible to become indifferent to your work, as it requires such constant alertness.

"A scene that you see on the screen has probably been selected from at least a dozen camera shots of the same scene. There are always two cameras shooting on a scene and many times three and four. And when this scene is retaken five or six times by that many cameras the respective shots must be assembled. That means handling the reel of film from each of the cameras many times. After all the scenes from all the reels have been assorted and assembled they are run in the projection room with Mr. Griffith, camera man and cutters. The best one of the whole lot is designated by number and when the lot is returned to the cutting bench that particular one is cut out and spliced upon the reel of scenes that are to make the story.

"Before the story is put together the coloring of the scenes has to be done in the laboratory. This necessitates splicing together all the scenes that are to go in the same dye and re-reeling them all again to put them into story. It is the cutter who decides the intensity of the color effects. Perhaps a certain lighting may have resulted in a tone that is unbecoming to the star. Perhaps it is only a matter of faulty printing. But it is up to the cutter to know just what and why it is. It is a thing learned only by long experience in handling and comparing film.

"I've been six years learning what little I know," continued Rosie optimistically, "but I've got a long way to go before I know as much as my husband who has been with Mr. Griffith since 1908 when he first came to the oft-called 'cradle of the movies'—the old Biograph—at 11 East 14th St. in New York."

If Rosie had not revealed the relationship inadvertently my curiosity would not have contained itself much longer. But I had concluded that they couldn't be brother and sister which was my first surmise, because, in appearance, there was no suggestion whatever of resemblance. Jimmie has a sort of billiken smile though he really isn't fat at all. It's just a happy smiling face that would never seem to have lost any sleep. Though he confesses that it is never possible for him to make any dates even a day ahead of time for purposes of pleasure, because, as is generally known, Griffith is a veritable Edison for work.—He thinks nothing of directing all day and then looking at film most of the night. And Jimmie must be right on the job to take and offer suggestions.

The only time Jimmie nearly lost his job was during the cutting of "Intolerance" which took a year and a half. He announced to Mr. Griffith that he and Rosie were going to be married. They had both been working day and night for a whole year on this most intricate and tremendous story. Griffith had said "Wait till the picture is finished."

But Rosie and Jimmie had already cut the film from something like 400,000 feet down to 20,000 and they knew that it could not exceed 13,000 when finished. The prospect of waiting that long was unspeakable. Cupid was calling too alluringly. In daring desperation they went on a Sunday morning to a little church around the corner and became "man and wife."

Mr. Griffith relented when the deed was done and gave Rosie a day's vacation but insisted that Jimmie be on hand as per schedule Monday morning. This man who-leads-them-all in the photodrama got the habit of working day and night back in those pioneer days when they were producing two one-reel pictures a week. And Jimmie was the only cutter then. He did it all: splicing, patching, assembling, assorting, inspecting and editing. Today he has a lot of girls under him as assistants who are respectively splicers, patchers, assemblers, assorters and inspectors.

After he had graduated from St. Joseph's Parochial School in 1907 in the same class with Bobby Harron, Jimmie went over to Biograph and went to work. Bobby went too. He started as a messenger boy and Jimmie as a shipping clerk. The duties of the shipping clerk in those days were to prepare

the film for shipment as well as attending to the shipping of it. The preparation of the film was not nearly so difficult as it now is because when a roll of film was put into a camera they went out and shot a whole story on the one reel. Very little actual cutting was done.

In 1912 Jimmie came out to the coast. Griffith, Bobby Harron and "Billy" Bitzer—all of the Biograph force—came too and the four of them became later a part of what was known as the Reliance-Majestic. Rosie did not come to California until 1914. (She and Jimmie have been married only three years.) She had been laying her foundation in the Fairmont and Eclair Studios in New York where she, too, had gone immediately upon leaving school. There she patched, inspected, spliced and did all the mechanical part of the trade for two years for sixteen different directors. The diversity of her experience had taught her a great deal and when she walked into the Biograph one day and got a temporary job. Later, Mr. Griffith sent her out to the coast Studio.

For the last year Rosie has been doing for Mr. Griffith what probably no other director or producer has had done. She goes to all the different exchanges in the different cities throughout the country and cuts down the big pictures after the "first runs" from say a 12,000 foot film to 10,000 feet or less. This is because the smaller towns can not afford to run the picture alone as a feature so it must be cut down to a length that will make it possible to run it on a program with the usual comedy and news weekly. Then sometimes she has to insert scenes to make a story more lucid, as was recently the case in "The Mother and the Law." In the denouement of the film story a mysterious burglar was discovered to have been the dead body found in what the audience had thought was the hero's bed and no scene was in the picture accounting for the manner of how the burglar could have gotten into the bed with the consequent reports that the audiences were not getting it. So Rosie went around to all the exchanges and fixed the matter—by inserting a scene showing the mysterious person outside a window of the house and later climbing the stairs—before the picture was sent out to the smaller towns.

She had only returned from her tour of the country—so to speak, a few weeks ago when Mr. Griffith told her to pack her trunk once again. The news finally came out. The whole family were going to move back to New York. And everybody was happy.

FEW men in the American Expeditionary Forces had the varied and thrilling experiences of Major Robert Warwick. But he has refused to talk. He brought back no pictures of himself. Finally the story was pried out of him piecemeal by a clever journalist.

(It begins on page 110.)



By J. Carl Mueller + L. M.

THE INDIFFERENT LOVER

Miss Movye Fan: "Please pay some attention to me, Charlie dear. Don't you see that mysterious comedian flirting with me? Don't you care?"



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OAKLAND 4, CALIFORNIA
Aug. 19
1954

My dear Mr. Braverman:

Am afraid I can't be of much help.

Last I hear of Miss O'Neil (it's one 'l' and not two) she was in New York. Believe she is or was married to a man named Chipman.

She was born in Oakland but hasn't been here for many years.

It is true that Griffith worked in Oakland during the period you mention but the company was owned and operated by Rankin, not Miss O'Neil. She was his protege. They appeared, at various times, at the Dewey, Macdonough and, finally, Ye Liberty Playhouse. She also did a show or two at the Greek theater on the campus of the University of California.

So far as I know the only survivor of that period of theater who might help you is the widow of Landers Stevens, who was Miss O'Neil's leading man on occasion. She lives in Glendale, Calif., and could be reached through her son, George Stevens, the film producer, in Hollywood.

As for Griffith, I knew him as a fair to middlin' actor, a fine film director and, finally, as a rather obnoxious tippler who was barred from most of Hollywood's plush saloons, and whose funeral was attended by a piddling few of the people he made famous. Cordially, Wood Soanes

CESARE SODERO
FIFTY-TWO RIVERSIDE DRIVE
NEW YORK 24

June 5th 1944

Dear Sir,

Lack of time prevents me from answering your letter in details, but Mr. Louis Silvers, who furnished you my address knows Mr. D. W. Griffith better than I do, please ask him he'll understand why I'm referring you to him.

With best wishes and kindest regards, I am,

Sincerely yours

Cesare Sodero

CESARE SODERO, 61, OPERA CONDUCTOR

Retired Metropolitan Leader, Composer, Is Dead—Known for Work in Radio Field

Cesare Sodero, who retired in May as a conductor of the Metropolitan Opera Company, had done much radio work and had composed operas, orchestra pieces, a ballet, a string quartet and songs. died yesterday in Mount Sinai Hospital after a long illness, at the age of 61. He resided at 44 Riverside Drive.

Born in Naples, Mr. Sodero was a son of the late Frank Sodero, harpist of the San Carlo Opera House in that city, and the late Mrs. Carolina Bartoli Sodero. His brother, Carlo, played the harp for eighteen years as a member of the Metropolitan orchestra.

Cesare Sodero studied the 'cello, the piano and composition under Giuseppe Martucci. When 11 years old he toured Europe as a 'cello soloist and became first 'cellist and assistant chorus director with a Neapolitan company at San Severo, Italy. His first full-sized composition, a ballet entitled "Les Amours du Papillon," was presented at Alexandria, Egypt, when he was 16.

Mr. Sodero came to this country in 1906 and became first 'cellist in Oscar Hammerstein's Opera Company. Later he was general musical director of the Aborn English Grand Opera Company for four consecutive seasons and was associate conductor of the Chicago Civic Opera Company, with which he conducted in 1911 the first American performance of Puccini's "Girl of the Golden West."

Made Early Recordings

In 1913-25 he made what was considered a unique contribution to opera experimentation with recordings for the Edison Phonograph Company. In those years he made more than 11,000 records, largely operatic.

He turned to the radio in 1925 and became well known in that field also. He conducted for the National Broadcasting Company until 1934. He directed one of the first grand opera performances for radio, that of "Cavalleria Rusticana." In his years with NBC he prepared fifty-three grand operas and thirty light operas for six-minute broadcasts. In that period he conducted also 600 symphonic concerts for NBC. From 1934 to 1940 he conducted for the Mutual Network.

While working for the radio Mr. Sodero found time to engage in other musical activities. He was, for fifteen years, conductor here for the Mendelssohn Glee Club. NBC, in 1929, presented his opera, "Ombre Russe," which received a full-length stage première in Venice in 1930.



CESARE SODERO

The New York Times Studio, 1941

Led Philadelphia Company

Mr. Sodero conducted the Philadelphia Opera Company orchestra in 1930 at the American debuts of Nino Martini and John Charles Thomas, opened the Cleveland Stadium with "Aida" and a cast of 1,000 and, in 1933, conducted for the Fides Opera Company. Later he conducted at the Hippodrome.

His appointment as a Metropolitan conductor came in 1942. His initial appearance was with "Aida" and a NEW YORK TIMES reviewer said that "he knew the score intimately and well, and from the sensitive manner in which the orchestral prelude to the first act was played, it was obvious that he would hold his forces under sure control, as later proved to be the case."

Throughout his career with the Metropolitan Mr. Sodero received many other critical plaudits. The operas for which he conducted included "La Traviata," "Tosca," "Il Trovatore," "Rigoletto," "La Bohème," "Norma" and "Lucia di Lammermoor."

His writings included motion-picture scores.

[illegible]
[illegible]
August 13,1948

Mr.James Reimerdes
c/o the Los Angeles Examiner
Los Angeles,California

My dear Mr.Reimerdes:

Along in 1944 you invited the late D.W.Griffith to go with you into the bar of the Hollywood Roosevelt, where he and Mrs.Griffith at the time were staying. In response to your invitation,D.W., curiously enough, declined by saying that the reason for his refusal is that "there are no ladies in there".You answered,"Of course there are ladies in there".Anyway,D.W.did not join you.

Since I have been at work on a definitive biography about D.W. for a number of years,it is logical to be interested in his behaviour and the reasons therefor.I was told about the above incident by Jack Lloyd.However,on the basis of your own observation as a student of human conduct for many years,when doing "Jimmy",your version as to the above incident might shed an interesting sidelight on D.W.

***

Here is something else on which it seems valid to consult you--namely:<u>Did you and he ever discuss your drawings, as well as those of Opper,Walt MacDougall, Winsor McCay or Outcault from a standpoint of their possible contribution to film technique?</u>

If so,would you mind,please,giving details of such discussion or conversation?

A fellow as observant as Griffith must have been when he began directing in mid-1908 could not possibly ignored the way you ,Opper,etc.,graded your drawings from full figures to closeups of objects,heads,etc., or from figures drawn in extreme long shot and graded to full shots of figures and then to closeups.If you chanced to meet Griffith in 1908 or 1909,or even later,and if he mentioned theseelements,could you please advise me accordingly? Shall be happy to hear from you on general principles,for seeing "Jimmy" and "Maud" in the newspaper files this morning reminded me of many a gleeful moment during my childhood. I hope your reply may be comprehensive.

Sincerely yours,

[illegible]

(Griffith and the Actor)

4.Did Griffith get reactions of his players to stories?If so,how?

5.In discussing problems of characters portrayal with players,how did DW's methods compare with those of Stanislavski as indicated in "An Actor Prepares"?

6.Did DW,like Stanislavski,continually strive to arouse the desire of the player to create?If so,please cite incidents and for which pictures if you remember the titles

7.What improvements in makeup occurred at Biograph,when you were there,to overcome harshness of darks and lights in faces of the player's images on the screen?

8.Did Griffith insist that his players feel their portrayals?

9.How did DW cope with forced or mechanical acting?

10.Did he encounter much difficulty with stage actors who had not been before the camera?

11.How did Griffith solve the problem of handling players who found it difficult to represent the inner content of a role or character

12.Did he demand logic in the work of his players?

13.How did he develop the intuition ofhis players?

14.How did he establish a feeling ofease among his people to avoid muscular tautness or physical tension?

15.Did he stimulate the creative process in his players.If so,how?

C

BIOGRAPH

1.It must have been while you were with Biograph that DW began develop ing assistant directors,among them Tony O'Sullivan,Cabanne,Dell Henderson and Salter,I believe.In what year did he(DW)begin using assistant directors and what did they do?

2.What do you recall about the work and mannerisms of Mack Sennett? Of Ince?

3.Was Linda Griffith self-effacing around the studio?Did she convey t the impression as being of the managerial or aggressive type?(Bill Bitzer once told me that DW once threw an orange vigorously at Linda in the studio,the organge striking a background near her head) Did Linda accompany DW and his people to Luchow's?

1.Reliance and Majestic.

---Can you describe Griffith's behaviour patterns at this time---i.e., his dress,manner of speech,places where he lived and ate,etc.etc.?

---How many cameramen,and names of same,at this time with Reliance and Majestic?Is it true there were few cameramen available because of the scarcity of cameras?

---What incidents do you recall concerning the development of players, cameramen,technicians and directors during this phase of Griffithiana?

---What pertinent features of the following films do you recall,i.e., as regards camera position,acting,lighting for emotional or dramatic values,cutting for dramatic effect,edec.:Battle of the Sexes,The Escape, Home Sweet Home and the Avenging Conscience?

---If The Great Leap drew $27,000 per week on the roof of The New York Theatre,why was it necessary to "hock" it to send west a company of players? Was this film really "hocked"?

---How much time did Griffith spend on the above films?

---Is it true that The Battle of the Sexes cost but $8,000 and that only five days(and nights) of shooting was allowed due to shortage of funds? I was surprised to hear you say over the telephone,if I understood you correctly,that The Battle of the Sexes was shot in part on the west coast. I thought it had been made entirely in the Union Square loft that was the New York City sudio of Reliance.

---How did The Battle of the Sexes of 1928 compare with the one made bet-1913 and 1914?

---Do you recall the equipment of the Union Square studio of Reliance? Can you visualize the layout---i.e., the floors respectively on which lab work,acting and props were taken care of?

---Did Griffith,to your knowledge,ever rationalize on the problems of film structure at this time?

---Is it true that Billy Bitzer(whom I've found not too authentic)paid for installation of lab and camera and lighting equipment for the tempor-ary Reliance studio at Union Squate because there was a shortage of funds?

---What did you learn as the reason for the inclusion of Apple Pie Marry in Home Sweet Home?

---Can you detail Griffith's use of microscopy for symbolic images in The Escape?

----What new technical devices did Griffith bring forth in this period?

6--Triangle-Fine Arts

---Do you know why Griffith adopted or accepted the title of "director-general" when he took charge of all production activities at Triangle?

---Why did Griffith find it difficult to direct Dorothy Gish?

---How did the work of the 17 Triangle units under Griffith vary?

---Please give anecdotes concerning the rivalry between Ince, Sennett and Griffith while under the Triangle banner?

---Do you recall the visit of George Arliss as guest of Griffith who showed him the avenging Ku Klux Klan scenes and parts of The Clansman?

---How did Griffith's methods of directing differ from those of other directors at this time?

---Please describe any innovations by Griffith in use of the camera, lighting and technical effects at this time, and how they were evolved.

---Can you describe Griffith's intense interest in his laboratory?

---Griffith regarded Abe Scholz as a sort of Christ-like character? Inquiry among Scholz' colleagues discloses that he was rather effeminate but in many ways a grand person. Can you tell me something about Scholz? I understand he was a philosophical anarchist---a Tolstoian, to be explicit.

---Can you give incidents illustrating the esprit de corps of the Griffith personnel?

Birth of a Nation:

---What is your version for Griffith's decision to make The Birth?

---Do you know whether The Clansman as a novel impressed Griffith?

---Do you know of Woods' part in negotiations between Griffith and Dixon?

---What financial details concerning The Birth did you learn about when working on the picture?

---Do you know what research was done for The Birth prior to shooting?

---Who were the technicians, besides Wortman and De Lacey, who constructed sets and executed various effects? Please detail what they did?

---Do you recall details and incidents and problems developed during during the two months in which Griffith rehearsed his players and cameramen? Please give names of all cameramen on The Birth, with special attention to innovations in camera positions introduced by Griffith.

---Did Grifffith encounter difficulty in renting horses during making of The Birth?

---Can you describe Griffith's methods in staging mass scenes for The Birth? Also the contribution thereto by technicians

---Please give human interest incidents connected with Griffith's editing of The Birth

[illegible]

---[illegible]

---[illegible]

[illegible]

---Recall hearing why Jake enlisted in the Mexican War?What it to acquire a prestige by the military route that he did not have by virtue of land ownership? To make an impression on Mary and the Oglesbys?Because he was fed up with medicine as a calling?Because he was adventurous and wanted to fight for the sake of fighting?Because he tired of living in a village?

JAKE AND MARY

---Recall hearing how Jake courted Mary?In what ways did he press his suit to win her hand and the permission of Thomas B.Oglesby to marry her?

---What was there about Jake that Mary liked?

---How did Mary occupy her time before she married Jake?

---In 1848,the year in which he married Mary,Jake owned two horses and two gold watches.Recall hearing how he got them,or whether at least one horse and one watch were wedding presents?

---Where did Jake and Mary live after they married?At the home of her father?

Jake and Mary(cont'd)

----How long did Jake court Mary before he married her?What was the attitude of the Oglesbys to Jake's courting? Recall any incidents you heard of?

----From the time Jake married Mary in 1858 until he left to join in the gold rush in 1860,what did Jake do?Divide his time between working and helping Thomas Oglesby with the farm?Was he cooperative with his father-in-law?

----Do you recall whether you ever heard that Jake was conscious of the fact that he was without land or other tangible wealth,and that the contrast between his economic status and that of his father-in-law may have had something to do with Jake's decision to join the gold rush with Grosscup(or was it Alcharo)Oglesby and others in 1860?

----What did Mary and the Oglesbys think about Jake's participation in the gold rush,for obviously it meant being away from Mary for a considerable time?

----How long was Jake away from Mary in quest of new riches?

----What sort of luck did Alcharo(or was it Grosscup)Oglesby have as a "forty-niner"?

----According to a tradition in the Oglesby family Jake once gambled away some slaves.Did he or the Oglesbys own them at the time?If he owned them,how could he have gambled them away since Thomas B. Oglesby did not divide his estate between himself and both Mary and Jake until 1863? Evidently,up to said division Thomas B. owned the slaves.Is it possible that Jake gambled away slaves that he did not own and belonged to Thomas B.? On the other hand,from 1862 to the close of the war in 1865 Jake was continuously at the front,and thus was unable to indulge in said gambling-----unless he came home for a brief furlough. . . .If he did gamble away any slaves,how many did he lose thereby,at what game,and in what town?What did Mary say or think?

----How often did Jake gamble away crops raised by the neighbors?

----Did Jake gamble because he sought to improve his financial position and looked on gambling as good as any other way to achieve said objective?

-----What did Jake say or feel when he had to face his neighbors?

----What did Mary and her kin say or think?

---How were the relations that existed with Mary after the passing of William Oglesby?

---Please give full name of the sister of Oglesby who was an uncle of these nephews,one of them Joseph,whom he brought to America,and some parties claimed in the problem if question ought to obtain control and ownership of the estate they left behind them in England---several such names of the other two nephews---in what year did they come to Virginia from Scotland?---Describe the life of Joseph after that education,training and other interests---in Jacksonville,Ill. he was a surveyor

---How the land obtained by Joseph Oglesby(1,440 acres in 1722) from the Powell and Pile of Albemarle County in payment for a surveying job done by Joseph---could prove that the land owned by this,Oglesby in Floyd Co. Va. later influenced the between Albemarle and Patrick and part of the original 1,440 acres as drawn by Joseph for the Powells, is this correct?

---What can you tell about Joseph Oglesby as a man, father, etc.,etc. He raised a large family and knew how to take care of/Mamma Loy and Lida.Was he a big man?He certainly must have had lots of drive.----Can you give details about his estate,the way he and his family lived,his interests and transactions,etc.?

---Was Mary E.Carter,wife of Thos.. and mother of Mary, natural or an adopted daughter of the Carters in Oldham County?

---Where did Albert Shipp Oglesby teach near New York City in 1903?What was the name of the Southern college where he taught later?What subjects did he teach?----When and why did he take up banking and with what bank or banks was he connected with?

ADDITIONAL:

---Did Mary take in boarders in Louisville? I was told this when there last Spring. This would notbe surprising since she seemed a good manager when left to her own resources.

---What about the vats or barrels of whiskey that Jake always had full up at Centerfield? Or was it Mt.Tabor? Did you ever see him somewhat tipsy in the field?

---Did he die from eating too many pickles one night before going to bed,said pickles being washed down by whiskey?

---What about the security notes(what amounts)Jake got your Uncle Will Oglesby to sign only to default on payments.How did this embarrass Uncle Will Oglesby and in what year?

D.W.G. cut about 200-250 feet of "Hearts"
Monthly rates
The big scenes cut
STILL 10 full
1000 ft. reels

Runs 104 min
at 90 ft. per min
"Intolerance"
ran 128 min



How about a letter?

Hotel St. George
CLARK STREET at HENRY
BROOKLYN, NEW YORK

Sat, 10/3/42.

Dear Braverman,

I thought the enclosed would be of great interest to you to give you another "slant" on D.W.G. I haven't seen nor met him altho' he's been around to 55th a couple of times.

This Mon. I hear he voiced his objections to running "Hearts of the World" at sound speed of 90 ft. per minute instead of 75 ft. per min. But the 35 mm. projectors cannot be adjusted for slower speed on acc't of motors used, without installing

"Make the Hotel St. George your Home when you visit the World's Fair"

~~[illegible]~~ speed controls now "priority-frozen".

ST. GEORGE BANQUET FACILITIES ARE THE LARGEST IN THE WORLD. THE EXQUISITELY BEAUTIFUL ROOMS ACCOMMODATE FROM SIX TO 2,500. THE ST. GEORGE SWIMMING POOL IS THE MOST ELABORATE EVER BUILT.

2nd

Second show at 5:5th was Eisenstein's "October" (10 Days That Shook the World) & ran about 1½ weeks. Print was 16mm & are projector was installed. "End of St. Petersburg" (also 16mm.) seems likely to follow "H of W.".

Museum of M.A. as usual. "By popular request" are beginning to repeat (for 2nd time) the "Cycle of 300 Films, 1895-1941," ~~began~~ (starts today) New acquisitions "Patria" - was serial - 50 6 reels; "La Cucaracha" - 1st Technicolor (1934.) "Grand Hotel": Garbo - "Camille" with Robt. Taylor; "Nothing Sacred" - Technicolor - Lombard & Marden; "La Grande Illusion"; "Wedding of Palo"; "Harvest" & 2 more Disney shorts. Lack of new classic silents is impossible to understand, but - well - --

I am concentrating of completing my collection of Chaplin & D.W. Griffith 8x10 stills as I find (after going thru MMA's 8x10 files last week) that many films are not available in good stills - especially D.W.G. in 1923-25 & pre - "Birth of A Nation" Still classifying your clippings. write soon, MAC

Miami 26th 1946

Dear Mr. Bowerman —

Thank you for your letter, that I am three months late in answering.

Yes, I will be in New York in two months from now and I will be glad to tell you all I know about D. W. —

You ask about Mrs Stonad. I just had a letter from her. She is safe in Vienna in her bombed out apartment. It seems she hid for three years in somebody's house in the country, a former pupil of her husbands actually saved her life.

I will tell you more
when I see you.

Until then

Sincerely,

Deerfoot Kincaid

Dear George:

Re books on W.C. - by way of book of mod. pict. p.v. | Central Library, I got to [illegible] "what ever happened to Baby Snooks?" - who gave this as best source: | Four Continent Bookshop, | 251-5th Ave. N.Y.

Did you get the Sickert? Did what it is now? What you doing? 1946 - Audrey

Did you hear about final settlement - at last reading N.Y. court (march 6), of W.C. estate in bankruptcy, or rather accounting, and the future is: 2 thousand and change.

to do with turning out
the magazine - the first one
at least - at any rate, had
nearly all the work at
this end, here - [illegible]
We touched upon a
number of things, with
of course, my lettering
on to merely knowing
you (I said you went
east, in connection with
[illegible], I think, said)
the hours of your [illegible]

God the same [illegible] told
story of his [illegible] work
appearances — in high hat
(only one) and all get-out —
at the Academy Concert Hall
in irony of a sort, eh?

By the way, Faith, showing
Communication and media of
Creative Drama, among other
things, made the positive
assertion, in answer to
some innocent question,
that he knows for a fact
that Steven God everything

4

with Herm. Didn't
refer to Herm in
a complimentary way.
And say, what is
gabbing you to Rem?
Is the women that
are getting off
on the loose?
think there should be
good picking?
Let us in on it.

With Kimmel & Tillman, Lem.

Dearest Theodora Pankey,

I had hearing from Turkey brought me always. It always rests on something else

Perhaps one has thoughts from one's heart I don't know — whether anyone to [illegible] But through them you can [illegible] the facts. It is not as important as this world. That is the thing to realise above all. Apart from the theological thing of being a real Christ, that event in world [illegible] has a terribly unnecessary feeling about it [illegible] about your coming out with anything big when I [illegible] — I am inclined to think — that it is just [illegible] you had good reasoning in [illegible] nothing disgraceful, unsound — just harmonious feeling [illegible] the fearful anguish [illegible] That I am sure [illegible] terribly. I think [illegible] for his disingenuous [illegible].

But now that can [illegible] wonderful — and [illegible] gift. It is easy [illegible]

"A" shows down statement where I get shown to the early revisions.

It's really sort. At first, but that other revisions of revisions where that book takes off. I cannot try to get anything there and a sort introduction. I was in Barrington with Charlotte that Daniel Day. I was Paddy was very very tired.

The Ch Chronicles Sea would read. But it doesn't read. Not from enough information to create an image. And that can overwhelm on that book, as book that should be written. That why that I can read the Kingsford, and from out, for it a thing to be in it for here. S.S. might have gothic friendly readers a literary question. Yes as, I should send Knight to would have reason on Sort for the art. But if as it wasn't mitigated enough

Wednesday

Dear Garnett:

It certainly must seem to you that I am being damned leisurely about answering. My experience was not been quite so violent as your pneumonia but when your letter came I was flu-ridden and then had recurrence, and generally below par.

Called D. W. when word came of your sickness, talked with his wife; they greatly surprised and disturbed.

Have dropped all business activity with him. Put the proposition of making the picture with him up to Mal Lasker and never even got answer. For the present, with me, the D. W. thing is very dead.

That is a good angle for a story, about the returned war husbands. MGM already has one out.

Am centering my activity at present on a strange focus: Nicky Arnstein. He has written a book of his life, publishers interested, but badly done. Also had several feelers from studios for his life story, big money; also from radio people, seeking him out.

There is obviously something which the buyers want if suitably presented, so I am going to work on him. His life story, screen stories of gaming, and ultimately radio.

Poor Aiken made a terrible flop; got all excited and put a lot dozen people on mythical payroll, including myself. Had to me a fantastic confidence in raising money and it turned out a ridiculous dream on his part.

Let me know how the book is going, what your plans are and how all things progress, for I am interested in you, and miss your not being here.

This letter doesn't bubble out of a very full pot for I have had a tough session with the flu and aint swinging on no rainbow singing to the stars.

Write, and forgive the delay.

Best,

Lloyd

Garritt C. Lloyd
155 So Palm,
Beverly Hills.

C. July 14-th
1944

(2)

Rec'd Jan '45

Dear Burnett, -

Forgive me for not writing. How bad flew, am working 9½ hrs daily in that W.D. Defense work for mortgaging money and am writing 1500 words daily on the Micky books. You can well know how precisely my time is budgeted. Will be over the hump in about 6 weeks now.

Would not punish myself this way unless was quite confident the N story was my way out of this damned Mickey.

Indeed I did find the small medicine cases when I came back from dances where I hung the Elu and the purple sayon. It was generous and thoughtful and the cards were admired by the family and displayed at the front of the mirror on the piano amid the children's Xmas parades.

U. A. - 1930s

Think the disposal of G. stock in U.A. was a TRICKY procedure, and morally unsound, if Legally protected. Am surprised at no Ledgering by G. or his kin. Slippery people.

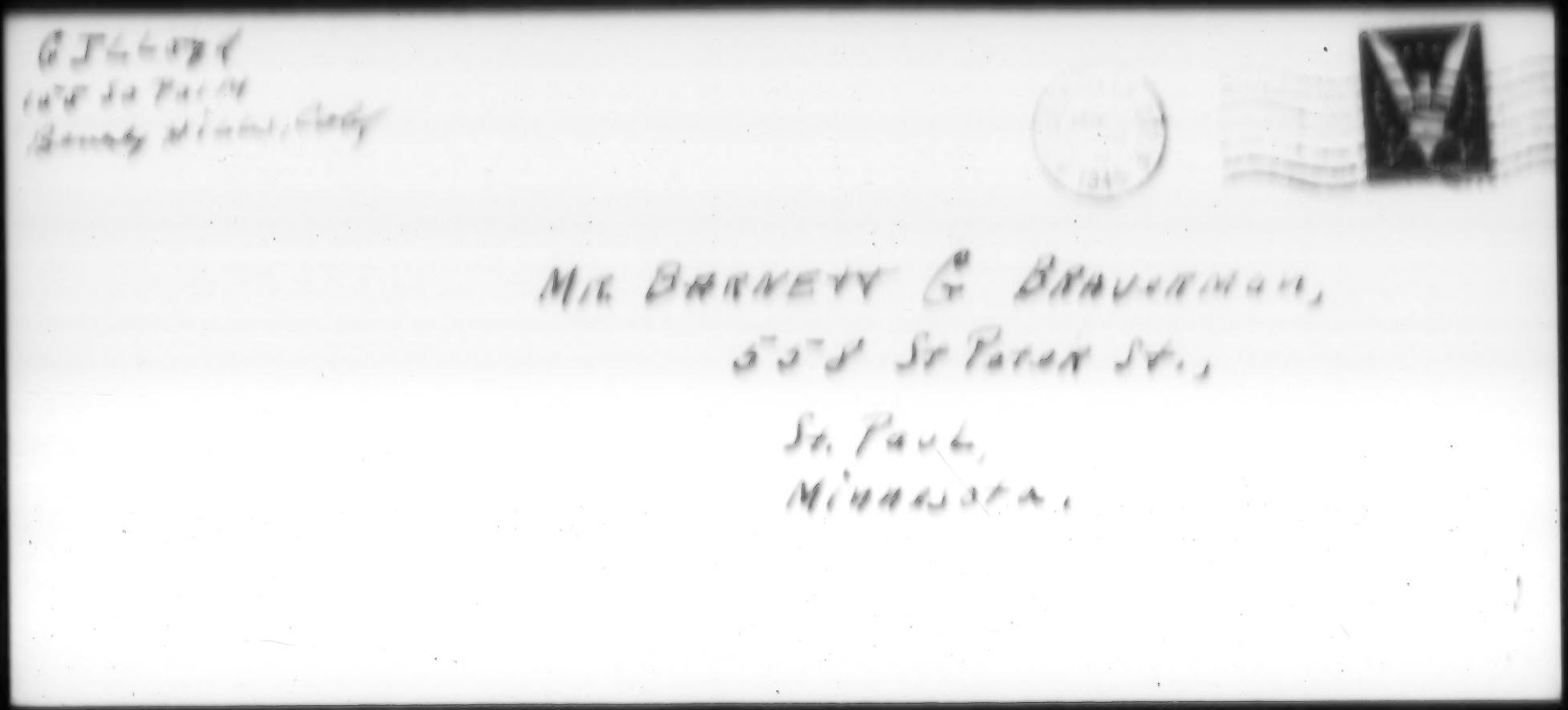
(Radio gossip Reported G. was to do Birth again and had signed contracts.)

Have heard nothing. Have you started the actual writing? If not, when? Come on out here as soon as you can. Miss you.

Will write at length the day I get this treadmill stopped.

Best wishes & Regards

Lloyd



Dear Gardner:—

I didn't realize you were trying to understand the human animal. By the way an accidental glimpse of Sunday in the evening Tribune & Hyacinth Day Graves has been home from the wars. Glimpse helps darken horizon here & put the fun down front where it belongs.

Ex Governor — ADJUTANT/INDEBTEDNESS in 1944-6 — X Mas

I was away when your package came & time flies & Tao Children opened it and put it on tree with rest of Xmas stuff, and that is all I know of any mix-up & how glad we are that it's all cleared up & relieved the people there were counting on those books. The woman deserved what she got, Xmas or not.

Have 50,000 words in Grant & Reminiscences will be enough more months writing very good too, only problem now only one apprehension - am dealing with an amateur in trade and they are always dangerous.

If I were you, I wouldn't pay a damned bit & attention to Gamble in writing 3 books. Go ahead and finish it and give him Rose if he wants too. Personally I am through considering the Feelings & Asses and when it comes to Reclusion about himself, he is an Ass (Typed)

As you see I am in a tart mood about Gamble, but why should you or anyone waste one moment & your time on a blunderhead. He is a great character, will make a great book and you have the material now & he should be the most grateful & persons to you for what you have done and are doing.

His trouble now is that someone may not mistake him for God. That is the secret & the wife, constantly flattering him, so after all he's in Elysian Fields in his age = GOD in 1940's

I will be glad when you get back out here for mid-over talks. Think Lloyd Lewis was let out by new ownership - so I understand & Grand fellow & Not great Newspaper many very intelligent &

Will bang out Real Letter Minute get & by typewriter & never let machine be without page & Nicky work so I will not delay. Paying Fabulous prices for stories $250 000 for wife & Freemont & If we could figure out interesting person to do Blog it would help us for life = Any ideas? Scratch your head and think.

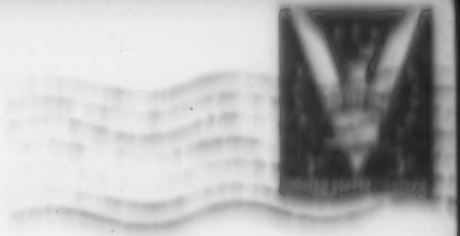
Best
Lloyd

155 So Palm.

For God's Sake don't write to El Cannis. After 9 doing it, I refuse to take Chances

G. F. Lloyd
1050 de Palm
Beverly Hills
Calif.





Mr Harrison G Brownman,
#34
3838 de Mono St.
St Paul,
Minn.

(7)

Quotes for Ch I

for Rialto

it, I mour[illegible] effort of p[illegible] nor [illegible] ever [illegible] of [illegible] our wirk out of him; [illegible] school, [illegible] John L. Lewis [illegible] I know nothing about [illegible] is but ill b[illegible] some actor like that Cass [illegible] in his youth.

DW's pose was as natural as part of Napoleon who aped the Caesars, 17 centuries dead. Nap was an exceedingly intelligent man, and his aping Caesar was no discredit, though amusing to a student. So with DW: it does not make him a ridiculous ham, nor cheap braggart. Caesar aped Alex of Macedon; Alex aped his idea of Jupiter etc.

These things are illuminating and interpretive rather than defects in character or flaws in development. The pose is sincere in that it is a desire to emulate distinction, and D. W. was rightfully conscious of his own distinction. No one born twenty years later, it is silly, but Clarence Darrow tried to emulate Webster. It was a part of that period, all editors were Horace Greeleys etc all financiers were little Vanderbilts with pod bellies; all merchants were little Marshall Fields and all packers little Phil Armours. It was the custom of that time to emulate. To give your biog honesty, this must be explained.

The period of [illegible]

Rialto

[illegible]

[illegible] actually happened was that Garrick set the grand manner for actors; the Booths imitated the legend of Garrick which had been set up by the English stage, bringing it to this country; and even down to the late Jack Barrymore, that legend persisted. DWG fought it in the decaying period, just as Napoleon fought the Caesar pose in the decaying period.

[illegible] is undoubtedly interesting and exotic because he is perhaps the strangest combination in all world life of a [illegible] strong artistic intelligence is grafted the nervy pioneer, the cavalier peasants of the South, and the ancient actor tradition of Garrick. He was too damn unique, unusual, and loveable, when he is.

If you apply stern realism to the character, you will find something repellant, untrue, and harmful to the appeal of your book. All this stuff needs penetrating interpretation to give your book personal body.

He is an odd character, but neither eccentric nor twisted nor disfigured by egotism. He is a strictly American conception of those three powerful influences, Western pioneer, Southern cavalier, and Jewish [illegible] warring in [illegible] three decadent and vanishing social strains. As such he is unique and will never be exactly duplicated, and for that reason his work never will be. And possibly it is the tumult of these three conflicting strains that has made the development of the picture technique.

It is not of importance, Barrett, to reveal what DW didnot do. [illegible] the figure who either developed or applied in its highest degree that technique which has become the standard of pictures. It is of no significance that Richardson got some ideas for the novel technique from the Orient, he first slashed out the assembly of technique which is the modern novel. If you want to be exact on source of all details, keep that angle to footnotes, but hold D. W. figure to a broad sweep of accomplishment, otherwise you will kill your momentum in quibbling, I fear.

However you know more about this than I do, merely wrote as it occurred to my mind.

Best,

Gerritt C. Lloyd.

Tuesday

Dear Garnett

That's being radio-active! threw your vibrations from L. A. into a St' Paul coffee cup! Flu vibrations at that. Aside from being extremely nervous under pressures, have had flu again.

ESQUIRE has taken an article on Ragen: N. Y. editor refers to it as "most dramatic piece of writing ever submitted to our magazine." Whether that means anything advantageous, I don't know.

Have given Ragen a lot of thought. There is a very grave problem involved. The State Dept has issued a ruling that no film can be exported unless "it portrays American life in a favorable aspect." As the foreign market is 40% of total, and represents the profit, studios have banned all stories that present pressure violence in motive or act.

Lost sale of $50,000 Soapy Smith story last month on that angle.

Know Dudley Nichols fairly well. What he had that I lacked was a close friendly and fellow-Catholic bond with the director John Ford. It was Ford who put him into the top bracket. Until that arrangement, I was getting as much as he. Both are Irish etc. I needed to find a Welsh cynic like myself to team up in directing and writing.

About Einstein, there is no doubt you have a profound insight into cinema technique. My personal opinion is that Russia, now war proud, will throttle the creative arts for at least another generation. By inheritance, I am a republican, but the leadership and management of that party so offends me that I have no party tie, and believe there is no possible step ahead but a new alignment of party tenets. It may be that the great story of this age is "The Lost Americans" the story of millions without firm religious, political or social value.

I have thought of a dozen angles of approaching Ragen. That picture of his funeral was a pip, and that marble crypt! The point of attack is the great thing. It is not clear to me just how to get around bans, censor ships rulings, etc etc.

Have a book angle cooking with a radio name; if it ripens could put me aboard the money train.

No touch with Griffith; he slips off the Hollywood horizon. Wrote a 3-act play on Soapy Smith but it has no value now, with the state censorship. No one would back it. My position now is this: have proved I can write well enough for any magazine; know what I can write; but am helpless to figure what the editors want me to write. Once that is clear, I can sail. Write when you can. Best

Lloyd

Dear Ragnet :-

(1) Nothing 1945 Re Theatre Arts piece in Q.

Good. I thought. Very sound and interesting. Should show profound effect. Think it will do you good & matter be a fine thing for Griffith. Saw him, he full of pride that it was that [illegible] on his desk. Took a man there who can be his agent. Has pictures all over [illegible] & double page in coming 1946 - I think will publish. Understand Duncan has moved & changed address.

Have worked out a new technique on birds, I think. Might be very effective.

Women bandits are good but not Dolphin Heights. Slow sounds more likely. You mistake about my wanting someone to write Nick - I wanted someone else to hang and story one. Probably way I write confused you.

Am on home stretch with Nick, work out - working daytime 9½ hrs day - then writing nights is too much. Bad cold again. Hell of a life.

Roosevelt set stage for biggest third Act ever written, then collapsed. Due to that doubt he will rank in history - more as a freak politician than great figure. You have to do that third act to figure in history. Churchill, if he lives, and Stalin will be the lads for history. Churchill's autobio would be worth $2,000,000 if he lives to close war.

Griffith Looks best I have seen him since 1920s. Face very full - vigorous - alert. Old boy could live 20 yrs. DW - 1945 appearance

Am spending this week-end in bed. At twenty best place to spend it! at 58 - Lousy place!

Get on to your book. Think Lewis of Chicago has some plans on Movie book - Asked me lots of questions about DW & Gish when I was Last there. Gish had fed him a lot of porridge - all very Gishy.

Write when you can.

Best

Lloyd

Dear B. B:

Have been working.

Sold SOM condensed version of book to TRUE. They insisted I do the ending. Structure was so solid I couldn't see how to cut it without cutting, so had to rewrite the whole twenty.

Doesn't sound much, but a lot of work when doing it nights after a full day at Douglas for bread and butter.

Haven't seen D. W. since last wrote you. Imagine he did make a good sale of that ranch at San Fernando; prices have skyrocketed. General Motors and Lockheed are locating enormous projects near Burbank and the valley is aflame.

He might well have got a million out of United Artists sale. He must have a solid income for I would think his hotel expenses would average around fifty dollars a day. He has a front suite with western exposure, and the inside suites run twenty a day by the week rate. His would be around thirty at least, for the inside ones are smaller in every way. Add meals etc and see what you have.

With steaks running three and four dollars each, you can judge what three meals daily for two persons would hit.

A ten dollar bill for dinner nightly besides lunch and breakfast. Their laundry and cleaning will run minimum of two bucks daily. I think fifty a day would be slicing it rather thin.

First time I ever read my story in the condensation and I nearly fell under the table when I found how large was the writing part. Structure is good and solid, holding the story. Micky is acting like a damned amateur would act. An amateur has three great talents: to criticize, to complain, and to interfere.

Why don't you get that Griffith thing between covers and hop into something else. Hottest market for originals ever known. Fifteen sold one day. Regular '28 boom.

When are you coming out? Social conditions are certainly a pip now. Did you read H. G. Wells? Truman is a shrewd cluck. Wallace is through--50 million jobs did not click. You will see a powerful man emerge somewhere, not a politician.

Great period ahead for writers.

Best,

Lloyd

Recd un. 20, 1945

Dear Barnet: 15 2nd Feb. 1946 Monday

Getting pretty scrumptious with your air mail postcards, what?

Thanks for all, including that Billboard blue print which makes a very brave and Braverman showing!

No, I have never heard a word from Griffo; read he gave dinner to Welsh, Barthelmess etc and showed old pictures; so he must have projection room in the place.

To me he is deader than Mr. Welsey's well-publicized nuts. I doubt if it is intentional on either our parts; merely we never think of each other. He gets lit, then calls me up, then gets ashamed and puts me out of his mind.

The Bernstein story appears in May True. They would only run it under their I as told by blank to blank formula. I had a hell of a time with the crazy sonofabitch. He tries to grab all the money, and because I knocked his ears down, killed a deal for publishing the book. I think it can be revived, but that is the type of maniac I have on my hands.

Quit Douglas grind in January, and am groping around. How much good True will do is a speculation; the book would really help me I think.

Had my fingers on a deal to write biog of Costello, the comic with Abott; but he finally gave it to some goddam relative of his wife. Good thing, six grand down and share in royalties. Would have buttered my 1946 bread sweetly. What surprised me was their willingness to pay down that much money. With True angle, may get established so more of that stylish work will beckon. I could knock that sort of biog out in three months easily.

I would really like to do the one on Lincoln, but I need time and composure to do a real job.

Bert Lawrence made eighty grand out of hers so far, asking two fifty for picture rights. Could have sold at that figure if she could have cleared all the libel angles. Made her father out a drunkard and worthless; and mentioned several lovers.

I don't think there is any doubt about Griff being secretly blackballed. If not, at least one studio would have made some overtures. Too unanimous for coincidence.

Would like towrite a play, satire on the Old South dominating national and therefor now world politics; lot of old pre-civil war brains really controlling the world today. True situation, and a pip for satire.

Am just letting God lead me along for the present until I can hit some angle. Write when you can as I enjoy hearing from you.

Best regards,

Gerrit Shakespeare Moliere Goethe Lloyd

(over)

Answer + file in 1946

That scene in "Hedda Gabler" where Eva Marquis
Read Lovborg's manuscript is beyond question
Ibsen's finest dramatic effort in all literature.
Shakespeare never wrote a single comic scene as
good as is dialogue never equalled by another
dramatist. Read it if you have not done so lately.
Merely [illegible] scene in Act 3. You have to read on to
[illegible] – the author who evokes real comedy in tears
ought to write one more novel.

Sincerely

June 27,1933

Dear Garrett Goethe Schiller Ilya Rykenburg Lloyd

Has about writing Howard Fast(you know his fine novels)of the Authors Guild about the TWUA deal?Fast is leader of the more militant group in the Guild which is for positive,aggressive persuasion in dealing with publishers like T.U.E.I understand that Guild even under its present regime as a matter of principle,without charge to a writer,goes to bat legally himself be in cases like yours.TWUA surely is under obligations to make amends after ordering the two stories or even giving you the "go" sign without a definite order.....because you keyed your material to the mag's requirements.

***

Hope your agent succeeds in getting you back in pictures.He is not only right about the style you have used in TWUA but he should also be able to discern your flexibility in building up sensitive and if necessary poetic characterizations and mood with your dialogue.Your writing has more pace than 75% of current film writers who on the whole are unaware of the potentialities of the film as a medium having its own forms.

***

Also news re Pageant.If you don't make a deal with June Crawford,on the strength of the article,to write a pic for her,I'll drop the Goethe Schiller Ryhrenberg from your moniker.

***

Enclosed are clippings giving fairly comprehensive details about the Ragen case.....from The Tribune and The Sun of Chicago under date of the 26th.Also one from The News.You may note a lot of fresh angles in the material.For example!Imagine gangsters trying for the senate in a state!Seems about time for a new kind of crime picture cycle----in which society is condemned as much as the gangster,since both believe in getting something for nothing---if need be by force or violence.
.....Here is material for a natural!By that I mean a film with a powerful story,dynamic cinematic treatment and dialogue.Cinematic dialogue---cinematic and not merely trite pictorial images...No.hackneyed stuff. Between us we could build up a vigorous scenario and shooting script,and to make he latter foolproof I'd do the production design of the pic...ie., sketch for each shot showing camera angle or position and line of action. To avoid botheration with unions on this picture as far as we are concerned, would suggest that the producer let us each of us have ,say,one per cent ownership in the film right off, in addition to salary and a percentage. Robert Florey who has a rare cinematic sense would be fine for the director. I think he's doing outdoor scenes for one of Chaplin's pics.Between the three of us we'd turn out a pic that would set the industry rubbing its eyes and wondering who more pics like it aren't done.

Cheerio and best.

NOTE:Am expecting you,through your agent,to put this deal over!It might be well for the producer(preferably an independent)to wire acceptable terms and modest sum to cover any checking for additional data from the Ragen statement in full,talking with cops and etc.in Chicago for a couple of weeks before going on to coast.You'll like Florey.Remember his satirical Hollywood Extra?

Dear Lloyd,

Retain a few more items re Roger case. Having two agents pounce on gangsters, of course, is no solution. Nor even request to leave a political post, although that may be indicative of undercurrents of investigation. The gangsters represent a microcosmos of our lousy national social and economic values....which should be driven home in the new type of gangster film. Incidentally, have never seen a lie detector used in a film. That ought to impress the natives. Anyway, I think we should be getting the jump on the studios. I think between the three of us---you, Florey and little me---we should-----because we have a social slant the reality of which presentday audiences will like---plan and turn out a film which will bowl over the industry and give audiences a visual punch such as they haven't seen for years. Wish we could land a guy like Seitz for cameraman. For players would favor talented unknowns.....after we have lined up the dough for production---a not impossible matter.....And it is hoped you may consider the idea of getting after TRUE for a settlement. Never heard of such ruthlessness practiced by a magazine firm.

Best.

Dear Lloyd,

Herwith a few more items re Hogan case.Having tax agents pounce on gangsters ,ofcourse,is no solution.Nor even request to leave a political post, although that may be indicative of undercurrents ofindignation.The gangsters represent a microcosmos of our lousy national social and economic values....which should be driven home in the new type of gangster film. Incidentally:have never seen a lie detector used in a film.That ought to impress the natives.Anyway,I think we should be getting the jump on the studios.I think between the three of us---you,Florey and little me---we should-----because we have a social slant the reality of which presentday audiences will like---plan and turn out a film which will bowl over the industry and give audiences a visual punch such as they haven't seen for years. Wish we could land a guy like Seitz for cameraman.For players would favor talented unknowns.....after we have lined up the dough for production---a not impossible matter.....And it is hoped you may consider the idea of getting after TRUE for a settlement.Never heard ofsuch ruthlessness practiced by a magazine firm.

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(6)

Friday

Dear Barnett:

Heard the other day that Al Grey had been dead for a long time. This was told by one of our old pre s agents who seemed definitely informed. I rather think it must be true for this source goes constantly to New York, several times each year, and was a firm acquaintance of Grey's.

This probably accounts for your not hearing anything. I would judge he must have been dead many months.

The tel. incident of this morning was unreal so I don't think it can be any rumor.

Klune ignored the letter to me to deal with him. Hear nothin of DW, occasionally reports of someone in town saw him. About all I can do is tell the truth. This was not so much a desire to misrepresent, nor entirely due to Linda; he has in him a peculiar strain of secretiveness. There is in him a streak of peasant slyness, from his Scotch mother I would think. He thinks he is a great aristocrat but he is only a great artist.

I am in a peculiar stage of my writing. It seems to have a certain distinction that is being recognized rather widely just now in magazine offices. This I am told by a man on Collier's staff; also by my agent; and supported by letters from two editors. This feeling has not advanced far enough to take form as a reputation, either good or bad; it is still an activity. It is substantial enough now to give my submitted work more than passing editorial consideration, but does not have the weight to be a value that is sought at all. Now writing merit has little value on articles: a story on dams by Henry Kaiser is better copy that one by Shakespeare, to those magazines. So I am in a very confused stage. Just now I am trying a fiction story, to see if that leads anywhere.

Think the Republicans will be an advantage. A toad hopping alone is more effective than a bull with a pack of dogs worrying him. Democrati leadership has a pack of dogs nipping from every angle. Roosevelt was no organizer, no manager; Ma Perkins tells that in her book on hi --everything was ordered from day to day. Truman had all the barnacles, no program; his career was impossible; better dowse it and let any new bunch take hold.

Will write more fully later. Wanted you to know about Grey.

Best,

Lloyd

Gerritt P. Lloyd.

Tea water in Jersey!

Friday.

Dear Barnet:

Dell Henderson could probably give you the best dope on D. W. embracing men: My impression is that it was an expression of emotional relief after an intense dramatic turbulence in directing a tense scene: First time I ever saw it was with Barron, and also with Bartholmess after they had done good work: He also did it with the elderly character women like Kate Bruce, Laverne etc: Think he was wary about doing it with younger actresses, to avoid gossip.

That there was much pathological significance, I doubt. When Heart of the World was released, he first met Morris West. West was a very emotional and expressive man who embraced other men and I think it was from West that Griffith took the gesture of embracing other men: West always embraced Griffith and often kissed him...the first time I had ever seen such a demonstration between men. I rather think that Griffith then adopted it as a dramatic gesture suitable for genius. By that I don't mean that it was affected; he merely adopted a mannerism which appealed to him.

Here is an angle: How about you getting off an immediate letter to Helen Douglas in Washington, telling her you know of a writer who has a great idea about a play satirizing Southern Democracy etc; that the writer is reluctant about chancing his time and effort to write it to the neglect of work that would bring in immediate money; but that you feel it is something that should be done; and that you think if she were to put her recognized enthusiasm and zeal and social interest behind it, you feel that something worth while could result, especially significant if it could be produced in September before the elections.

The idea is that Douglas could smooth the way and save months of the diddling around that comes when one send a play to a broker and they put it through the mill. Douglas knows producers etc; further even tho the play were a flop, it could offer quoting material for liberal attacks upon the Southern hard-shells.

It is by such methods that the English do things so well, and I think an appeal coming from you might bring action.

....About Griffith's friendships etc. I don't think D. W. has attachments in friendship as commonly expressed and understood. He lives constantly in a dramatic world of his active imagination, and when one is present, he becomes a part of that world; when absent, he disappears from G's consciousness. His imaginary world is so vivid that those outside it are more or less strangers. When he met someone who had lapsed from that imagination world, there was the shock of meeting a stranger; and you must remember that Griffith is not a ready man with quick reactions. It takes a certain measured interval for his brain to function, and to cover that moment he was embarassed and constrained. Then he put on that attitude often denounced as haughtiness, snobbery, swell-headed etc; but it was in reality the mask of a groping man trying to orient his interest. It always took G a few minutes to get his stride, as it were, when surprised by anything unexpected. For a co-worker to come upon G while he was directing a scene, after absence, that man was at the

moment as much a stranger to him mentally and emotionally as a Hottentot: if the newcomer stayed around long enough for G to encompass him mentally again, then his reception had great charm and warmth; but if it were just the moment of greeting, the newcomer might certainly feel rebuffed and snubbed.

He of course had a certain touchiness about people leaving his employ to go to others, as several actors would have towards an exec who jumped to Ford. Even more so, because at that time, the departing could carry valuable technique angles along with him to offer competitors, and indeed habitually did.

I don't think G was less sincere than other actors. He does have an air of haughtiness which I always attributed to self-consciousness and that lack of readiness in response. In his social emotions, he is simply slow-gaited. He is like a running horse that dances before it can unlock to get into stride.

He always wept while directing emotional scenes. As time went on, this became facile; and then when he got old it became more noticeable. I think it was in a life of Goethe that I read when her often wept in his later years when emotionally touched.

You will never get direct testimony on the black-list. The one who could tell it is Hester Cowan, then secretary of motion picture society; now a producer. Might get it from some ex-producer like Ben Schulberg, now an agent; or young Laemle, out of the game.

I can see a damn good angle on your handling Linda. Dramatic too. Present her this way: Griffith the dreaming romantic Southerner with his exalted chivalry towards women, still clinging to the pre-civil war ideal--which is absolutely true. Then Linda, at the impressionable mating age when nature was driving for the female to find security in founding a family, sees the world convulsed in the San Francisco earthquake, and in that terror and panic is born the wild Scarlett Ohara urge for security and preservation. The earthquake had made her the newest of the new women in the sense of seeing to it herself that she was protected; yet Griffith looks upon her through his chivalric lenses of the Middle Ages, almost. Then the conflict, disillusion of Griffith, determination of Linda. There you've got a damned good dramatic heart to their relations, one sympathetic to both, and one big enough for a novel in itself. There's a damned good valuable angle, Garnet; one that I just thought out this moment, but a pip. You can make her all kinds of a bitch in her suits, yet the reader will understand not without sympathy, and will realize how impossible the union was for Griffith.

As to Linda collaborating, tell her she wasn't on the ground, she was on the bed; along with a lot of others.

Think over that Douglas matter and act if you approve.

Best,

Lloyd

Dear Barnet: G-1 Wednesday

My opinion is that you are in a golden sack with a stone in it, and that DW is standing on the bridge. He doesn't want to drop you until he knows the other bag is set.

My opinion also is that you are entirely safe to finish it for I don't think any publisher will issue the Stern biog which I understand must sell at ten bucks. I don't see the least sale for a ten buck biog of him. Further private scatterbrain skyrocketing, and I do not see a future for thousand page books.

If you protest formally, tax question still be so small Saw wood and go ahead, seems to me the wisest thing, for I can't see what profit could come from protest. Without a contract, I see no ground for defense.

Whenever there is a big shift in culture, as French revolution, people revert to an atavistic cruelty summed up in dog eat dog. This becomes most apparent in those who think emotionally rather than intellectually, and Griffith is an emotional thinker. From the standpoint of a so-called Southern gentleman, his conduct is shocking; from the action of most people today, it is natural. Americans are a friendless people, that is friendless among themselves. There is hardly such a thing as the bond of friendship now in common observance. I think you should proceed with supreme indifference to Griffith, finish the thing on which you are bent, and proceed without reference to any other interest than your own. Unless you do so, Barnet, you are sunk. So far you have proceeded not only as student and admirer, but as friend to him. Now proceed only as a student.

No answer from Bow. On her first ten picture, she wrote to me: To the One who did more than any other towards my success. I do not expect to get an answer. Emotionally she is a child, intellectually she is less.

I thought up a very ingenious comedy thing which I hoped would get me with money, but now doubt I can really it. Selling is needed, and salesmen and women now demand a guarantee of sixty dollars a week. As a result, I am told, eight out of every ten pocket the sixty and loaf for a few weeks, going on to the next racket, leaving the burden of sales on two who must make up the six hundred overhead and possible profit. You can see how desperate that is.

You have a capacity for friendship, Barnet, in a land where there is no friendship, so correct your efforts to meet those local conditions. Finish your biog with the same xxxxx moral approach the other maintains towards you. xxxxx

The power of America is going to be supreme in this age ahead. Everywhere people will be examining the steps in that rise. Pictures played no small part in it, and Griffith is pictures. You have a big subject, and to hell with these petty interferences. I don't think you or anyone would ever get the protection you deserve from G.

Best,

Lloyd

G-II

Received March 17, 1937

Thursday

Dear Barnett

Lad out here named Stern-Seymour I think is first name, is offering to publishers here a thousand page biography of D. W. Griffith with more than two hundred ill ustrations, many described as exclusive.

The book is b ing offered by an ag nt named Stanley Rose, nd the hitch in publishin is that it is so costly it must sell at ten bucks a copy.

According to Rose, this biogr phy has the offici l approval of Griffith, and is supported by him as authentic and endorsed.

I would think this might be a very serious matter to you so am sending the ill news along, hoping he'll it today.

.....The fisher man story is no dice. Agent not interested. Further publishers are cold on "worker" books of any kind. Claim the public is entirely off the workin man as a figure of sympathetic interest.

Some weeks ago, a fellow told me a story about a photographer getting an order. As always I revolved the incident in my mi to see if I could put together a possible story plot.

I banged into a practical idea which I had copyrighted and hope to get protected by patent. My first effort this week to sell a franchise was ~~xxxx~~ successful, and think I may have something which I c n spread across nation on a royalty basis. Unles s the world falls out from under my feet, I can at least be sure of a swell living for the years ahead.

As soon as I get this operation thoroughly orgsnized I will turn my nose back to the writing game. I don,t wish to be optimistic, but at present writing, this thing has a very promising complexion.

Incident lly this machine needs a new ribbon damned bad.

Papers here Sunday carried story of Griffith being 72 year old. Said he was busy "writing a story".

In photos, looked rather thick of belly.

Hold your left nut a out my business deal.

Best,

Lloyd

plugged October 1947

Dear Lloyd
under separate cover
Beverly Hills Cal
Friday

Dear Barnett:

You've sent a lot of clippings to interest me, now I'll send you one which needs no comment.

There is certainly great drama in that Hagen story, but it is more the story of a disease than of an event. There is a Chicago mask that grows on these people -the attorneys, district attorney etc. that might be some sort of an angle, the story of the Chicago mask.

When the young man responds to the first gangster influence, just the outline of the mask appears; then a slight shadow develops as he getsth taint, then darker darker and darker as the story progresses and the man gets thoroughly into the gangster current. Maybe too allegorical, yet it might have one hell of an effect in a picture. This would be seen through the eyes of the girl. Do you see anything in it?

Your friend DW was one of the honorary pallbearers at the Harry Carey funeral.

In your lifetime youw will s e v ry little more social progress, for debt always loads it down. And Russia is choking itself with slave labor. It is impressive how any group that once g ts its hand on slave service never will let go. It ate the Roman empire, the South, and the Spanish empire in America. Out here is a Russian officer who fled the purge, now hiding here with relatives. He says Russia has twenty million political and army personnel, and same number of slaves, figuring one slave labor to each in military-political activity. Two million in Yugo-slavia where he was in command. You will see they will never in our lifetime stop it because that peculiar ulcer is never voluntarily cured.

It will be interesting to see what complexion DW puts on things in his own interpretation. Alva Johnston says he gets crocked and insults women in the cocktail bars daily, he claiming to have been witness to a very unpleasant scene in which a man threatened to cane D.W.

No chance of Lloyd getting into political race.

Best,

Lloyd

Rec'd Oct. 3, 1947
in St. Paul

Pilo
1940's

Write bartenders union Beverly Hills? or Angeles?

Dear Lloyd:

I read carefully your latest message,but thought since I [illegible] in an unpleasant situation--it might be well to think about the matter coolly and objectively,then consider possible steps to counteract what seems in its surface aspects to be about as low a bit of underhanded conduct as I've ever heard of.

**

You see most probably I have:

[illegible] I thought was above anything sly or incapable of double-dealing--before I undertook to do his blog. It seemed unnecessary to go thru the usual legal procedures,etc.etc.

However:

I have the protocol of a letter to the Museum of Modern Art from Ivo, written shortly, that one can be could be used to be of any possible assistance to me in connection with the blog.That letter was written in 1941,in fact,I think I have the original letter somewhere.

I also have letters since 1941 giving me bits of information,most of which at best was tenuous--one which explains why I've been fortunate contact with people who have been with DW.

I have a letter written by DW a year ago in which he puts forth the boast of having the juices and hemaglobin,etc.,of a man of 38 and his doc's opinion that he,DW,should last until at least 100.

I have a letter from Mrs.DWG stating that DW has been offered an honorary Ph.D degree by the University of Louisville and that he was in hopes of concluding a deal whereby he'd yet make that film which I wish to write about in the last chapter of the blog...

I do know that in 1943,in the month of November,Kiune wired DW to ask if I was on the level as to the biog. venture .Kiune took this step prior to committing himself to an interview.I had five talks with Kiune.Then,of course,there were many talks with you and several hundred persons on the West coast.One cameraman formerly with DWG said that he and others---without my knowledge---took pains to check on me before they decided to talk with me.I have their names and the jottings of their statements,etc.,etc.

At no time thru 1941 and 1942,when I saw a good deal of DW in the East, did he or I ever mention a biog.being done by anybody else.

Early in 1940 I obtained permission from Oglesby and DW to have access to the production correspondence,records and business letters stored at the Musuem of Modern Art(which,incidentally is one pretentious humbug of an institution)....I made clear in the request that I wished to do a biography.

In 1939 Seymour Stern had submitted an outline for a biog.on Griffith and submitted it to publishers.Nothing ever came of it because none of them would advance enuf to warrant a secretary and the sustenance of Stern while doing the proposed biog.He returned West after that.

The above are the highlights,as facts go,to show that I have ample proof in writing to make clear that DW was aware of my project. and that he never discussed another with me.

Oh yes...while I think of it,note in the summer of 1933 I am instructor of Dimmick at the U of Del, who as he never once was in the "art mag also doing a biog.I t did not occur to me then to check with DW.

***

From the very first time that I talked with DW on the "est coast in Nov. 1943 I had a strong feeling that he was not looking upon my project as one concerned a cultural undertaking but as a publicity or sales promotion venture in his behalf.

He was alert to learn what this or that executive or producer told me. I was pretending to act dumbly all the while but I saw that DW's angle was all business...as a condition, sometimes--scarcely I could proceed to consult individuals about mis and his period.

He seemed most anxious several times about seeing the completed mss., which I had intended showing to him--not for approval or encouragement--but as a matter of courtesy.

And yet,his approval of the "tern mss.,if he gave it,is nothing new.Even at blog.s seem to relish pitting the young women against each other for his goddamned approval.Miss Fiske told me she never liked that.

On the other hand,I think there is more than greet the eye in Gray's persistent refusal over a period of seven months to answer a monthly inquiry about the condition of the Antoinette negative.

***

Anyway,it would seem that some sort of statement might be in order.On the other hand,I could maintain a dignified silence as DW and "tern exult in the former's approval and at my possible discomfiture.

But at no time while I was on the coast did DW ever let on that another biog. was being done.

It may be that Jerry Giesler could make DW eat crow in this matter.DW has a huge mansion and surrounding lands up near "enox ,Mass.,called "Blantyre"...made out to 84-year-old Oglesby who has willed it to Mrs. DW...a neat way of getting around obligations to Linda. Personal opinion is that I think DW is afraid of me.I've punctured too many myths to suit him,perhaps.....I do remember before my return trip to the coast in 1944 that DW sent me a wire asking what I had done with the copy of his unfinished autobiography that he gave me.I reminded him that he gave me permission thru the Museum of Modern to look at the mss.,where it probably was still on file.It may be that G.sought to have Stern look at the stuff,most of which I found innaccurate,maudlin,hammy.

One thing I didn't like while on the coast was DW's remark to the effect that he would tell the American Contemporary Gallery people that I had sent over the 4-page leaflet...program despite that he had paid for the printing and wanted the leaflet done and was working or rather struggling with the text for it,when I stopped by and dashed off the notes in a few minutes,then took the copy to the printer.Little indications of behaviour are very revealing about an individual's basic character.

***

The Xmas card from DW last December is the only mail I have had from him in a year. During that time I have paid no attention to my inquiries.

I recall asking him to let me have a list of writers who have checked on him for the last twenty years, and I did tell him I thought there was a very good book(s) waiting to be got from publishers who knew that he had in his note physical trim to endure the rigors of lecturing.

Last April a line in Variety (Hollywood) about something or other about Stern, known at my analyst, was being a blog on DW. It then seems to me that Stern would not have sent the item to Variety unless he had an understanding with DW.

***

In several occasions DW has insisted in a nice way that I expects me to show him the mss. when it is completed.

On another, his cousin vaguely advises that whatever goes into the blog, is up to DW.

***

Publishers today are leery about blogs, that are officially approved by a subject's widow or family, etc. They are even more skeptical about official approval from a living subject.

I think DW's alleged official approval of the Stern mss., if true, is as much an intended rap at me as at my objective, analytical research methods which on numerous occasions have pinned him down to admitting the falsity of claims to this, that and the other.

I think the alleged official approval indirectly may give me a black eye with such individuals, especially executives, as I had talked with on the West coast. It seems that some sort of bristling statement should be issued to counteract the intended effect of DW's approval and "endorsement". Perhaps the statement could declare that in these days publishers are not impressed by official endorsements and that I have found it necessary to check many of Mr.G's own miststatemets, etc., etc. IT WOULD SEEM THAT SOME SORT OF STATEMENTS BE PREPARED and sent to FILM PEOPLE AND PUBLISHERS ALIKE to neutralize the effects of such skullduggery.

***

Here's another angle: At the Museum of Modern Art Film Library there are carbon copies respectively of the shots in The Birth of a Nation and Intolerance....all in all, about 300 pages of continuity. I had them copied from pencil notes, which I edited. They were in awful shape and it took considerable efort to check the scrawny pencil scrawl in which they were recorded. I am sure Sern has had access to that material, and he has copyrighted it as part of the mss. with DW's approval.

(of scripts listing)

***

Perhaps the thing to do is to issue a statement?

inclusentially never received acknowledgement of the item sent out to [illegible] some one.

Note also the devil to flow you with the material in the preceding pages. Thought it might be well to try to present a few comprehensive highlights to learn what you may suggest.

***

I hope the former Miss Poe is apart enough to let you go ahead with your lives. BUT can you protect yourself in submitting the idea to her that if one get some scenarist to do the story--if she refuses, how about a ragamuffin, an orphan, from the west side in Chicago?? think that by [illegible] stressing, as you indicate, a figure reacting to impacts of the American scene that you may have something more robust than the intense study of an individual actress.....more robust as entertainment as well as in subject matter. Judging by the law of averages, you'll be hitting the nail on the head in the near future.

***

Hope your eyes have stood up under the impact of this long letter. Also, that you and yours are in the best of health, about the best asset one can have in a cockeyed world of uncertainties.

Will await with much interest your suggestions re the G-Stern matter. It is of a kind which one may best meet with brass-knuckle thoughts, for there are times when one has to fight.

Best as ever.

P.S.---G.'s niece in Santa Ana gave me the text of two letters by G's father, with G's permission.

12

Wednesday

Dear Barnett:

There are two or three reports around town that Griffith may have a hand in a picture. The British market angle has the colony agitated towards something different.

Also I hear constantly of DW hanging around cocktail bars every afternoon, getting crocked. Seems to have reverted to his old bad habit of approaching strange women with the boldest remarks.

Know nothing about the name Mark Vance, and never saw anything by him.

Your seer of the coffee cups seems to be an authentic psychic. Everytime you have written, he has hit the situation with astonishing accuracy. I scrape through one minor crisis, then the squeeze begins with the next.

Ask this seer what he sees ahead, and let me know. Or doesnat he forecast anything? I would very much like to know.

As you notice, there is a definite current now towards interest in things American. This will become much more marked during the next decade. Important figures of this country will become the center of world interest, and this will be a powerful influence for your book's success. You have a hot property in hand.

I have no plans whatever for doing anything on Griffith. As for Lil she is a gentle and kindly person, but a definite poseur, and very crafty.

Please see if that seer can catch anything in the future and let me know.

Best,

Gerritt J. Lloyd.

PS Tonight's paper carried story of Mrs. DW filing divorce action against DW, with property settlement out of court. Charge is technical one of cruelty. Think the old boy's public capers got too rough for her. Seemed to me she was running all his business; had her say-so about everything; and I think she decided everything.

Dear Barnett 12

Saw Alva Johnston, the New Yorker and SEP essayist and biographer, yesterday. He said DW had been at the hotel to see him the night before, "cracked", and trying to get him to do his life story, but not in the "New Yorker" style.

Johnston said: "As soon as the Old Man dies, his story will be one of the most valuable in the world. There will be an outburst of praise from all parts of the world, and he will be hailed as one of the great geniuses of the age, probably the greatest genius. Dudley Nichols told me there were only five basic elements of picture making, and that Griffith was the real source of all five; that others might have felt around some of them first, but DW was the first to master them and develop their real force."

Johnston is a seasoned and shrewd appraiser of material, and I would take his judgement as soon as that of any man regarding such a value. That ought to give you encouragement to bang away at your book.

Never heard another peep out of this fellow Stern. As told by Johnston, who is himself a heavy drinker, I judge that DW must be really hitting the black bottle again. He said "The Old Man was slobbering and poetic and rambling" which is a good flash of him when near the bottom of the bottle.

The agent tells me that the book market is in the worst dip since '28, but expects it to rally next year and be better than ever. So you are losing nothing to miss the present slump.

To give you a slant on what Johnston thinks of the Griffith story-after his death. He said: "You know Griffith probably better than any other person does, at least anyone now living. If he pops off, which I think he will the way he is drinking, you'll get an offer of twenty-five grand for your experiences with him."

I told him I knew a man who was really putting the work into DW's biography, and remarked " that ought to be valuable". "Everything when he's dead; nothing when he's alive" he said. "Breathing, the man is a publishing zero, and cold, he's a million."

Johnston is here to do a story on Jerry Geisler, the attorney, also re-do his story on Wilson Mizner. He is a smart fellow and a very old friend of mine, so he wasn't shooting the breeze. I think you will have an income as long as you live fromthat book, once you get it out.

Best,

Lloyd

A.J. said: To do the DW story
I would need the backing of Carnegie Foundation or similar fund, to stand cost of Research.

(9)

Dear Barnet:

You have been pouring letters, while I have been hurdling a crisis of eviction and moving to this new address--- 664 Landfair Avenue, Los Angeles 24. To locate it in your review of this city the address is in Westwood, just west of the University.

For the note today: As Barthelmess says, it certainly was a happy family. In his own case he had his young romance there, marrying May Hay; he was being raised from obscurity to stardom; he had no father and regarded DW with somewhat filial respect and devotion.

A happy family does not imply absence of friction. Life with Father Days were still a happy family. And certainly any evidence of touchiness about praise for others seldom arose because there was seldom occasion. Further Griffith was no crass yokel to blurt or rage or even emphasize. One glance of the eye, one slight twist of the mouth, a silence or an indifference told all.

Above all, Griffith was firmly and basically a gentleman. To cite an historic character, Louis the Fourteenth was a great gentleman as testified by all records. For instance that French king let it be understood that he suggested many of Moliere's better works. And with Louis, he wanted no officers of state to shadow his splendor as King.

Similarly with Griffith, there was no wrath, no seething resentment, and never any direct attack. We felt, and I think justifiably, that the finished picture was his work, just as the painters of old felt the great canvases were their work, even tho they had many able assistants.

I think you may be overstressing this jealousy angle. For instance no one censors FDR particularly, yet he was certainly a jealous and dictatorial man who ran the Washington clique as a royal court. We didn't say he was jealous of Jim Farley, or resented praise of Farley's shrewdness as a politician who had made the election possible. But Farley tells how he FELT that he was being edged out.

For instance Fairbanks was an openly jealous man, bitter about anyone who claimed credit for his pictures. We was rancorously jealous of Griffith, but I never heard DW even by inflection intimate the slightest resentment or acrimony towards F. Griffith was really a high class man, and if you delineate wide streaks of jealousy etc you would be inaccurate and untruthful. I wouldnot say he was proud in a base sense, but pride was surely a dominating trait in DW, and he reacted to things which hurt his pride as the creator and leader of the industry. That may not be perfection, but I do not see it was any pointed weakness.

Compared with relation of a staff to other producers of whom I have heard, that working family at Mamroneck was a Paradise of amity and enjoyment. DW was quick and free in his appreciation of any good work done by anyone; where he shrank and froze was when when any outside praise indicated the work of

10/ Lloyd No. 2

Dear HB:

Mrs. Lloyd has been away since early June. I asked my daughter if she had seen any postcard, and she said I didn't see anything but the usual advertising postcards and just tossed them in the fire.

So that must be where your card went.

I haven't any copy of that series. I was so damned pooped at night after going to the office and writing two installments a day that I never bought a paper and never saw the stuff in print.

My daughter got the series and sent them on to her married sister. While there was no pretense of being complete, the series did carry a life drama. I suspect all Griffithites were let down as I didn't go in for any eulogy.

Someday someone will do a dramatic version of his life, and I figured that as long as the showcase was offered, I might as well put my version of his life drama on record. Stern and Nicky Nielan have been trying to peddle their versions

However I don't like this complete silence regarding him. It makes me doubt whether he is going to have recognition after all. Maybe the lads smeared him so well that it will take decades to dig him out. I don't see slightest tint of interest from any source. You might think the mags or radio would do something, but I haven't seen a sign.

It mystifies me. There is one thing about the present period--never has celebrity so abruptly passed as now. For instance when Caruso died the interest in him continued for years.

Now Henry Ford dies- and nothing; Griffith- nothing; even Roosevelt hardly leaves a ripple. Pershing was already a myth. On the other hand the todo about Babe Ruth was utterly maudlin to me. He was an amiable fellow with a great flair in his line, but certainly of no social consequence of historical moment.

I guess you and I are nuts

Best,

Lloyd

Thanks for that quick response about Intolerance; phoned the man this morning.

What happened

Terminated after DW Griffith

AIR MAIL

Griffith's attorneys don't seem to know, nor anyone else, and I felt certain you did.

So if you do, please answer at once.

But a word from you since my writing about Griffith funeral. Did it bowl you over. Mr has his death shocked you?

1948 There seems to be a complete silence about him everywhere; not one person called here nor have I seen any interest or concern anywhere in evidence.

Well, I did the best I could for him; I did my best to limn him as the creator of the motion picture medium, and one can do no more.

Best regards,

Gerritt J. Lloyd
155 South Palm
Beverly Hills.

From letter by Lloyd

(3)

AIR MAIL

L.L / Vol. B

But the moment he got around women, he was a changed being , he became affected, wily, secretive, . Also as soon as we came into the presence of persons of whom he was conscious as individuals, he instantly assumed that stiff, mannered, cagey and haughty pose. He resented my mking any pointed comments or drawing the conversation to my comments or ideas in any wa y. So the minute we came around others, I wrote him off as a theatrical poseur , and assumed my position as handler of the public relations. What he was doing was to present to these women and to others the D. W. Griffith he wished to be considered, rather than the natural human being that he was. This stilted pose spoiled him as a public speaker, and made his common reputation as an affected and stiff-necked .

The reason he was like this was that he worked so hard after his advance into celebrity that he never had time to adjust himself intelligently to the role of celebrity. He was the ham actor assuming a strutting role. Had he ever had more leizure and more social contact he was intelligent enough to have acquired social ease and polish.

AIR MAIL

...e had a very [illegible] envy. He never liked to have any of his business people praised for some stroke of good business nor ...e to be congratulated for any story work, or even on ... nor ... be like too much praise for his players or his musical staff unless it reflected the merits of his pictures in which their work appeared.

I told you in the other letter he was liberal, but not generous. The short word to describe him would be that he was a free-spender. At times he could spend money as prodigiously as Croesus, but that does not mean that he was either liberal or generous in his praise or in the giving money.

There is a disgusting habit of loose talk in the literary world today from people like Finnell, Peterson, Elmer Rice, etc. having the public attention. Reading thinking I was tired and further ill is constantly smeared by these loose brains.

Such loose minds think that if a person has outstanding talent or performance, then he should be treated as an outstanding human being. That is an idiot's merry-go-round.

Griffith was a great talent [illegible] achievement, and [illegible] all possible praise. For he was like Robinson Crusoe, he was to fashion his implements with which to build a life effort. Persons who quibble about that are damned cheapskates.

"... and great tenacity [illegible] and moral tolerance for human mistakes [illegible] in one of him as a supreme [illegible] supreme pioneer in social conduct [illegible]

"... was brilliant, [illegible] man, and for Christ's sake that I brought it out making him an idol. He got drunk, he slobbered and snorted when he talked, he was often rude, in his relation with others, he was indifferent to the personal interests of others, and he was damned reluctant to share any of his gravy with others, even his own family.

So there you are, as he occurs to me today.

Best regards.

Lloyd

Lloyd—
Love,
Mother
Pete
Bill
Lloyd

AIR MAIL

(5)

Dear Barnett:

Am going to the downtown library and look up the Dorothy Dix subject you suggest. Sounds promising.

And that is no crude idea about the psychological films. Am in touch with a good agent at last, and now I might really be able to contact some independent producer on that angle.

About DWG fun: sl, I wrote you that I was there, and commented how chill it was, also how comparatively small the attendance. The Masonic lodge room was only about half or less filled, even when they admitted all the outsiders, by that, meaning the people standing outside to see any celebrities.

At the end I donat think DW carried a damn weather buried in a canvas bag or sack. He was thoroughly disheartened and bitter man. I am certain there was no personal wish in the bronze casket etc.

About the Griffith stock company and its collapse with no concern to the stockholders.....the foldup of the company was done in absolute secrecy, no reports or notices ever given stockholders; no real accounting ever made of business. Further I know that [illegible] quantities of records in great haste and secrecy one day at the studio in Mamaroneck when there was a slight alarm about a possible court inquiry. The whole operation of the company and its funds was attended by stealth, secrecy, and utter disregard for any responsibility to stockholders.

As to his happiness at Mamaroneck, that was the first time when he ever was independent in his operations. Always before he had worked for someone, and had to account for every penny, and depend upon the financial people for every expense. At Mamaroneck for the first time, he had the money from the stock sales and borrowings that he could use as he wished. Also he did not have to submit the finished picture to any Laskys, Aikens or Mennedys for approval. Further he could exploit them as he wished.

Also that was the first time that Griffith had ever lived in real secluded luxury, always before, after parting with Linda, he had lived in hotels. At Mamaroneck, he was "Lord of the Manor", and no kidding. He could go and come with secrecy, and cover all his activities which appealed to his secretive nature.

Also the living conditions were ideal, although his cottage was modest enough. You know the spacious grounds, wonderfully treed and I don't know how many varieties from all parts of the world; also the waters of the Sound on three sides, and Griffith liked his swimming and being near the water. Also of course he could carry on his affair with Dempster in secrecy and freedom.

We went there with the success of Broken Blossoms still in the air, and then went into the huge success of Way Down East.

AIR MAIL

About my having a critical attitude towards him, possibly this is the reason: It happens that I am a person mainly interested in ideas and int air development. It shocked me to see a man of Griffith's expansive talent and startling energy devote all his great forces to the ruling notion of his only pride, that is the product of his work---for that really was his only object of bitterness that deliberately crippled himself through his emotional tangles with his players, Glish and Dempster. By that restriction, he limited his real genius to these two girls as dramatic mediums whereas he could have had any one of the actressesof his time, had he been willing to embarrass his emotional affair, by even inviting this outside talent.

Also he would sacrifice his story to the whims of these girls; their dislikes and likes influenced his casting, his story structure; and to appease Dempster he blundered into unwarranted expense and harm to his name by overexploiting small pictures for them.

He allowed his emotional attachments to interfere and disturb his artistic and business premises procedure.

Also he was a very slippery customer in agreeing to some position, and then slipping away from it without ever facing the issue or admitting his default. To me he was a very friendly man, yet he lacked many degrees of ever being a loyal friend. The plain truth is that DW had no friends, not one. I was hailed by all others around him as being his one friend; but I always felt he was a sincere friend to me only as long as his own interests or whims were not contrarily involved. He was liberal but never generous; he was sympathetic in the presence of any situation that awakened his feeling , but never really concerned. He was never a vain, selfish nor conceited man, but he was entirely absorbed in the working institution that was DWG. He had a prodigious drive to express himself no matter what the obstacle, and I think that is the great drama of his life as I outlined it coldly in that brief series I did for the Examiner.

If this is not clear to you, ask me whatever you wish and I will try to answer honestly. I think everyone around him was what you might call critical of DW because all had to be alert to what his secrecy and wiliness might produce as affecting them. With him, you had to watch your step to know where your footing might be solid.

Best regards and thanks for the tip about Dix.

With holiday greetings,

Lloyd

AIR MAIL

Jan.10,1961

Dear Lloyd:

Least I forget:

1. Have yet the chapter entitled "An Original Screen Play" in The Fan Dancers by Gray and Blumenf That's one story that never, never,will be filmed.

2. The reference in the above-mentioned chapter [illegible] to someone's"practical trios of fake story-situations and phony [illegible] questions" impels me to ask if you or anybody in the [illegible] next,when I shall consult later,might be able to shed light on the (a) dubious methods employed in selling stock of the DW Ins.Co (b) the number of teachers and others who bit,and for how much (c) losses to stockholders

As I recall,I have the impression that at no time did the stockholders ever receive any dividends during the Summerneck period. Letters,purporting to be reports of operations,were mailed but in each instance "conditions" or a "depression" period were given as excuses for the lack of dividend distribution. . .despite the handsome revenue pulled down by some of the films. That struck me as being a bit out of the usual pattern of financial decorum.

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Recently received inquiries from the coast re to the authenticity of the statement by Bosley Crowther in The N.Y.Times Aug.6 (ten days after G.'s death) that Stern is "Griffith's chosen biographer". . . .Crowther's imputation of course is false,inasmuch as I never showed my mss. or any part thereof to DW, nor would I have done so on the basis whereby he,DW,is to choose one item or another.About eight years ago I took Crowther to task for his arrogance,in response to an inquiry of mine;carried the matter to his superiors on The Times and he was obliged to spite some sort of an apology. . . .Then,too,am wondering whether G. really had some sort of a business deal as a basis for his endorsement.....That Crowther statement has even led some of the local librarians to raise their eyebrows...for,not being skeptics,they swear by anything that appears in The N.Y.Times. . . .Anyway,its not pleasant and does me no good with persons whom I do not know but who were good enough to cooperate by giving me desired information. . .Looks to me like propaganda by Stern and Crowther's alumnus,that rat Huff whom I befriended in Washington and who now is an instructor of motion pictures with the Univ. of New York.Huff was at G's funeral;also "taught" at the Univ. of Cal. in U.A. last summer!

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You may be interested in reading "The Whole of Their Lives" by Gitlow.Between unscrupulous business tycooons on one hand and unprincipled Commies on the other,the decent citizenry of the country sooner or later will face a dilemma.

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Am enclosing two sets of questions---one set based on a re-reading of your first letter last month;and a second set,based on a careful reading of your second letter last month.Promise not to send you any more!But hope you may reply to these with deliberation and in your best conciseness.Best as always,

JESUS and RIGGS

A--As was a member of the Methodist Church,did he ever mention that his approach to Jesus,as a man,was in conflict with the attitude of the Southern Methodists?

concrete and reasons therefor

B--Please cite a few/reasons/quant Jesus by DW in which latter offered praise of the Nazarene.

C--How did he happen to be praising Jesus,the man?On social or moral grounds?

D--Wasn't DW basically an agnostic or at least a skeptic insofar as churchianity was concerned?

E--Did DW ever tell you whether he had read Bouck White's "The Call of the Carpenter",a fine social interpretation of Jesus and his social teachings? This book published in 1914.

F--What did DW have to say about Aurelius and Seutonius?Especially the latter

RUMPH

A--You state that the " moment DW got around women,he was a changed being,in that he became affected,wily and secretive". I noted these three tendencies of DW's behaviourhamm on the West coast;so have several other persons formerly associated with him.BUT what factual incidents or conduct do you recall to indicate that he thus became affected,wily,secretive?

B--Didn't he ever indicate any sign of appreciation when Linda loaned him $80,000 while he was at Mamaroneck? (It may interest you to know that this transaction does not appear in the voluminous DWG Inc papers that I saw)

C--I think Linda in her comment to me about DW showed herself capable of a sportsmanship that DW did not reveal in comments to me about her...at any time.I always thought there was something fishy about DW's repeated references to her as the cause of his inability to get into pictures again, due in part to frequent suits she brought against him for payments of alimony.After all,many men have been glad to settle on 15 per cent of their incomes for support of ex-wives...and grateful that the amount wasn't more Why do you think DW griped so much about that 15 per cent to Linda but never praised her publicly for an ample loan?

D--Please cite one or more instances showing how DW resented pointed comments from you or any other man in the presence of women.

E--Did DW ever say(and if so what)anything indicative of his personal approach to sex as a human relationship to justify his emotional entanglements.(In my opinion he had no philosophic sex code that one could well esteem)

Hamm

ENVY

A--Please cite one or more factual incidents illustrating what you refer to as "a very active envy" (Sex envy?Business envy?Social envy?Creative envy? Envious of whom?)

(continued) ENVY

B--Please cite instances and individuals that incurred DW's envy when any of the following members of his staff were praised:

1.Business people who were praised for some good stroke of business initiative (What good strokes?)

2.Ad writers(Which ads written by you and others that,when praised,incurred DW's displeasure?)

3.Players(give names) and technicians(give names)...unless praise of them reflected on merits of his pictures.

(Judging from my own experience with him,I should say DW was easily capable of a very "active envy".)

C--What did DW have to say re Lillian Gish after she left Mamaroneck?

D--What was his private opinion of Dr.Caligari's Cabinet,the famous film by the late Wiene? His private opinion of DeMille or Bennett?Of Chaplin?(I happen to know that he was envious of these men,although he had no reason to be)

"LORD OF THE MANOR"

A--By the above phrase,do you mean he was dictatorial?Please cite one or two incidents and give names and incidents)

(I still recall his quite imperious demand in 1944 that I journey all the way from Westlake Park to his suite at the Hotel Roosevelt to pick up a packet of leaflets and deliver them to the Contemporary Gallery one street away from the hotel.These leaflets were the program notes I had written for him and proof-corrected at the printer.I remember DW and Mrs.G. saying that neither would deliver said packet of leaflets in person!I thought of Edwin Markham at the height of his career---during my student days--distributing leaflets in person in front of Carnegie Hall.I advised DW to get a bellboy to deliver the packet to the gallery).I emtnioned the incident to Mrs.Lloyd who made a very revealing remark,i.e.,:"That was all right.He(DW)shouldn't expect people to be slaves for him". . .That word "slaves" as used by Mrs.Lloyd was the result of a series of experiences and impressions garnered at Mamaroneck and Fine Arts.

MISCELLANEOUS

A--Once DW smelled so strongly from liquor that I was too interested in getting away from his rum-soaked breath to observe other details of his slobbering.This was in Philly.He pawed and hugged,etc.,etc.Said actions almost suggested a latent homosexuality or bi-sexuality.Now,do you recall any details of his slobbering when he was drunk?Who would be the objects of such demonstrativeness?

B--What was his private opinion of Communism in 1918-1919?In 1922-23?In 1929?Of Mussolini?

C--When did DW first begin maintaining that Jewish film-bigshots kept him out of pictures?This was a definite,private opinion on his part.

D--Please give details re any reluctance to share his gravy (1)with others and (2) even with his own family.(Bitzer always received 5 per cent of DW's profits;and Cliftin netted handsomely on Way Down East.

E--Please cite examples of (1)his rudeness and (2)indifference to personal interests

[redacted]

A--What facts or decisions, events or agreements, led to the closing down of the studios at Mamaroneck without an accounting to the stockholders?

B--Who decided, and gave orders, for the shutdown? And who attended to the details of the shutdown?

C--What kind of records, according to your knowledge, were burned by Epping?

D--Who helped Epping destroy the records and what pertinent information or data went up in smoke that the stockholders should have known?

E--How long before the studio closed down were the records burned?

F--How long was it before any of the stockholders became apprehensive about the shutdown and its implications to them?

G--What was dubious about the methods used in selling the stock in the first place?

H--Who sold the stock and what was actually raised by the sale thereof?

I--Is it true that a considerable number of the stockholders were teachers?

J--Don't you think that DWG Inc was obliged to terminate operations in its own studio, due to inadequate returns? If the returns had been adequate, do you think DWG Inc would have closed down at Mamaroneck? Or do you think that DW --in reality not too concerned about his creative freedom---thought it would simplify matters for him if he accepted the FP-Lasky offer of 1 million for three pics?

K--Why did DW balk at the incorporation of the studio under his name?

L--What business experience did Grey have in films or elsewhere before he came to Mamaroneck?

M--What was the nature or form or procedure of the stealth and secrecy used to effect the shutdown at Mamaroneck?

EMOTIONAL TANGLE

A--Please cite facts, incidents, etc., making clear DW's emotional tangle with Dempster and L.G. . . . especially such as "shocked" you and others into realizng that DW permitted said emotional involvements to interfer with his work.

B--Did DW at any time deplore the involvement and what did he say thereon?

C--Please cite facts or incidents which clearly show that the two girls did influence DW on story structure(WHICH STORIES AND STRUCTURE) and casting(which PLAYERS AFECTED BY THEIR CHICES)?

D--Did the girls influence DW in the editing of his films ???--i.e., the cutting? Cite one or tso instances.

(cont'd)EMOTIONAL TANGLE

E--What undesirable relationships developed between the two girls as DW's involvement with them continued . . .and how did such situations affect him?On the other hand,did he ever feel being the center of conflict between two young girls?

F--What remarks do you recall that Dempster made to DW in order to persuade him to spend unnecessarily large sums for exploiting his smaller,unimportant plea? I recall a full-page ad in the DAF for the +Hot Dancer.Did Dempster urge DW to buy the space?

G--How did Linda manage to watch DW and Dempster(or have them watched?)?

H--Why didn't DW simplify his emotional problem by marrying either L.G. or Dempster?

TRAITS

A--Please cite one,two or more incidents(with names,places,etc) which may serve to impart reality to your assertion that DW "was a very slippery customer in agreeing to some position,and then wiggling away from it without ever facing the issue or admitting his default".

B--Please list names of those who,like you,were critical of DW because "all had to be alert to what his secrecy and wiliness might produce as affecting them".

C--Please cite facts,instances, (1)DW's wiliness and (2)his secretiveness...insofar as these traits disturbed or distressed others.

D--Give examples showing how people had to "watch their step to know where their footing might be solid. Kindly mention names,places,etc.

Dear Barnett:

Ida Lupino can do it, getting $150,000 each time she makes a picture; but all the NY and LA banks have for six months refused to make any loans whatever on motion pictures. In its history, the studios have never been so stricken.

The Snake Pit did enormous business, and I hear that Mankiewicz at Fox has another psychological hit in that a letter is sent to three wives advising that a husband is cheating; and in the story the three women review the errors and weaknesses of their married relations.

As a dramatic force, Dorothea Dix becomes an agitator rather than a reformer like Clara Barton or Florence Nightingale. She is like William Lloyd Garrison, Henry Ward Beecher. For illustration, Washington and Franklin etc are solid dramatic figures of Revolution, but John Adams is very difficult because he agitated. Paul Revere is immortal because he rode the horse, yet Adams did infinitely greater service, but it never comes to dramatic focus. In times anywhere near normal, think Dix could be promoted, but there is not a chance for present unless some star could be interested in that specific portrayal.

About Stern, why not forget him. In the first place he has fixed upon Griffith for his life's career, and will never stop. Like Winchell with FDR, Stern has appointed himself Griffith's "DEFENDER".

I think probably Stern has some good stuff in quotes he may have gotten from DW, for the old boy was very good in observations on life and art. But as to material about the real Griffith, Stern will have wash for it was impossible for DW to be realistic about himself, if he wanted to be, which he never did. Stern will have a distorted creature shown through two prisms: one the Griffith egoism and evasion, the other the Griffith alcoholism. Griffith unquestionably was an alcoholic for twenty years.

Go ahead with your story and let Stern shout. As I told you, he called me once, got all excited and said we would have many talks. Then I never heard again from him. I think he told DW he had talked and that DW was so fearful of my observations that he warned Stern off. That is why I have no confidence in anything Stern has; further he has been sucking around Gish and she is strictly phoney on anything accurate or realistic except as it paints the mirage she has always thrown up for the world. Gish never drew a frank and forthright breath in her life, she is all pose, mannerism and evasion and deliberate falsity. To the public she thinks DW and herself should be wraiths in fairy tales.

About social tolerance, you can go ahead with your analysis safely on this ground. Griffith was strictly a Southerner of the Nineteenth Century. He believed the Southern Gentleman (himself) was the aristocrat of mankind. His attitude towards negroes was exactly that of the southern planter as in "Gone with Wind" etc. About Catholics, he was indifferent to religious creeds, held them of little consequence and was genuinely tolerant of not only all creeds but all religions. About Jews he had the Southern angle that commercial jews were peddlers, but he certainly had a great sympathy and admiration for artistic jews. Also he was a great admirer of negro acting. Bert Williams, the Shuffle Along people, etc. I can not recall that in art, DW ever showed the least intolerance or racial or religious consciousness. As a personal being, he was strictly Southerner in all that implies; as a cultural being he was as near free from intolerance as anyone I can imagine.

As to DW writing answers for Stern, he may have given answers to questions, possibly he dictated answers, but as to writing them out,

-2

that I believe is all money. In the first place DW was so awkward with a pencil as it was possible to be. He needed a page four feet long and four wide if he were to write. It was a scrawl with every letter an inch high and equally wide. He wouldn't have written out answers in his own hand for all the terms in the world had they paid him a dollar a word. That is impossible. He may have dictated to his wife; and for a time he had a secretary and naturally dictated his head off to her. I suppose. Don't worry much about that, for Griffith was very erratic and loose in mind those last years; in plain words during the times I saw him he was just a silly old man contradicting himself, making silly statements, and devoting most of his efforts to puffing himself. There was no fiber, no logic, no body to anything he said. That interview in PM was a remarkable job of reporting, for that was exactly as he talked.

About Fay and Intolerance, there is no doubt there was pillaging going on. You could never pry any money fast out of the damned people; both Fay and DW were slippery as hell in such matters. I was given an interest in three films, Judith of Bethulian on reissue, Broken Blossoms, and western showings of Way Down East, and I never got a cent nor could I ever get any statement. All evasion, denials, delays etc. They wouldn't stand up to your face and refuse, but all sly deception. You know their father took all the money of his neighbors and lost it in a poker game; well that is just about the moral standard of the Griffiths on money.

DW personal — impersonal

I will make a broad statement, certain always dangerous, but I do not make this lightly: About matters not affecting his personal interests I would believe ANYTHING he said, and would further expect as acute and intelligent intelligent comprehension as from any living man I ever encountered or read; and about his words affecting his personal interests, I could believe NOTHING. Now these latter things were not so much lies as they were a general policy, much as a father who didn't want to take his child along, telling him he was not going to town but was going somewhere else, when in reality he was going to town. That was his habitual conduct on all business and personal affairs

About your Intolerance print, I always thought Fay had some shady gag for making money without letting other stockholders of picture know it. Money for that picture was raised I believe by Barry in Pasadena and my opinion is that they were plenty rooked.

As to my memory, I rarely forget anything that had dramatic significance, and because of that I was often accused of being a gossip because I highlighted the facts into a dramatic structure. And then because I took no interest in talk about personal affairs of others, I was target for statement I was cold-blooded guy without least concern with others. The truth was that dramatic ideas or incidents fascinated me and all other was chaff that passed away. If we were talking, and going over a sequence of circumstance, I might recall what you point; but to save my life I can't think of them sitting here.

I will start in on some questions:

A--Never knew he was a Methodist; and never heard him talk of Jesus but as a dramatic figure and philosopher.

c.1922 - Jesus - Mam.

B..Some story, have forgotten what, having character of Jesus was under discussion for possible making. DW was reading much, cramming, just then on Jesus; quoting him etc. (I had sly impression that DW took some ease for his own treatment of women by quoting attitude of Jesus towards them)..During this time we talked all one afternoon about possible casting of Jesus and DW kept saying. where is anyone who has that illumination

Jesus —

in the face, the gentleness and the intelligence of Jesus? How could I ever get such an expression out of some ham actor; for when it comes to portraying Jesus, every actor is just a ham; he couldn't have the thing inside that would make him convincing. Imagine a ham actor talking to Mary Magdalene."

ACTING — JESUS

Then Griffith gave one of the most trenchant bits of acting I ever saw. We were alone in an office, in his vision, Mary Magdalene was there with us. We looked at her, and a gentleness, a tenderness and compassion came into his eyes that certainly shook me to the roots. There was a mist in his eyes, a quivering of his lips, , and he quoted Jesus' statement to Mary Magdalene. Then he gave a nervous laugh and said, "Oh, Lloyd, you understand these things, don't you; and you see how impossible it would be to put that on the screen

I said, well, if you would get that expression on the screen, it would tell the story."

He said, "By the time I got before the camera, I would be the worst damned ham of them all. No, there is no use. That Man was sublime, and when you try to put the sublime on the screen, God just doesn't give mortals the ammunition to do it. You don't realize what worms we are, all of us and particularly Jack Lloyd and D.W. Griffith, until you start measuring up to something like that. I always thought I might do something with Buddha if we ever got the right story, his soul flowed through the mind so you could reveal some of it, but the soul of Jesus flowed through the heart, and there are no hearts like that. So you can't show God on the screen, and I don't think there's a sonofabitch in the world big enough and sweet enough and having that sublime element of Jesus'"

Had a camera caught him at that moment, I think there would have been a most remarkable portrayal of a Christlike impression. It was in flashes like that when his acting was so remarkable that it lifted his picturemaking into a realm apart from anything I ever encountered in all the studios where I have worked. It was so lofty, so encompassing of more than life, yet life, that it put him entirely apart from anything I ever experienced. In those flashes his spirit soared and took you along with him. It was such experiences that tied Griffith and me so closely together, a bond which his women, his relatives and his staff could never understand. After he began drinking to excess, he would grope towards such flights, but to me they were only painful and somewhat morbid theatricals.

At the Roosevelt Hotel he said one day in the lobby: "Well, Lloyd, we have had great experiences together, but those sharp eyes see right through the smokescreen now, don't they. Well, we get old, and that's what happens, but when things were rolling we could really get down to things, couldn't we."

so it was in public

We were so busy that these things never recurred to me until this moment, but I am sure that incident re Jesus must be very accurate. At this moment it is as vivid to me as when it transpired.

D...Yes, churchianity as you call it seemed to have no influence at all.

E...No recollection whatever. F..Merely quoting Suetonious. Apparently he often read Aurelius, but it never happened that we discussed him. Others later.

Best,

DW's constant struggle to get the sublime on the screen

About th t incident re "esus: How th t t survey our creative relations it seems to me that was DW's constant struggle to get the sublime on the screen, and always having defeat come. When he was struggling for such an effect that we might reduce to screen action, he would give those flashes of interpretive acting th t were more supercharged with genius than anything I have ever experienced in any art medium. The only way I can describe the effect on me is that it is akin to the effect certain strains of music have. It was that far removed from the technique of screen acting. And it was to get this sublime effect that made him struggle for music accompaniment to his films while other directors and producers were tinpanning their films.

These flashes as I call them were entirely different from his work in building his players to portray their most affecting scenes. That was a slow emerging in which he would first build their mood, and then when they were charged, he would slowly evolve the interpretation of that mood. This was craftsmanship in a degree I doubt if any other director has ever really approached, but the flashes were just brilliant and spontaneous flows of genius.

In that particular element of his nature, I doubt if any person ever had the experiences I did, nor ever had such advantage to comprehend the true water of his genius. It may sound exaggerated to say that those interpretations made even the greatest stage acting I ever saw seem trite, but they did. There was a subtlety, a poignancy and a depth which made Duse, Helen Hayes, (whom I think is really great at times) and all others seem obvious. We had a great affection for the Barrymores and admired their facility enormously, but after going through that Griffith school, the Barrymores were just good mimers to me.

Griffith knew I was a cold and discriminating audience, and that is one thing which I think may have given him some elation to see me respond. This may seem like boosting myself, but I was always cold to the emotional scenes of Gish and Dempster and DW knew it. He would watch my face, so others told me. But I was a great audience for Lupe Velez, and one day she said when I was off the set. " Where is my Lloyd; he is the one that knows when I am good; tis inhis eyes." When I came on the set Griffith said " Lupe, here's your Loyeeed; and damned right you are about his knowing when you're good. I don8t say Lloyd is infallible but he's too damned near it for any comfort."

I think it was because I have very little sentimental interest in anything, and because I am utterly unable to simulate such interest. I only develop this so you may understand that I am not blowing up any fantasy in telling you the dimensions of Griffith's genius and his creative urge. It is a thing which the public and critics could only sense by seeing it strained through his players. I have often felt a real pang in my nerves when DW would suddenly interpret a dramatic effect, but when that effect went on the screen through Gish--and believe me that girl was often extremely good--it left me entirely cold. The truth was that Griffith never had the medium which could transpose his depths of genius to the public; that probably was why he was always meditating on music and stage activities, and it made his screen accomplishments a constant heartbreak. To music and stage I should add poetry. Griffith's genius was like an iceberg, the public only saw the top tenth. And if I have ever spoken a word of truth, this is it, and I say that so you may know I am not giving you any ballyhoo, nor trying to ornament the dead. His life was a grotesque tragedy in this failure to realize a true medium; and I am sure that when Griffith said I knew him better than any other person, that is the field of contact that he meant, not our being chums, pals, or even friends.

Lloyd

(11)

Wednesday

Dear Arnett: You are a tough trader: I write you thousands of words and never get a peep; you send a card and expect immediate answer: Yes, I got a hell of a laugh out of Easter card..Thanks.

How about your damned questions. Donald Crisp is richest man in Hollywood..tens of millions.

About dinner party, my wife says I am the man: I don't remember it. She says we were dining with the Statter Taylors in Claridge when this incident happened. If so Griffith was paying hotel bills of both Taylors and us We were just going into Hamaroneck Studios, had us all living in downtown hotels; and reason for talk, as wife recalls, wasadvertising plans for picture we were then opening in NY.

As I dimly recall, Taylor was trying to organize his own company about that time, was playing me, and Griffith resented that. Taylor was talking about my joining him around this period, but I don't remember incident at all.

However that was not unlike DWG.

Now, next one: As I have repeatedly stressed to you, , I don't have much capacity for admiring people excepting in their productive capacity. I cannot comprehend hero-worship DW was certainly not considerate of others where his own interest convenience or pleasure was concerned: Further I always felt he liked to demonstrate his sway over others: On the other hand he was an intensely concentrated man; and I think he was often and even generally unaware of this conduct in himself:

In contrast, when I went to him at three in the morning to get champagne for my wife when she was critically ill, he roused himself, hunted through the hotel, and got six bottles for me; and no one could have been more generous, considerate or sympathetic:

About next, you could find same about Pelly and almost anyother producer as he was then peddling stories . Nothing further between them, this I know; for when Pelly once tried to get to him in East, Griffith couldn't remember him and didn't see him.

The Scarlet Days. This was directed by Griffith and Elmer Clifton, and was hurried through while studio was packing up to go east. There was a deal for a group of pictures for Paramount on contract, and DW wa trying to skim them out to rid himself of deal before launching eastern studio.

Re Taylor. Isn't it Statter rather than Stanner? He and DW were very unsympathetic, and Taylor was something of a joke around studio. I always had feeling Taylor was on payroll more as generosity than actual aid: I tell you frankly I knew Taylor very well, and he kept talking our going into pictures together, but I never saw much if any evidence that DW relied the slightest on him. He certainly didn't contribute much.

That prologue was worked out on stage at George Cohan theater and Taylor was there some of the time. We all made

suggestions. Here is the angle, Barnet Taylor was the poorest damned salesman I ever saw; he could irritate others more than any human being I ever saw; he was damned near anti-social, and I think it was sympathy for this lone-wolf situation that made DW put him on payroll. I am no salesman but I could sell DW forty ideas to one that Taylor could sell him. And Taylor was remarkably fluent in ideas. I don't say they were the best ideas or even good, but they were ideas; and it was a joke around the studio how Taylor would spout suggestions and never land one. Perhaps DW took them in and later applied them without my knowing it; but I can assure you this, Taylor was a damned long way from being important on that staff. I felt sorry for him; and also really liked the guy, tho he was not companionable. But he had an idea mind and there we hit it off.

Taylor and I worked on titles. I was eager enough myself to grab any credit for titles, but I would be a damned liar to say that all titles were not completely Griffith. We told the story. We got some in, and naturally changed some; but as a job all titles were stamped by Griffith's conception.

Taylor was fussy, and sometimes DW from sheer mischief would not make changes T suggested a out grammar etc.

DW talked with everybody apart from others. We did it with Bitzer, with players, with Clifton and Dutch assisting him, with Aller and other laboratory men, with me, Gray etc. That was his common and accepted practice. I would say that Taylor was used about five per cent of what such a man should have been used. Weeks went by without his ever seeing DW. We used to have me arrange chances for him to meet DW, that was how far away he was when I knew about their relations.

When I think it over like this and measure his relations with others, I am surprised how much time I spent with DW. When it was happening, it was all part of the day's chores and I never gave it a thought. After a long session with D. W. I recall as I was leaving that Mrs. Dutch made the crack to me as I passed: "God certainly put a gold spoon in your mouth." I thought she was nuts, but now that I look back, it must have been because DW did talk to me. But as I told you before, it wasn't my brain or personality, it was merely because I could get what he was talking about. We and I talked the same language. We didn't have to explain or enlarge; we could go it a mile a minute, sort of a shorthand talk, and understand. And I say this because that was exactly where Taylor was lacking; he was long, precise, used long words and rounded sentences, cited other things as proof etc. If you didn't have time and were not interested, he could be a hell of a bore; tho he wasn't to me. However I've seen many others walk out when he started. Don't get the idea he wasn't smart; he was a very intelligent manvery self-conscious; always aware of Taylor doing this and Taylor saying that. We was a character.

Now, goddam it, what else do you want? Shoot it, and I'll answer. Only I'd rather like to know once, JUST ONCE, if these long answers give you anything you want. You never make the slightest reference, so they may all be going into basket.

You know damned well I enjoy your letters and am glad to answer any and all.

Best, Karl





To
Daniel Braverman, Esq.
558 St. Peter Street
St. Paul 2, Minnesota
AIRMAIL

Form 4 L. Dep of
664 Landfair Ave
Los Angeles 24, Calif

Wash'd June 27, '49 from 6614 Lansdale Ave.

Dear Barnett

What is it you expect to find in this Kelly hole that keeps you digging? We certainly never wrote titles on Orphans of Storm. These were written by DW, Harry Carr, Wells Hawks and Sys If. Never do I recall having seen Kelly around the studio. We may have had contact with DW but not during my time did he ever work for him. Unless it was some secret arrangement.

He stock I still hold several hundred shares of record and never was one cent dividend paid to me, nor any report mailed. However I doubt if his stock was sold by methods other than common in that vicious period of high finance in stock selling of the public. Personally I doubt if DW had the slightest direction in it, as he was intensely busy turning out pictures to save United Artists with early releases as Doug, Mary and Chaplin all failed to keep their schedule. Had Griffith not rushed them through, UA would have collapsed. That was why he paid Paramount so much for Broken Blossoms.

As to DW talking about Gish after she left studio! Nothing. He never talked about women to me or to any man. His only reference to his wife was regarding money angle. His chivalry code towards speaking of women was punctilious in the extreme. We greatly enjoyed hearing others blast or spice about women, as for instance Porter Strong, but he never made a comment. I never have known another person who criticised as little as he did, or made as few personal comments. And about Gish, it was strictly decorum and silence.

Yes, he had to close Mamaroneck due to money shortage. We loved working there and never would have left had the burden not been so staggering. Now about HIS women and their influence, as it altered his career. After one of the big pictures, either Orphans or America, money was terribly scarce while big feature was starting to earn. I interested him in doing a cheap mystery murder picture for quick production and money. It was time when " The Cat" and "Cat & Canary" were great hits.

So "One Exciting Night" was made, very cheap, effective with audience, and amusing as Porter Strong was very funny as scared Coon. It was low budget and a shrewd deal. Would have made better than half million quick profit. After we had shown it out of town and cutting was finished, Dempster was griping about no "big Griffith finish". She of course resented not getting big dramatic finish scene such as Gish had in Orphans. DW talked all one morning and afternoon about possibility of putting a big storm scene for a finish to tack on to other story. We kept quoting that : " audience will expect typical Griffith climax etc". Now I had heard Dempster making that same remark earlier. I talked him out of it, and really talked that time; showing how he could release picture immediately, get rentals from theaters within days, and have half million or more profit to finance his next picture. He finally agreed, and I was worn out from arguing.

That night he went out with Dempster and next morning at studio I saw big force staking out artificial storm scene. It cost somewhere around quarter million; and then we tried to launch it with big openings to get the money back and make it sound important to exhibitors, spending another quarter million. As a result no money came in due to roadshow delay, and that was the real crusher, for after that he was digging money on any terms wherever he could get it.

But it was Gray who fixed Paramount deal, and I doubt if Demp had much influence. She was plenty smart, and realized she was queen at Mamaroneck, and would shrink at Paramount.

So far as I know Gray's only business experience was as a soap salesman around Louisville.

I didnat know DW did balk at incorporation of studio under his name.

The girls didn't have to influence him much about cutting films. He was in love with them, or infatuated, and would view their close-ups by hour with open mouth literally.

Yes, DW got a kick out of having Gish and Demp bitter rivals for him. When one turned a neat trick on the other he would burst out with a roar of laughter.

No one had to urge DW to exploit a picture; that was his meat.

I never could determine just where Linda's leak in the studio was. I often wondered if it was Mrs. Clifton; she was pretty slick.

He couldn't marry either Gish or D because Linda would not consent to divorce.

I have never seen Al Johnston since, but doubt if he knew name of man who threatened to cane DW for insults to wife. The man and wife were guests at Beverly Wilshire Hotel. Mrs Griffith apologized and saved the situation. After his excessive drinking in 29 & 30, I never again could regard DW as a sound man. That bootleg whisky burned the temper of his metal.

If we sat down and talked and your queries led me to reconstruct old scenes, I perhaps could recall the incidents you want, but not writing this way. That is the dim past now, an would have to be uncovered to gleam again. I believe this finishes up all your queries.

Best,

Lillian

File
MAM

Lloyd/June 27. 49
Team.

Dear Barnet:

Shows how tricky it is to write a biography or rely on memory. As far as my memory goes, it is all a myth about that incident of dinner at the Claridge' last night my wife was recalling that I was so irritated that when DW tried to get me to have dinner served with him, I refused; and that my action was so overt that he was disturbed, and that night gave an invitation for Mrs. Lloyd and myself to dine next night as his guests. But she says I refused the invitation. And that for two or three days DW was smoothing me down.

So help me god I have not the slightest recollection of it in any way. I always had the feeling that my job with DW was no eight hour shift; that he worked all the time nearly and that as I had joined him I would work just as long as he did. So I never resented nor much regarded the long hours altho my wife did deeply. People made cracks I understand behind my back about my being "Griffith's Slave" but I always felt it was too silly to even be disturbed about it.

This is written to tell you about a man here one Georgei Rony, No. 500 North Wilcox Avenue, Los Angeles 4.

At 17 he became secretary to the Russian Commissar in full charge of all motion picture production for Soviet.

He has written many books on subject in Russia and elsewhere... Germany, France etc

He says that Russian Government regarded Griffith as the One Master of Pictures, that his pictures were studied so deeply there that he is shocked at how little American picture people really understand the technique of DW. He says that DW's name appears on nearly every page of every Russian book on pictures, and that the Eisensteins etc followed him with worshipful apprenticeship. He gives DW the greatest praise I ever heard from any informed picture man; and this fellow is really smart. He later became head of pictures there, then had to flee.

I think you could get valuable stuff from him on Griffith's technique and it influence on Russia.

Best,

Apparently my wife could not [illegible]
You may detain [illegible]

DW

L.

Monday

Dear H:

Thought at Lasca Preserve-am must be in the soil, soil ground. Last spot I recall was Thanksgiving Grid two years ago which I acknowledged.

Am certainly sorry to hear of your boy Peep's accident, a very painful and up some injury, it would to me.

About your Griffith project:

I kept informed on Griffith stock through Klune.

As to paintings, during the time he was active I never knew of his having a place where he could keep extensive paintings. During the years of our association, as I have gone to the studio, and this is no figure of speech.

There was never time or place in Griffith's life for the contemplation of his own work. As his pictures showed, he was a profound student of concentration. He had too many hard, immediate and crucial problems constantly with him to be much drawn to abstract theories of art. To be studious in modern sense of the term he may not need leisure but certainly one must have time, and Griffith never had time. The story of Griffith's active years is the story of an intense driven life. Always he was improvising, testing, experimenting, but only in order to watch always and plan to get out his picture before the money was gone. Until you present Griffith under that pressure you know entirely the mettle of his struggle. The demilles, Lasky's etc. were always ample to need, Griffith was the one independent director-producer; his work usually ran close to 18 hours a day year in and out; and then you do not become visible in galleries, under conditions, and must the history of the industry. I would say Griffith was an inventor, not a scholar.

The bigness of Griffith is that he was a great artist and a force to influence mankind. He was not a technical perfectionist nor a cunning merchant of drama. Although his melodrama was often rough and ready, the rough lumber of his structure, he was always probing inside the heart or soul, the realm of aspirations and dreams and spiritual impulses that circulated within the human flesh. If for instance a scene showed a person in church, Griffith wasn't trying to show solemn and impressive surroundings, he was always trying to show the soul of that worshiper seeking God. And although his romances showed the draw of flesh to flesh, he always tried to show too the ineffable sway of two souls seeking the perfect union. When he showed a passionate kiss, he wasn't trying to suggest sweat on a girl's groins but dew in her eyes. This is the whole essence of Griffith's work, a man working wildly, 18 hours a day, with hmmer and tongs striving to make star dust. That was his conviction of what motion pictures should be, and by the length he missed the mark so was the measure of his failure, and the measure of this failure is the tragedy and wisdom of Griffith.

It would be incomprehensible to him to train a girl six months to do circus stunts. His one effort would be to show the

secret-thrusts, dreams and passions of an apostolic girl. He saved nothing for stunts. He used his art as Napoleon used his army, as a force to influence the course of men, and not as an end in itself to parade its little perfections, ingenious drills, sparkling equipment etc.

But no one wants to know what made Griffith great, not in this era, and heaven knows when, if ever. He is almost the unknown soldier in his tomb.

You can't pick Griffith to pieces, and point out those parts as an honest or dextrious analyst. A man who in his absorption over his own affairs, knocks over a child is a brutal creature, but if then running toward his burning home to save his family and household, and in his desperation knocks over a child in his path cannot be judged by the same standard.

You can't judge Griffith as kindly, petty, genial or arrogant as compared to the mind that or the stock.

Always he was a man in a terrible and devastating struggle and while he was certainly not perfect in all the civilities and humanities, he had a little malice, meanness or jealousy and treachery as one could ask. It is not a question whether he was a saint and an all-comprehending genius. But no one can honestly present him otherwise than as a good man, a kindly and forgiving man, and a magnificent artist who greatly influenced his age; he was a man of the finest convictions, the most severe standards which he would not compromise. I don't think Griffith would have willingly betrayed or wantonly lied about another man or woman for any possible inducement. He was raised in the unforgiveable atmosphere of Southern wounded pride, he was exposed to fierce class and sectional hatreds throughout his youth, but the man unquestionably had an all-embracing love for humanity, and an overwhelming urge to create some beauty and nobility to inspire his fellows. And you cannot make such a man into a small pot to, to dissect his eyes, his heroes and his bruises here and there. Take Griffith to the examining room, and he'll show a giant; but put him in the dissecting room and you'll have only more tendons and shreds.

I don't know why all this pow-wow should come to the paper; hadn't theslightest thought of it when I started to answer your query about paintings, but so it is.

Best regards,

Gerritt C. Lloyd
1348 South Florence Place
Tulsa, Oklahoma.

~~Dec~~ Feb 11 '52 letter
from Floyd

file Intro

Mr. Burnett Breverman,

558 St. Peter Street,

St. Paul 2,

Minnesota.

Hey BB a 3/14/83

There are (2) errors in the Jerry Root story:

(1) He was not a "boyhood friend" & he was an "acquaintance".

(2) I never talked to DH about "Pennfor"

Jack Kaylands and Ray Hamilton died & Rayland Dawson both in N.Y. Gerber had an office & also in Hollywood. DH said Gerber was not legit DH Wagner had begun learning just before World War 2

Again must I write?

Wednesday

Dear Harnett

Thanks for Xmas note and greeting to family.

Read condensed Hedda Hopper story in mag, in which she says positively that Griffith did not conceive and use close-up, that it was Billy Bitzer's conception and creation.

Early in my Griffith contact, I was present when one or two former Griffith workers called, and all were chatting on the set. Someone mentioned the closeup and they were all gaily razzing Billy about his refusal to make the first closeup.

This was when the cameraman was all-powerful for he owned the camera personally, his property and not that of studio.

Billy was taking their banter ing with good humor, but I wanted to know what had actually happened, because I never heard DW make the slightest claim to any firsts in his picture technique. My impression was that he never thought it had any importance.

Everyone was kidding and chattering and DW strolled over to join the talkfest, between stage shots. When he found we were talking about the day the closeup was first tried, he sat down and in one of the very few times I ever heard him talk about past things, he joined in the reminiscences.

Briefly, the closeup details were that DW wanted to get closeup of (I think) Mary Pickford registering emotions while some parallel action was being presented. Billy had refused, declaring it would be grotesque, exaggerated beyond all reason, and that it would make him a laughing-stock and butt of his craft.

As a result, Billy was given another company in the next day's shooting, and another cameraman agreed to try the effect DW wanted. I can't recall this man's name, but I wrote this story many times and gave the man's name.

I can recall almost word for word DW saying: "Billy was right; it did sound crazy; but blank(mentioning man's name) was older and had seen so much foolishness in the world that a little more didn't disturb him, so he went ahead. When it was shown next day at a little theater down on Park Row, for the first showing, we all went down, and the result proved Billy almost right. At first the audience stamped and clapped, thinking the picture was out of frame, then when the next shots came on, they sat quietly, and by the third time they sat in complete silence, and we knew the thing was good. So Billy went out with us the next day and made closeups as part of the day's work."

Now Billy was there; he was laughing with the rest of the old-timers, he admitted it was all true.

I don't think Billy ever dreamed of making the claims he later did until after his second marriage when his new wife began a sort of press-agent campaign for him. In all my years watching every shot in the pictures, I never saw Billy make one original suggestion or give one creative idea. I don't think he had that type of mind.

Where his superb ability lay was in his marvellous eyes. Now every amaterur photographer has a light meter, but there were none then, and Billy's great forte was that he could measure that

light with an uncanny instinct. On big pictures we would have seven cameras working fromdifferent angles, manned by firstclass men, but after a day or two of shooting, when they saw their stuff compared with Billy's on thescreen, they would ask Billy to check up their focus before the take; and Billy would always move from one camera to the next, getting that focus that only his eye could discern.

So Billy was in every sense a great photographer, but any effort to build him into an innovator, creator, or originator is a hoax. He was the superb artisan but never in the slightest way a creative artist. In that field, as far as the Griffith studios are concerned, Hendrik Sartov was far ahead of him. Sartov worked on lenses, grindingthem to get special effects, and he had an experimental room where he did research in lightings and exposures and angles.

Personally I don't think there is now the slightest interest in Griffith now or can I see why in the estimable future. Perhaps fifty years. Such statements like Hopper's come with considerable authority and I think should be refuted.

This articulate society today is stupid, lazy, and bemused with loose dreams. It has no guts to face up to a career such as Griffith put forth.

In time it will be recognized that the great American genius is nothing more nor less than know-how. All the artists, the scientists and the intellectuals are merely feeders to this original and distinctive force upon world society. The great American novel will be written by the author who can present that element dramatically. All else in this country is second rate and particularly its intellectuals and universities.

How soon, if ever, that truth takes hold of the public consciousness is not a thing to be solved in my lifetime. Culturally, socially, and to a degree politically the Americans are fools and the greatest of all the fools are the university leaders.

..... Some exhibitor has retired to asmall California town and started a Griffith memorial, cottages in which former picture workers can live. Are you in touch withhim, for that man may have something important.

Best regards,

Gerritt J. Lloyd

Gerritt J. Lloyd
1348 South Florence
Place
Tulsa, Okla.

Written sometime in 1953

Using my daughter's stationary

Kinka Lloyd

Reliance Mapes 1914-15 Pictures

Dear Barnett

About iris I do not know, but on soft focus you are wrong. When making Broken Blossoms DW wanted the Chinese den to give spectator the effect of an opium dream. Set it had to be sordid, as it was a cheap hop-joint rather than any luxurious club. They tried smoke etc but the lens still showed it too sharply. It was then that Bitzer tried various fabrics over the lens, cheesecloth veiling etc; and it was by this use that the results were first obtained.

After that, Hendrik Sartov began grinding lens to create the same effect through the actual lens, and that was the origin of the soft-focus lens as it is known today.

Further I do not take much stock in these "other directors on Griffith lot" creating things.

Excepting George Nichols, they were all beginners who were getting their first chance. Also they were on a very rapid schedule, having to finish a picture in a week at most. They were pouring out the volume while D. W. was giving himself the time latitude after the Birth success. Nichols, to my knowledge, was the only director who had creative initiative. The rest, the Leonards, Walshes, Lehrmanns, Cliftons, etc etc only staid long enough to get a name so they could connect elsewhere as other studios used Griffith lot as a school for new talent. All they had to do was to make a successful picture and other studios snapped them up. This is factual.

When a young fellow is jumping into a new occupation, with his paycheck dependent on his finishing a picture within the time schedule as the mark of his success that man is not doing much experimenting or devising. It just doesn't make sense, and I know it didn't exist. Further, you can be sure Bitzer wouldn't let any cameraman with a minor director do any experimenting with iris effect etc. He was a very jealous, alert man, and the absolute dictator of photography on the Griffith lot.

Kinder Lloyd

Your Iris story doesn't ring true to me, not because I think DW created everything, but because I know very well that Fitzer would never let any of his understudies try out anything new on a minor picture. That studio simply was not organized so that such an experiment could be made by one of the minor directors.

You must remember this...all these early men were in pictures for one thing-to make big money fast, with the idea of then getting out into the respectable theater game. Pictures were jeered and sneered at by all critics. There was no reason why anyone should be trying to grab credit for something new, because it didn't give them any standing. I think you will find that DW was the only one who had a passionate urge to make more effective pictures, one after another' He took pride in being out in front, and that is why he drove his brain to develop new effects. What he wanted was to get enough money to go back to the theater.

After pictures became so important, then everyone was trying to grab credit. For instance, DeMille and Lasky never intended to stay in the game; to them it was a cleanup at a time they needed money.

When the tide of picture prosperity carried them along, and it became desirable to be recognized as an important picture maker. At the first, skill in pictures was about like skill in pitching horseshoes--so what! Here is a good comparison, it was like skill in writing greeting cards: profitable but without career value. Only with Birth and Intolerance did the game get big enough to make the stealing of credit a matter of temptation.

----Would like to see The Sun series. Will write again soon.

Best

Lloyd

Dear Harnett:

Years ago you asked about an incident that occurred in a N.Y. hotel dining room where I was guest of S.E.V Taylor, and DWG entered late, asked me to sit with him, and held me there, blocking the Taylor dinner.

I called on my memory to answer, but there was slight response. Suddenly last night as I was lying, the scene recurred to me so outlined in detail that I was startled.

To make it clear to you requires a survey of motives and values that are long dead and mostly trivial.

Taylor had been a rather important director and producer, handling a very powerful star of that time, Clara Kimball Young; a remarkable woman incidentally who was reputed able to wind any man around her finger, and her career seemed to prove it. She had been responsible for Taylor having a nervous collapse.

Slowly recovering, Taylor was pushed for money and DW had put him on the writing staff, more as an allowance and aid, I always thought, than as a productive writer. Taylor was often talking in a distant way about our getting together in a producing unit.

He was an exaggerated character, difficult to make real in the present realism. For instance he constantly wore silk gloves even when typing, carried soap always in his pocket to wash his hands, very precise in dress, very dignified and mannered. Today he would be called hammy and corny. But he was accepted then as something of an oddity.

There was some veiled tension between him and DW, tho I never knew why. DW reluctantly accepted any idea that Taylor offered and I always thought Taylor's attitude towards himw was a little as one who strews pearls before swine. It was my feeling that Taylor thought he was as good or better producer of the two. There are many nuances of this tension which would be tedious and unimportant to relate.

When we went to N.Y. I am sure Taylor felt here was his chance to get back in the big league, as he had formerly produced there. On the N.Y. arrival he stiffened into playing the role of an important producer; and put up at the Knickerbocker Hotel where DW was staying, and where he had asked me to stay.

I was extremely busy, being with DW through all hours and then handling my personal work when I could. My wife and Mrs. Taylor were also stopping at hotel, and I had introduced them.

As I recall, she asked my wife for us to join them at dinner, which we did. I think Florence Short, a big bony actress was also there. Perhaps someone else. But I recall a big woman, and Short was always bitter about being too big physically for a success in pictures.

After we were seated, Griffith came in, took a table alone, then sent waiter to ask me to come to his table. After a few minutes I realized something was in the wind. DW never said a word, but there was that old tension between him and Taylor, and I

realized this was one of their duels. Taylor was glaring at us, DW was ignoring him, and I knew I was merely an innocent caught in their crossfire.

Finally Taylor sent the waiter to tell me my dinner was served at his table. DW never batted an eye but kept on discussing some story.

I had to make a decision, so I did. Had Taylor been a friend, and the dinner a social affair, I would have plainly explained the issue to DW and excused myself, as I did many times in similar circumstances where the issue was strictly social, and DW never resented or tried to delay my return. But I knew I was merely a pawn in Taylor's efforts, and the truth is I didn't have much confidence in his ability, tho he was smart and a nice fellow.

But this was a political maneuver, and I made a political decision. I had dinner with Griffith. I can't recall whether I had the good manners to go to Taylor's table and excuse myself, but I think I did. My impression is that he was angry and icy, and that the three women were burned.

Around Griffith there was always a desperate competition being waged. If you were openly with DW you were a softy and a stooge; and when you acted independently, they immediately feared that this would be the end of Lloyd, and stayed away from you.

It is not easy to make this seem anything but nonsense, but it is not easy to ~~xxxxxx~~ set forth the minor plots and struggles around a man who has complete authority as DW did.

I was involved in innumerable similar shifts through the years, people trying to operate through me, and I brushed them off. That is why my mind was so blank when you asked about the incident. If my wife had not remembered, so she refreshed my thoughts, I think I would have said it never occurred. Probably to Short and Taylor it seemed big for their pride was touched, but almost every day ~~xx~~ things more or less of that nature happened. I could never see why I should be a sucker for the schemes of others when I enjoyed DW, preferred his company as a friend, , and also didn't want to see him jockeyed around by others.

I don't know what I wrote in past explanation, but this was as it recurred to me so I thought I would send it on.

Best regards,

1348 So. Florence Place
Tulsa.

Bernard Hall Allen

Pat Campbell

UNITED STATES ARMY

Broken Blossoms' letter from Lillian

Dear Barnett: You are a strong person--interested in ideas. Hollywood is interested only in a "passage".

Best seller, so much circulation, for such and such stockholders, a check for one fifty thousand.

Anything less concrete is "starry-eyed fluff."

The telephone rang last week- Stern calling. Could he talk with me about some material for D. W.'s bio.

He said he had been working on it since 1938; that his book was ninety per cent about Griffith pictures, ten about Griffith personally.

If that is true, it has a flop. No one is interested ninety per cent in a man's product.

So I doubt if you need to feel disturbed. I told him I would answer any questions he cared to submit. I thought he did very well in establishing my importance. He said he had been working since 1938 and just now had decided I might be worth checking. After nine years of investigation! In twenty years he may run across the trail of Billy Bitzer.

Yes, friendlessness is the curse of this society. To a politician, people are votes; to business, so many customers; to labor leaders, so many units of pressure; to professional men, so many clients; to workers, so many competitor Never has there been such lone-wolf savagery as in this America today.

Have you noticed that DISSATISFACTION is the real theme of nearly all the recent popular successes: This Side of Innocence, Hucksters, B. F.'s Daughter, Lydia Bailey, and the movie Oscar winner, Best Years of our Lives. We are as productive certainly, and as advanced technically and financially as any people, probably more so, yet so dissatisfied that such a theme is as dramatic as love. With such bounty, this national dissatisfaction is shocking proof of the gap in friendship that guts our social, spiritual and material welfare.

.....Second letter- Crisp is no good on B. B. footage. He was working at Paramount on another picture at the time, and only came evenings and when he could get off, to do his scenes. If he said he knew about footage, it would be a fantasy, for it would have been impossible.

Best authority lies in Joe Aller who would

UNITED STATES ARMY

First Opium part + Allen letter in Lillian folder

knows better than any other source, next best could be Jimmy Smith. If you think I important, suggest g ting answer on paper from Aller.

I know the footage was very scant for three reasons. The picture was shot on the side while he was making The Romance of Happy Valley. It was shot during the Flu epidemic when ev ryone bore masks except the players during actual take of scenes. Several workmen and Bobby Harron's sister died during the taking. It was also the period when Griffith was abandoning coast studio for New York. When Crisp broke his foot, and halted his scenes. Also no one had faith in picture's commercial success, and with expenses of moving, Griffith had no money to be lavish on footage.

My judgement is that the picture had the least possible added footage, though the hundred feet sounds absurd. They used more than that in trying to get effect on opium den scene which was finally solved by Billy Bitzer hanging a veil over the lens.

So far as I know that picture was the one instance where a producer-director made a film on his sheer artistic impulse. It was made so cheaply that he could scrap it if necessary, and was nothing more or less than an adventure in expression. As such I would say it was the purest outpouring of productive impulse that the cinema can show. Wheelmess was unknown, Crisp was a cheap actor as to money, nor was Gish expensive. I imagine Mid McCoy got the biggest money of any of them for the actual work done.

As to earnings I doubt if it made much because it was owned by Paramount and Griffith had tu buy it back for United Artists release. This release was not yet well organized, and Paramount exacted an enormous amount for the picture; so after paying Paramount that gouge, I don't think the picture could have netted much. Paramount was the one that made the money.

I would say this: that after the picture was first assembled, I doubt if much more than a hundred feet was cut out, because the picture was so short that every foot had to be husbanded in order to make it long enough for a feature showing. The exhibitors would not pay the high price for a short film. In that sense, I would accept the hundred feet figure for not one inch that could be used ever was thrown away. The final cutting of the picture was in N. Y. with Crisp on the Coast here, so you see how little he could know. Nor would Aller know that; only Jimmy Smith. I think Gish and Griffith are right in this figure; there were no cuts, only

trims.

You can see why I is skeered theft in footage was actual, the flu, the side issue experiment, the moving, wrisp cooling at another studio; the cameramen shooting another picture at the time, the laboratory full of the film from other pictures and running the B. B. footage through on the side, if there's hesitation to get in too deep on cost so he could scrap picture if necessary and absorb costs on Happy Valley budget; yet that picture was to be delivered for something like $150,000 as I recall. So you can see there was no loose shooting.

I can remember the Paramount and United Artist complaint about the picture being too short. At that time, exhibitors bought pictures by length; that is one five reel picture got the same price as the next, without reference to merit; and there was terrific clamor about Griffith trying to get "feature" price for a "program" picture.

I doubt if you need be disturbed by the hundred foot estimate, as that would mean the amount cut from the assembled scenes; not the tests etc, and I donot see how it could have run much more than 100 feet for I know there was talk about adding some scenes in order to build up footage, but this was never done, although first scenes of sailors in streets was sheer padding in order to get footage.

In this one I side with Wish and Griffith.

Best,

Lee

I can remember incident of BB being put on short reels, so exhibitors would receive more reels. In other words it would have been put on five reels, say, but was sent out on six or seven reels so it could be classed as six or seven reel feature.

6 Letterform

Lloyd (not attached)

re personal to Grossman

Lloyd Lloyd

- Why did Dr Hans Hartwig Bertling commander remain incredibly "reactionary" in regard to reparations, or what would call "cold"

Dear Barnett:

Sorry, but there's a flaw in your picture idea.

Hollywood has a studio bottleneck choking at least thirty and perhaps as many as sixty independent productions.

Millions of dollars are tied up in independent projects, with such disaster to all concerned that no one will even talk about a new production. Producers, actors, directors and all others flee at the mention of such a project.

That is the penalty you pay for being half way across the continent from Hollywood. Your judgement is good on the Chicago story, but the studio space shortage is so acute that even Wagney has had to hold up his production until they can build a studio to get shooting space.

The best bet is that writing idea. Don Mcneil's wife made more money out of her book on her husband than all other Chicago writers have made in the year. That is true. She made around $500,000. The book sold for a dollar; could not have cost over forty cents to publish, allow another thirty for distribution, and she sold a million copies.

Do you ever go down to Chicago? Why not inquire around the advertising agency offices there. I have a letter from the N. Y. agents that the market there runs from $7500 to $30,000 for blogs etc. Between N. Y., Chi and here, there should be a very profitable business.

I am too old to take any chances on a business like independent picture making where there is a waiting list like the present, an the picture people are thoroughly wary...too much resistance.

Only scraps of that Chicago shooting were carried here, and I read every word you sent on.

A book on THE CHICAGO MOB would sell, wouldn't it?

But who in the hell would back it.

Don't like to dampen any enthusiasm but this is my conviction about a picture project.

Best regards,
Lloyd.

Gerritt J. Lloyd
155 South Palm,
Beverly Hills.

Herndon ives.

leader, and Abe's continued [illegible] in trying to be a leader.

This is understandable in Herndon because in that day all was "to get ahead", "to be somebody", naturally to be a leader. And Lincoln was a complete failure as a leader. Douglas had twenty times his talents and capacity in that regard.

The latitude in which Lincoln's universal supremacy lies is that he was the greatest interpreter in all the scope of general history, the greatest interpreter since Christ. Fromthe beginning, he knew this force within him, but could never recognize its supreme importance because the great qualities of monarchy lie in leadership. But the supreme talent in a democracy is the ability to interpret so the public can clearly understand the issues, make its decision, and initiate the forces of remedy.

-2-

The interpreter is the supreme genius of democracy, a leader is a tyrant wearing a mask.

Knowing this strength within him, it explains his amazing zeal for early study; the boy was frantically seeking the weapons with which to exercise his strength. It explains his endless industry in story-telling, for through these stories he was interpreting angles of life which were beyond his early definitions. It explains his lethargy, he was never aroused to high energy until he was interpreting. It explains his legal standing; where he could not interpret, he was third rate; where he could, he was irresistible with judge and jury; it explains his blundering ineptitude in romance, for interpret romance to a prudent estate, and logic and interpretation is the most destructive element in a love affair.

In his youth, he was explaining and interpreting things. When he realized he must be more, he must explain men. That was his error for law and politics. Then he realized that as not enough, and he interpreted political issues. This led to [illegible] that took him to Congress, lead to the debacle of [illegible] defeated his goal, thought he must be a leader.

When the problems of a very complex, [illegible] Lincoln stepped into a figure of heroic greatness...he [illegible] interpret of life. It came to the law in his [illegible] politics, [illegible] to interpret [illegible] in dramatic, [illegible] novel [illegible] ...

[illegible] story, [illegible] [illegible] [illegible]

The Samuel Glad Day is out a big novel a good one!

Dear Bayard:-

You are going to be surprised in the Spanish there. It will be a good book, much better than Burgess could write & Burgess had good narrative ability - built light characterization - some humor - no bitterness Mostly talented stuff-storytelling which is no mean distinction & beats them talented singers - fiddlers, and artistic devices [illegible] Faulkner has nothing to do with Brainard we became [illegible] pretty much have built beyond that we are same things

Hemingway is safe in Pamplona is really to make deal with, because all pamphlets have to a code, and one article I wrote is that their brain work is dead. I am a damn fine sober writer than [illegible] are with Griffith. The book is now 80,000 words - finished in January. Hemingway is really written.

Have got the angle on biographies now. Can do one every 3 mos. Have selected my friend but would like to try a woman if I could find one. Out 3 five, one will hit and dough them pictures will make independence. Get your thinking cap on for a biography we can do. I will write it while you are finishing with Griffith. L

We take Thanksgiving and will watch for Story in Better Days!

Hemingway has good 80,000 words and is hot!

Tough story on Merkel's wife death! He is in Mexico City.

Forgot about that Boy characters I can do them better than Fowler's. He has no structure in his plays. Stupid man, but Lots of taste which is very valuable.

Think up that character for Boy!

When you coming out?

Think up that character for Boy.

Are you married?

Think up that character for Boy Best Lloyd

Dear Barnett:

The studios shy at the tragedies of the American set-up. They want the other side.

Story is repeatedly run here that DW is doing his autobiography. Stern has called twice about data during Way Down East period. Have never met him.

Two big things are interesting me--Russia and Jewry. I think both are running into sinking spells. Slave-driving breeds its own complex even in the smartest, an hysterical conviction of superiority in the leaders. --such a delusion as made really intelligent Southrons openly shout that all Northerners were cowards. Now you can't import a mechanical genius in a nation; it has to develop in the people; and wars now are mechanical collisions.

With its money skill, Jewry had its great period in the past century of industrial expansion when it accumulated great funds, and used this money power to organize its influence. Now all Jewry is committed to support the Palestine Jews. There is no warfare so costly as a desert guerilla conflict, and the great wealth of Jewry will be drained off in very few years, for the UN will not have the money to back the Jewish state in warfare; the Arabs will have it from their oil royalties etc.

These are big trends of historical importance that will be interesting to watch.

A studio has been interested in one of my stories but the market is very slow, and buying is hesitant.

Magazine writing is in a terrible dip. Agent says market there the worst in fifty years.

Your weather may be just right, but it sounds slightly jaunty from here.

The best I can say right now is that I am surviving. Lot of irons in fire, none turning into good luck horseshoes. I am the busiest of all persons, a person who is not busy. I try a hundred doors to see if one will open.

It has been a very trying period. My head is good enough but I can not find the crown that fits it.

Keep writing when anything pops into your head as I enjoy your letters. My not writing has been due to constant uncertainties of development here.

Best regards,

Lloyd

AIR MAIL

May 24,

Dear Barnet:

With the strike, can not predict when if ever you receive this letter.

Have an order for two more stories from TRUE, top rates. One already gone- Soapy Smith, the tyrant of Alaska.

Too late now for Gahagan, the season would be gone before we could manage anything.

Think you are right about Herb Stern; ga-ga over D.W. and Gish.

Huff seems something of a rat.

Fortunes are being made with blogs of radio personalities. Book by his wife about Don McNeil, Chi mc, sold million copies. You couldn't sell that many for an authentic account of the home life of Christ.

RCA-Victor offer Perry Como $100,000 for rights to his blog. Radio figures are more important than doers or creators.

If you can figure out anyone worth doing, and will research, I'll click it out in 90 days and we'll make a deal.

Honestly believe I know the saleable structure for life stories better than any writer now selling, and we can keep piling them out. Sooner or later we will hit a studio sale for a chunk.

I'm serious about this.

One thing, Gene Fowler writes me that he will never do another story about a person who is living, always complications. I think we could write them two dimensions, like Sid Arnstein, outline career psychology rather than churning soul or personality psychology, and get away with it.

Write me specific plans you have in mind.

Best,

Gerritt J. Lloyd

Gerritt J. Lloyd
155 South Palm,
Beverly Hills, Calif.

[illegible] St.Peter St.,St.Paul 2,Minn.
April 18,1946

[illegible] evening,[illegible]:

A

Well,all I've gotta say is that you are lucky in having a character close at hand who can give you all facts and details in sequence,and without hedging or lying actually,nor indulging in any bad fixation... ...not to mention tons of cheesking and cunning [illegible] stuff.Nicky Arnstein was an ingenuous guy in Wall Street and in the theatre.Hence he should be able to dish up fascinating,colorful material about the period, so that you would find it comparatively easy to present it as an impressive picture of the period that Arnstein knows. . .Still do not understand why you cannot"someone interesting" to write the book ,inasmuch as you have all the dope.Compared with you,I should think anyone a lightweight.But his name is "sold" to the public....

B

[illegible] characters?
If you will go to the picture dept. of the N.Y. library,and ask for prints or clippings about female western bandits,you will come across a number of said ladies who held their own.I note that currently,Selznick plans to do a pic about said type of female and expects to spend money on it--something like three million.....I once called DW's attention to these dames as film material,but he seemed indifferent. . . .Anyway,if there'd be a possibility of your getting more information about one or more of these lady bandits---even if you got some independent producer to defray cost of having somebody like you to go into the territory where they operated and dig up the information for a story,it might be possible to scoop Selznick with a comparatively inexpensive "sleeper".

While reading Stnley Walker's City Editor a few days ago,I came across his references to Winifred Black---whose colorful exploits as a newspaper woman should make excellent story material for a picture.I do not know if she is living.If so,Miss Black(Mrs.C.A.Bonfils)as well as other newsmen of the old days would be worth consulting.This woman's life is a robust story,in some ways more colorful than any of the women bandits.She had wits as a reporter.

C

A friend,who happens to be chief of the New York forign news bureau of the Chicago Daily News,has seen Barthelmess for me and will see him again re recording answeres to questions.Dick refused to discuss his antipathy to Dempster or the fight that Lillian and Dempster had in the hallway.He seems to worship DW.Isn't very analytical.Must be very nice chap. . . .My copy of Theatre Arts got around the other day Guess the old boy won't relish being dealt with a little objectively. Wish he would have chance to do a good picture.More anon.

November 16, 1943

Mr. Samuel George Braverman
638 Central Park West
St. Paul, Minnesota

Dear Mr. Braverman:

I was very happy to have your letter and hear that the Griffith material is developing so beautifully. I am looking forward with a great deal of pleasure to reading your manuscript when it is in form.

I have not heard from Griffiths on the Carver matter, but I do hope that he is taking it very seriously and will do something about it.

I am enclosing a full page from the New York Times which is indicative of the interest there is in this subject. He is certainly the man to do this picture and I think the doing of it would be the best possible thing to straighten out the race situation.

I am remaining on here in New York until December 6th and then go back to Santa Monica where I shall be until Spring.

With all best wishes for you and the book, I remain

Most sincerely,

Clinton Locke

Twentieth Century-Fox Film Corporation

STUDIOS
BEVERLY HILLS CALIFORNIA

March 27th, 1944

Mr. B. G. Bravermann
619 S. Carondelet
Los Angeles, 5, Cal.

Dear Mr. Bravermann:

Of course, I can understand how Griffith feels about tackling the life of Carver. He probably wishes to do a subject which contains a little less dynamite. I hesitate to argue with any southerner on the race situation as it is quite impossible for us to understand the southern attitude.

I was not aware that Mrs. L. B. Mayer gave her husband his start but I should think she would be most delighted to give you full details of the story. Why don't you write her at 514 Ocean Front, Santa Monica.

If you come out to the studio at any time do give me a ring. With all best wishes,

Sincerely,

Anita Loos

Anita Loos

AL:hk

P. S. I have not heard from Harry Aitken as yet.

A. L.

[illegible] St.Peter Street[illegible]St.Paul 6,Minnesota
July 9,1945

Dear Miss [illegible]

Yes,I realize that time in Hollywood cannot be measured by the calendar,as you stated in your nice note of April 25th.

Nor can time be gauged by the calendar when one is doing a definitive biography.Were I a judge and a writer were brought before me for sentencing,my verdict would be that he proceed to do a definitive biographical study,even with the cooperation of the state. Anyway,the material has grown although much remains to be done.When complete,I shall show it you.

Did DW make many changes in the story you and Mr.Emerson wrote for The Struggle?Mr.Emerson advised that it was written on the basis of a verbal outline by Griffith.

On the other hand,DWG once told me that The "truggle as released"was intended to be the undertone of an overtone" but that he did not have enough money for the latter.However, when I sought to pin down DW as to the content of the overtone, he just was unable to give details.And I asked him this,not once but several times.....On the other hand,The Struggle did not seem to have $200,000 worth of production value in it.

I have a lot of admiration for DWG but cannot let it warp my judgement....Incidentally:The May number of Theatre Arts ran my piece on Griffith;hope you may have seen it.It would seem that he made a big mistake in not getting in touch with Mr.Arno Merkel on the latter's suggestion to me that he could arrange with three Mexican bankers to have him go to Mexico City at their expense for discussing details about a Carver film operation.Yet,in the letter written when he was in Reno and which I showed you,he seemed most enthusiastic about Carver as film material. . .I gave him your message about coming to see you at your 20th-Fox office,but he declined and said he preferred talking with you at your home.Whereupon I gave him your telephone number.

It would seem that some individual or individuals,with a most reactionary outlook,may have had DWG to lose interest in a Carver film. Yet race discrimination continues to be the hottest controversial subject.Sometimes it seems valid to conclude that ,on the basis of his nostalgic remarks about the slaves his father allegedly had,DWG's real ideal of existence has always been to be master of a feudal estate with plenty of slaves to do his bidding.

It seems urgent, too, that he wind up his career with at least one good film.Otherwise the last chapter in the biography will be a study in frustration--and quite grim to all of which can hardly prove complimentary to the character of the American film industry. Given the right set-up,Griffith could turn out a commendable picture;this seems to be an opinion shared by Mr.Hersholt,Sol Lesser and Eugene Walette.

Was Mr.Emerson with Fromson at the time Griffith was with the latter(Fromson)as an actor? Would Mr.Emerson be able to recall the name of the company?A physician who is a cousin of DWG told me that Griffith suddenly left Fromson without ever giving a reason for leaving.DWG did not seem to recall the incident,whatever it was,that led to his sudden withdrawal.

It is hoped that Mr.Emerson has recovered fully and is enjoying the passing scene.And please convey my best to Miss O'Connor,if you see her.She is a grand person and an excellent example of one who maintains a vivid outlook while advancing in age gracefully.

Sincerely,

---He'd have a far-away look in his eye,as if in a trance,when directing./ He'd play a scene of William Gish,hopping about stage like an ingenue..... Always using amazing ~~phrases~~ phrases.... One day,for an early Calif.gambling pic he'd say,"Let's call him Dashie-Eyed Harry "...always used ~~marphy~~ strangely colorful words... He had a terrific love of youth....girls around him childish...Clarine Seymour would bring ball to play with.....Most of his heroines slightly moronic.....Avoided women who contrived or did double thinking....He completely dominated them.(???)

Almost impossible to get material to make a picture...can't get stars or names.....Getting a scene lighted most expensive part item in a studio....it takes greatest amt. of time.Whole sequence could be shot in time it takes to change light today....For that reason star names to get money back...Too big a risk to spend half million to one million..without star...Studios in hands of big moneyed interests.Concerned only with dividends....Why try to phenagle around trying to get unusual effect when your picture needs money anyway....Good or bad,they make em...Why take the risk?You can make one of old pics over again...Arty movies worthless and generally pretentious,silly ...Dull in material(arty)...Once in while used to make prestige pictures... Industry so fat and flourishing it doesn't care...MGM pleasant for the money .....its an unlimited thing what the movies are...Movies don't show the personality of the writer...On every picture four to six producers writing

Letter in THE MOVING PICTURE WORLD, July 2, 1910--page 165

Spencer, Ind.
July 17, 1910

Editor Moving Picture World:

Dear Sir--I desire to express, through your columns, my appreciation of the products of Biograph Company. I see a great many subjects--in fact practically all the films of the better class--and it seems to me that none of the producers put out the quality of goods that the Biograph Com any does. Biograph films possess all the vital points that go to make up a splendid picture story. In nearly every case the pictures show the plot so clearly that no trouble is experienced in understanding the theme of the story; the photography is above the average, probably due to the fact that they place the machine nearer the subject, thereby ins ring sharperdetail. One noticeable point in Biograph goods is the clearness of features of the actors, every little change of expression is noticeable, and ever delicate shadow that marks expression or helps to accent expression is plainly marked. And the Biograph actors act. There is no apparent make-believe about it, they do the things they are supposed to do. In fist fights--for example--they fight. They hit and hit hard. More than once have I been led to believe that a knockdown had more steam behind it than was really necessary, or was "down on the bills." In their "A Rural Elopement" the fight between the hobo and his pursurers is very close to genuine. And in "It's and Ill Wind that Blows No Good" the young copper "protem" lays out the Italian with a blow in the back of the neck that has steam behind it. In "The Girls and Daddy" the two burglars put up a stage fight that looks mightly like the real thing.

And the Biograph people are such masters of facial expression and they so "look the part" that it doesn't seem like acting. They are master of make-up and seem to pick the ones who are suited to the part. The blind sculptress in "The Roue's heart," had a beautiful so stamped with innocence that she had everyone at her feet. And the child actress who carries the news to M. Flamant that the bling girl loves him is the cleverest child actress I have ever seen. She is so clever and acts so exceptionally well that at times I more than believe she is not a child, but one who ceased to grow 'in thews and bulk,' a woman with a child's body.

But what appeals to me more than all the other things about the Biograph subjects is the finish, the roundness, the completeness of the story. It seems that they forget nothing; every little detail receives just the attention it should have before the public sees it. In 'The Burglar's Mistake' the details are so cleverly worked out that there is absolutely no loop hole left for adverse criticism. So it is with all their films that I have been fortunate enough to see. They put brains into the thing before it is put on and as a consequence they don't waste any film. One can take their subjects singly and analyze them

and bit by bit they present the same polished refined and wholesome character. In 'Confidence,' for example, in the final scene where the husband dismisses the blackmailer he does it so go tenly that one can not but realize that it is the product of a high-minded, clean-minded author. The melodramatics of the cheaper sort find no place in Biograph goods. 'The Drinkard's Reformation' is a story fo sensational cleverness. The little girl at the play--hesitating between fear of and love for her father--tells the story of her thoughts through her wonderful eyes. and the story is a sermon; a masterful, powerful sermon on the evils of the drink habit. 'The Salvation Army Lass' is another of those splendid preachments. I heard a minister say as he left the theatre here after seeing this picture, 'That's a better sermon than I could ever preach."

The Biograph subjects all mean something and they help the one who see them. And their comedies are clean wholesome. There is no slapstick, knockabout stuff in them to disgust people. "The Sacrifice" is a quiet droll, little thing, a sort o f Mark Twain skit, that appeals to people. And when they want us to scream they give us ' The Curtain Pole' or 'Jones at The Ball.' The 'Joneses' are a great air, clever actors and irresistably funny.

In our little city we have a change of programme nightly and the manager knows that has only to advertise a Biograph subject to fill his house, and we know that when we go we will not be disappointed.

Carl Anderson

By Frederick James Smith

David Wark Griffith sat on the edge of a camera platform in his Mamaroneck, N. Y., studios. He had been experimenting for hours with lights for closeups in his fifth version of "They Gave Him Gas," and Billy Bitzer, his famous camera man, was "shooting" at the very moment.

Griffith, like all unusual people, is a man of moods. An interview with him has to be caught at just the right moment, and this was obviously one of those moments, for he launched directly and abruptly into modern photoplay making. Someone has described Griffith by saying that an author emerges from silence, but, when he does, he illuminates his point like a blinding fountain flash.

"The screen at this moment is assailed by a relentless practicability," he began. "One often hears discussions of the commercial and the artistic as applied to the theater and to films. Unfortunately--and there is no getting away from the fact--it is the commercial which rules the screen. Only, in those rare instances, which occur as a phenomenon, both the commercial and the artistic are served. Then you have the perfect contribution to art.

"You have only to look about to have the truth that scare clothes have driven home to you, vaudeville recent stage successes. Take "Fast is Best." Startling novelties ration of every stage trick ever pulled. And in its tabloid way on Broadway! On the other hand consider an excellent drama like "Seven Days." Beyond its portion." Its appeal is to a limited and discerning few.

"Let us point out that the stage can take chances on a play's success for a long time so. It will only costs a comparatively $10,000 to stage a production. The total loss of that amount will not entail financial disaster.

"But nowadays the production of a feature photoplay costs a hundred thousand dollars. A director cannot afford to take chances, for failure means bankruptcy and personal disaster. Today a photoplay is a colossal undertaking, and no man can wholly live up to your ideals without facing ruinous failure. Stop to realize what it means when a director is confronted with the knowledge that he is spending other people's money--and that this money belongs to people who have placed every iota of faith in him. . . .

Then the intellectual critic arises to declare that ideals are being sacrificed to commercialism.

"It was different in the old days of the photoplay. When I was producing for Biograph I did such things as Browning's "Pippa Passes" and ". Blot on the 'Scutcheon'." Producing cost little then, while the market was tied up in such a way that production was limited and exhibitors were forced to take your pictures. All this resulted in a far higher artistic level than now exists. Imagine announcing to exhibitors today that you intended to film a Browning poem!"

Mr. Griffith paused for a moment. "I firmly believe that the mental age of the average audience is about nine years. An audience demands primitive emotions; it insists upon seeing life reflected on the stage and screen according to its own thinking. In a sentence, it insists upon going onreceiving the same old distorted and diluted stuff as a commentary upon life. Hence the success of "Fast Is Best" and of many present day film plays.

"So the camera goes on exaggerating life to suit the mob. Now, untruth is the most immoral thing in the world. Photoplays, spoken dramas and books which deliberately strive for mob success are aiming at downright immorality. Consider "Pollyanna," for instance. I personally think "Pollyanna" is the most immoral story ever produced on the screen. It teaches a false philosophy of gilded bunkum. Its reasoning, if applied to actual life conditions, will handicap its believers and leave them actually menaced.

"As long as we go on promoting stories which make life to be the definite and invariable triumph of good and the sure defeat of evil, to instil the theory that people either are all good or all bad, to go on filling up people with a completely false theory of existence as it is, we are actually harming humanity. We often hear of the word immoral applied to something salacious, but the real menace of immorality is in an entirely different quarter."

CLEVELAND MONTHLY AND OUT WEST MAGAZINE, Vol. LXXVI, No. 5, May, 1923—Page 157—
Column 1, first 5 paragraphs—Col. 2: Last two paragraphs—

DAVID WARK GRIFFITH

A Class By

By Mona Lawton

Author of "Mary Pickford—A Class By," Etc.

Perhaps D. W. Griffith is not aware of his own powers. He is as perfectly a boy with his years of a man. In watching him at work, one moment you think a man is before you she is a genius; the next moment you wonder why he does not tell the cameraman his grandmother is ill and run off to the baseball game. In the next minute he is telling you that he thinks in fifty years from now the world will recognize Bret Harte as being a more finished writer than Mark Twain. Before you are sure whether or not you agree with him, his active mind has traveled on, and he is looking straight through you, wondering why you don't ask him some silly question, such as, for instance, is it better to drink Ovaltine in the afternoons to keep awake or to drink it at night to go to sleep? Or, perhaps, whether or not he believes in companionate marriage. And when you don't ask him such silly questions, he lights a smoke and begins asking questions himself.

It is very evident that D. W. Griffith has such an active brain that if he didn't tuck it in bed once in a while, even a sanitorium wouldn't be able to hold him. His body is just as active. He can't sit still. He must laugh and joke and play like a "boxing" boy, and make jokes, and be very, very nice to screen aspirants or he wouldn't be the great D. W. Griffith.

He is constantly creating, creating, creating! Never does he really stop creating. Practically every advance in motion picture production may be attributed to the creative mind of D. W. Griffith. If he had patented all of his ideas that are used in the making and showing of films, today, he would be many times a millionaire. But he creates for the joy of it. He creates because he cannot help it.

He is lovable. His hair straight and just gray, his face smooth-shaven and eyes of a hazel-blue, lend to the completeness of his kindly expression. If he has weaknesses they are outdone by his strengths.

One of the most remarkable things about Mr. Griffith's thought is the fact that he does not believe there is any such creature as a "Great Man". What hero worshiper of the screen world has not at some time burned a mental candle before the image of the master of silent drama. Being of poor memory, I cannot quote. But with paper and ink, I may copy the lines of Laurier in speaking of his conception of greatness. "The equipoise of a well-balanced mind, the equilibrium of faculties well and evenly ordered, the luminous insight of a calm judgment, are gifts which are as rarely found in one human being as the possession of the more dazzling, though less solid qualities." And these gifts are surely found in Griffith. And to quote Rosebery, "We cannot bring ourselves to regret that he was made of the same clay as ourselves."

Edited by
WELFORD BEATON

10 Cents

THE FILM SPECTATOR

Published In Hollywood Every Other Saturday

Vol. 8 Los Angeles (Hollywood Station), California, July 13, 1929 No. 3

Talkie craze dying rapidly

Bill Hart's book throws light on recent happenings

"C. H. R." has a few more things to say

Judging D. W. Griffith's contribution to film esthetics

Reviewed in this issue

IDLE RICH
BACHELOR GIRL
DANGEROUS CURVES
THUNDERBOLT
WHEEL OF LIFE
HOLLYWOOD REVUE OF 1929

D. W. Griffith, America's Solely Great Contribution to Cinema

By BARNET G. BRAVERMAN

"When motion pictures have created something to compare with the plays of Euripides, that have lasted two thousand years, or the works of Homer, or the plays of Shakespeare, or Ibsen, or Keats' ODE TO A NIGHTINGALE, the music of Handel, Bach and Wagner, then let us call our form of entertainment an art but not before then."

THE challenging statement above came from David Wark Griffith one evening in the fall of 1928 when he addressed the Academy of Motion Picture Arts and Sciences, where Hollywood's directors, producers, players, writers and technicians had assembled to discuss the production of silent and synchronized films. It made one think of Griffith, a fighting evangel against censorship, women's clubs and pseudo-intellectuals in the days of 1915, when the greatest contribution of America to cinema, **The Birth of a Nation**, was presented to startled audiences.

No one in the history of the American screen has come closer to the standard which Griffith held before the Academy than the man himself. Nor has any one strayed as far from that standard. His technic in **The Birth of a Nation** and in **Intolerance** is America's sole esthetic contribution to the screen. His sense of mass action, motion timing, and montage, are the most incisive and precise that the motion picture had known until Eisenstein, one of Russia's great film creators, appeared on the scene in 1925 with **Potemkin**. Eisenstein has referred to Griffith's technic as "the technical culture and tradition of great American cinema art," to Griffith as "the classical director"; and Charles Spencer Chaplin believes that Griffith did more for the development of the screen in its best phases than any single individual. And if Griffith has retreated from the summit which he so nearly gained a decade ago, his descent can be laid in part to his limitations, and in a great measure to the superficial policies of producers and their neglect of the dynamics inherent in the motion picture. In his later years Griffith has knuckled, bitterly and reluctantly, to conditions beyond his control. His case is the frustration of a first rate talent.

* * *

His **Birth of a Nation** which fairly overwhelmed the emotions of the spectator, **Intolerance** which stands alone as a piece of reckless courage in cinematic technic as well as the screen's biggest didacticism, the supreme beauty of **Broken Blossoms** and **Isn't Life Wonderful?** keep a niche for Griffith in the vanguard of American cinema because no[illegible]e by [illegible]r any other American director approaches these films. Apart from this, Griffith deserves enduring credit for coming alone to Hollywood more than fifteen years ago—when flotsam and jetsam swarmed out of New York sweatshops and began their pilgrimage to Hollywood, and C. B. DeMille started shooting film orgies all over the lot—Griffith foreshadowed **Potemkin** in **The Birth of a Nation**, which he followed with **Intolerance.** He remains the lone important figure of the American screen in spite of the hokum with which he has clothed his later films. [illegible] The dynamics of his imagery, the terrific impact of his climaxes and their staggering effects [illegible] ineffaceable, [illegible].

Griffith is both a man of causes and a director. At a time when social causes thrived like weeds in the United States, when the automobile and radio had not yet jarred people into vacuous restlessness, when they knew what it was to spend their evenings absorbed in reading or reflective thought, Griffith fed upon the classics and romantic literature. A literature of social criticism had not then evolved in America to stir the social sympathies that Griffith later manifested in his films, [illegible]. Furthermore he spent his boyhood in the South—in Louisville, Kentucky—where his sister Matty encouraged that interest in romanticism which Griffith in later years brought to the screen. As reporter and dramatic reviewer on Henry Watterson's Louisville Courier he worked in an environment in which national and social problems were interpreted in terms of the romantic.

* * *

Years before the color problem gripped the North, Griffith was apprehensive of the developments which have followed upon the importation of cheap negro labor to the North by northern manufacturers. Although Griffith's social point of view may be described as of romantic origin, when he combined it with the medium of the screen, it culminated in **The Birth of a Nation**. In this film he cut to the core of the problem and then glossed it over with visual rhapsody and lyricism. Griffith's romantic interpretation of social values made him a veritable knight errant. In **The Battle of the Sexes** (1928) he hammered at the double sex standards of Western civilization. His **Isn't Life Wonderful?** a marvel of cinematic visuals, presents a Germany that gives the lie to all the Cruel propaganda let loose in the World War under the Wilson administration; with **Broken Blossoms** his characterizations get under one's skin, and in **Intolerance** he staggers us with the rule of force imposed by anti-social authority upon the individual.

[illegible] **Way Down East** pictures cruel social conventions that hamper the unwed girl who becomes a mother. In his films, Griffith makes woman heroic and tremendous whereas Murnau shows a contempt for her as the Eternal Eve who torments and bewitches man—two extreme[illegible] conceptions of woman. So strong is the Murnau view that we rejoice when Marguerite (in **Faust**) suffers.

* * *

Where Murnau like a surgeon has coldly cut and cut until he revealed the cancer and told us, "Here it is, look!" Griffith showed the core but softened it with lyricism. Griffith's concern with social causes rather than with individuals led him to prefer mass action and mass impulses in his films to individual action and impulses. Perhaps that is why some of his pictures suggest either an unfamiliarity with or indifference to problems concerning the diversity of individual states of mind and being.

Unlike Eisenstein, Pudowkin and other modern Russian directors, Griffith did not have occasion to be guided by the psychological principles evolved by a Pavlov, Freud or Adler as regards the analysis of human and social motivation. His method is melodramatic. His themes, if analyzed, are the simplest types of drama although his important films show that he was the first to realize that the film need not be limited by the convention of the theatre. His early method was the formula of attack and rescue—a suspense that the heavy-handed C. B. DeMille developed by means of torture.

Griffith's sentimentalism, never hardened into austerity by a study of the [illegible] psychologists and sociologists, enmeshed woman with a suspense at which he is master and held that suspense with tearing, sadistic effect, with [illegible] flashes of short scene after short scene that gradually worked up to the high point of climax. [illegible] But it was the

dynamics of his better films give the vigor of his elemental outlook that made Griffith ring true.

* * *

Sentimentality alone can not diminish the importance of the cinematic principles which Griffith's films reveal—the break-up of scenes, their mounting and timing, their rich imagery. A factor that aided Griffith in the dynamic break-up of scenes was that when he made his two principal films, no stars were foisted upon him to be featured by a producer. He had a freedom in production which only the modern Russian directors enjoy in the matter of players and the mounting of films. Like the Russian cinemagists of to-day, Griffith was then more interested in the theme and the method of mounting it than in the exploitation of players. That cinematic leech, the "star," had not yet arrived in cinema. Indeed, during his Biograph days Griffith found it difficult to get player material. He picked them out of thin air as Eisenstein does, and used them as material for his directorial ends. He made comedians out of property boys, directors out of camera men, actresses out of high school girls. From this first group of players he developed the finest stock company any motion picture director has ever had.

But what is important about Griffith is that more than any other American director he revealed the potentialities of the illusion of motion, of the terrific impact upon the spectator's mind and feelings by the [redacted] built-up sequences of objects and bodies in motion. It was this which enabled him to achieve the crystallization of episodes, the sum total of detail images piled on detail images, of tempo and rhythm with shattering climaxes. All the mechanical devices credited to Griffith are insignificant compared with his discovery of the principles of montage. But he was like Columbus in that he did not realize the import of his discoveries in cinematic dynamics.

Griffith showed how the motion picture could create experience and unite past, present and future action by the interlacing of images, in quick cutbacks and crosscuts. He first demonstrated that images independent of each other in physical content and action in the same scene could build up a definite idea; he showed significance can be suggested by objectification of the fragment and that the inanimate object could be so handled as to elicit strong reactions. He showed that emotional shock can be given the spectator by using the crowd as an individual and by imparting significance to the crowd through the individual. He revealed the importance of alternating long and short shots with which to expand or contract the line of motion. He is the only American director who has ever used effectively simultaneous action in a number of different sequences that tell several independent stories leading to a climax. Of this principle, sometimes referred to as parallel action, the Russians have a rare appreciation and use with crushing effect.

* * *

[redacted]

The Birth of a Nation, it may be remembered, was taken from **The Clansman,** a novel by an anti-social type of cleric, Thomas Dixon; but Griffith handled this production with a minimization of the novel's venom. In this film, he used crowds as individuals—crowds of negroes. Ku Kluxers and soldiers speeded through waves and waves of simultaneous action. The principal players were not featured photographically as stars; they were molded by Griffith into symbols of group interests very much as Pudowkin in later years used a single peasant in **The End** of St. Petersburg to represent the gradual awakening of the Russian mass.

Griffith gave his characters social significance, with Cameron (Walthall), as the representative of a white South, pitted against Lynch (George Seigmann), the mulatto political negotiator for the negroes. **The Birth of a Nation** was a forerunner of **Potemkin** in that it showed the terrific potentialities of the motion picture as an instrument for visualizing mass hopes and aspirations and in comparison made the emotional reactions of individual characters seem petty. [redacted]

* * *

Lubitsch in 1921 admitted that he had repeatedly studied this film, its blending of mass situations, principles of rhythm and tempo now too rarely seen in most films.

In both **The Birth of a Nation** and **Intolerance** Griffith hit upon the beginnings of that method of mounting which in ten years was to become the inspiration of the Russians and to be developed by them into a challenge of the factory methods of Hollywood. When Griffith made these two productions he did not work from carefully planned scripts. With the exception of a few notes he carried everything in his mind. Much of **The Birth of a Nation** was mounted piecemeal. Until his backers saw the ride of the clansmen, he was not financially able to add the battery advances, the heavy cavalry charges and that magnificent sequence, the burning of Atlanta. The entire ride of the clansmen was planned weeks ahead by Griffith and shot according to visualization. The difficulties he had in getting money, the fragmentary method of production he was forced to employ, [redacted] and the hesitancy of his backers until they were overwhelmed in the projection room by shots of the clan—all suggest that [redacted] Griffith [redacted] had a remarkable intuition for [redacted] film-form and a miraculous sense of imagery, motion-timing and [redacted]

Film organization

In those days, the analytical mounting in the continuity as advocated to-day by Pudowkin, Eisenstein and Timoschenko, had not been considered. At the completion of the shooting, **The Birth of a Nation** in the rough was 150,000 feet long. Griffith cut it to less than a tenth of its original length. The finished production took two and three-quarter hours to run and [redacted] contained close to two thousand [redacted] longer scenes. The flashes of these many [redacted] scenes—two to three feet in the film strip—were logically and closely knit. They were mounted so that the spectator could fathom neither the ending of the picture nor the sequences of shots and scenes. Whether Griffith was aware of it or not, those [redacted] scenes were mounted on the principle of organizing and dominating spectator attention. It was the dynamic principle of film analysis later developed to a high point by the modern Russians.

[redacted]

In the course of a talk with Griffith, he remarked that the reason for the lack of public interest in [redacted] motion pictures is "that people say they are too highbrow. Instead of all the old pictures which were made six or seven years ago, full of action, one scene on top of another, we have had too many society dramas which are slower in

movement and do not create the interest of fast moving drama."

* * *

But society dramas need not be dull if they are mounted analytically. They need not be slow if organized upon the principle of film analysis which Griffith [illegible] in The Birth of a Nation and expanded in Intolerance. They need not be languid if they avoid the deliberate tempo of the stage and its narrative manner. Here is where Griffith and Lubitsch in their later films, and other directors have erred. They built supposedly cinematic productions while thinking more or less in terms of theatre tradition.

The film is the only art form which the public has had a chance to study intimately over a period of years, and the public, although the Hollywood production mind may not believe it, has during the past twenty years developed a truly cinematic appreciation of the motion picture. Inarticulate though it may be, the public by its gradual discontinuance in patronage of the non-cinematic [illegible] film, [illegible] has shown its disapproval of motion pictures not true to the medium.

The film going public in the course of two generations of movie attendance developed an [illegible] appreciation of cinematic motion, just as steady attendance on the part of music lovers and amateur musicians at concerts led to a critical sense of what is right and wrong in music. The public to-day has a cinematic sense; in other words it is "picturewise." But unlike the orchestras which have to perform to please the critical taste of their auditors, Hollywood has been unable to meet the critical attitude of the large motion picture public it had built up. Only the market—its sources of distribution—has saved Hollywood from bankruptcy.

After the success of The Birth of a Nation, Griffith conceived his daring theme for Intolerance, which showed that he was on the right track ideologically as regards themes for the motion picture. Intolerance is not only the screen's biggest didactic film but also the most daring American effort in cinematic technic.

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(To be continued in the next Spectator)

Leaves From A Private Volume

At his own request, The Spectator refers to him as "C. H. B." He lives in New York. About a year ago he wrote me telling me that he liked The Spectator, and in one brief paragraph in his letter displayed such a grasp of the sound problem that I urged him to write me at greater length. Since then I have had two or three letters from him every week, and these letters have persuaded me that "C. H. B." knows more about the screen from both a commercial and an artistic angle than any other man in America. I have one volume of his letters bound, and another is growing rapidly to binding proportions. I have not been altogether successful in my efforts to get "C. H. B." to write for publication, as he prefers to use the air mail for private chats with me. Recently I have been reading his letters over again, and I feel that it would be selfish of me not to share them with the readers of The Spectator. I have selected some paragraphs at random and recommend them to the careful consideration of Spectator readers.—W. B.

BEATON, old lad, what have the films gained to date in adding dialogue? With the solitary exception of **Old Arizona**, have they shown anything that the stage doesn't show to better advantage? I can't recall any other, and was there the slightest advantage there? Have they made a single outstanding picture? Have the films, as an entertainment medium, advanced one inch? Has a single producer engaged one composer of note to write music for a sound film? Has a single attempt been made to combine musical expression with film expression? I don't mean music with words, because words are not film expression. Has not the film capitulated entirely to the theatre and the song pluggers? Has it not said, "Here I am with a device for producing sounds, and frankly, I don't know how to use it unless I call on the theatre for help." For twenty-odd years the producers have claimed to possess an art, but they knew so little about it that they were unable to comprehend that its seeming limitations were in fact its strength and that it could continue to be strong—independent—and use music in a manner that music has never been able to be used before. The stage uses music to enhance its particular art-form, but the films can't. Sad, isn't it? The stage says to the composer, "Within our limitations—our three or four 'locations,' and the employment of human beings as human being as the esthetics of the drama permit us, we will be glad to illustrate your musical story"—and the composer agrees and several art forms have resulted. But the films—perhaps because they have never known that their employment of human beings must of necessity be different—are unable to think of a means of using the films to illustrate music. The fault lies in the over-emphasis of the actual human being—a false idea of the relations of the actor to film art—the belief that the presentation of the photograph of an **actual** human being has any place in film art. When the presence of an individual actor in the film cast becomes more important than the presentation in film terms—there is no film art. For years now the producers have been concerned with the projection of this utterly false premise. And I can not see that the sound device can be used profitably until they recover from this mental slant. The history of their great film successes definitely shows that the motion picture actor—as such—has not been the factor which has made the success.

* * *

THE Department of Commerce says that America produced 700 films last year. How many were box-office successes? Out-and-out successes? What is wrong? Have I not been stating convincing facts to you in the past few months? Have I not put my finger on the sore spots? If all these stars can't make more successes, can it not be possible that the star system is wrong? As a matter of fact, is not that the very trouble? This idea of Equity butting in is the joke of the past twenty centuries. Why, my dear fellow, the humans on the screen don't **even move** except with the consent of the audience. Munsterberg tells us that it isn't the projection machine, nor the after images, which make the entertainment, but our own inner activity **alone** makes the apparent motion in which we see possible entertainment. The actor moves across the set and is photographed several times, but the audience provides the actual movement **which constitutes the satisfactory entertainment.** And Equity proposes to demand Equity casts for the several photographic positions! Or the reproduction of voices on film or record! Why it is the silliest damn thing ever broached. The better we know the actor by publicity, etc., the more difficult it is for the audience **to move him in a manner which provides inner entertainment. And the presence of the whole cast doesn't afford more than 10 per cent. of the entertainment in a worthy film.** Suppose we insisted that the artist in painting a picture use a certain popular colored paint. "To hell with the picture as you see it," we tell him, "but give us lots of deep red." Think this over.

* * *

THE failure and at best very indifferent success in putting over these musical shows as demonstrated by **Fox Movietone Follies, The Desert Song, The Show Boat,** and now **Broadway,** which they have turned into a sort of musical show, can not be without their effects and I should judge that the producers are guessing. I imagine that LeBaron must have qualms about Rio Rita's forthcoming

(Continued on page 12)

New York World March 8, 1924

"GENIUS" SAYS GRIFFITH: "NOT AT ALL; JUST LONG, HARD WORK

and all men love lost causes--I mean the lost cause is usually a brave one, thrilling, daring, tragic. Men are lost causes themselves. They fight and they lose and just the bravery of living and fighting an inevitable doom is the marvel and the greatness of man.

"If I can get the money with no banker to tell me what to do and what not to do, I'm going to film the rise and fall of the Confederacy and when I'm finished with it it will be the greatest work of my life."

* *

He laughed finally at his own boyishness and talked of the mechanics of film making. Without genius in his work and put it down simply to long hours of toil. However, when it was put up to him that the recognition of what was just right might be the note of genius, he found no answer, but didn't seem vastly impressed or flattered.

"I just think it's long, hard work that matters. I want to get my paints right, just as I visualize them. I spent whole days, for instance, to take parts of Paul Revere's ride that last on the screen for five seconds. The secret is a matter of light. One paints with lights and if you noticed the ride of Revere you'll see that I have the horse in all sorts of postions, as he comes, goes, leaps fences and ditches and in silhouette. Really, I spent days just to get the right light of day for portions of this ride, and many of the scenes last but a few seconds. However, the result and general effect are successful and that's all it comes to--hard work."

Griffith talks of future pictures--big pictures--but he is going to sit down now and watch America watch "America." He wants and needs a rest. He is anxious that the public shall not think he tried to film the entire story of the American Revolution and reiterates:

"I just wanted to show the sacrifices that were made and give a cross section of the struggle. But if I get the money together, my own money, I'll film the tragedy of history, the "Rise and Fall of the Confederacy," and that will be complete. But right now I'm doing nothing and I'm doing it well."

Going, Going, Gone
Visit D. W. Griffith, Inc.

About thirty people attended the D. W. Griffith, Inc., receivership sale held in New York City in April.

The company was formed in 1920 by giving D.W.Griffith all the common stock in exchange for his studio and all other film assets. Class A. stock was sold to the public and at the present time there are about 5,000 stockholders. Griffith was signed as a director for ten years. During the first five years the company took in over $8,000,000. This money had evaporated at the end of that time due to many causes, not however it was agreed, because of the dishonesty of anyone.

Way Down East and Orphans of the Storm made large profits--the former was one of the biggest money-makers of all time. But America and Isn't Life Wonderful, made the end of the period, cost a great deal and were not very profitable.

In 1925, Griffith farmed out to Paramount by the company, and later to United Artists, D. W. Griffith, Inc., receiving over $1,000,000 in return for his services.

This money was invested before the crash in stock--American, Continental Can and Standard Oil of California.

Griffith later put in a claim for $795,000 as salary due to him. This was settled by giving him 500 hundred shares of United Artists--the shares at that time being worth about $60,000 or $70,000.

The company decided in 1931 to produce a picture in order to make some money. $200,000 was allotted for it. The Struggle (a discussion of the prohibition question) was made in a small independent studio in the Bronx which had formerly been the Edison plant. The picture was a dismal failure due to censorship cuts, faulty recording and other difficulties, and returned only $50,000. In October, 1935, the company went into receivership.

The sale offered the studio property at Mamaroneck, New York, the rights to twenty-one pictures, and the office furniture. The studio property consists of a 29-acre peninsula jutting into Long Island Sound off O rienta Point at Mamaroneck. The studio and other bldgs were torn down about ten years ago.

The pictures included the famous war-film, Hearts of the World, Isn't Life Wonderful(made partly in Germany), two Dorothy Gish comedies Nobody Home and I'll Get Him Yet, the ill-fated Struggle and others, as well as unproduced stories and scenarios. Also included were the musical scores of the films.

Maurice B. Oglesby, attorney representing D. W. Griffith, was the successful bidder for the films and the property, Griffith aiming to wind up the receivership. He offered $500 for the films, subject to storage charges of $1,700. (A Mr. Goldstein offered $500 for one picture, The Struggle, but all were to be sold in a group.) Oglesby offered $5,000 cash for the property at Mamaroneck, said to be worth about $170,000, which is subject to mortgages and tax liens totaling more than $150,000, including a note of $20,000 held by D. W. Griffith against the property, which Albert D. Levin (representing John H. Manning, the creditor in whose behalf the receivership suit was filed) felt should revert to the stockholders rather than to Griffith personally.

An outsider bid $100 for the furniture, plus $125 storage charges.

Mr. Levin raised objections to the sale, claiming that the court should fix a minimum figure for each item and that he did not know the exact values and other data. The court objected to the sale being postponed and directed it to proceed, Levin having had almost two years to investigate. Levin also claimed that originally 1,000 shares of United Artists stock had been transferred, either to Griffith, Inc., or to D. W. Griffith. The judge ruled that Levin could petition the court for an order to have the subject of the disposal of the 500 shares reopened at later date.

And so D. W. Griffith, Inc. fades out.

By: Theodore Huff

re W.'s statement in press before America/Darwin/Coolidge

critici- at time greatly concerned with relation of sexual issue none of the parties in relation to what kind of story to make/ ---it was a time when women did not wear underclothing and when exposure of intimate parts of women was common.... ---He and Martin Littleton,noted attorney who was a Southerner and consulting of a philosopher often discussed the social trend of the time ;Littleton predicted great social crises for the country----Then W. would return to the studio and, after working hours would discuss with Lloyd the trends that he and L. talked about---it was a subject discussed in all the years at conferences between W. and Lloyd----W. violently opposed to said trend and arbitrarily set out to counter it making a ~~film~~ patriotic film,America-----

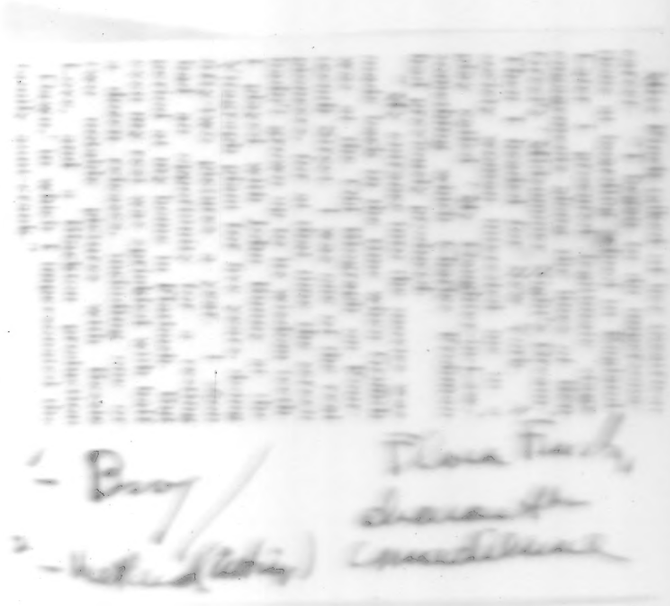
W. acute student of social trends in order to be able to determine what sort of story material to select,this being especially important because he was always working under limited budget.

---W. did make statement on steps of White House re social discontent and danger thereof to American institutions.... but he denied making it to me, saying that reporters misquoted him.

---W. ~~was~~ fond of playing at Miami(.....hotel) where Dougherty Lasker ,Griffith and others played poker.These men delightful socially---interested W. as characters----Dougherty and Lasker discussed and put over deals on playing ~~him~~ at time latter was under influence of liquor----Dougherty and Lasker would ask Harding if this or that deal was all right,and he's day o.k. and they'd look at each otheras if to say,We put that one over.

G. amused by Coolidge's taciturnity and crispness of a tpically New Engalnd character / amusing type wld fit into a film of character

Way Down East:It's old moral theme appealed to older folks and it's melodrama to younger people who inwrdly scoffed at the moral of the tale---But all enjoyed the beauty of the film and the conflict of elements.



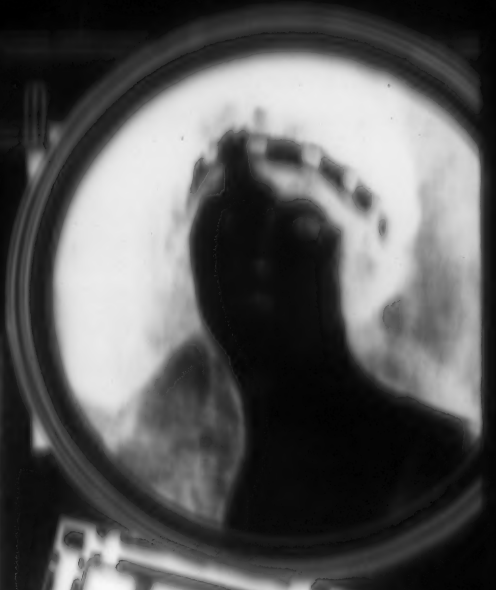
Stan Belasco
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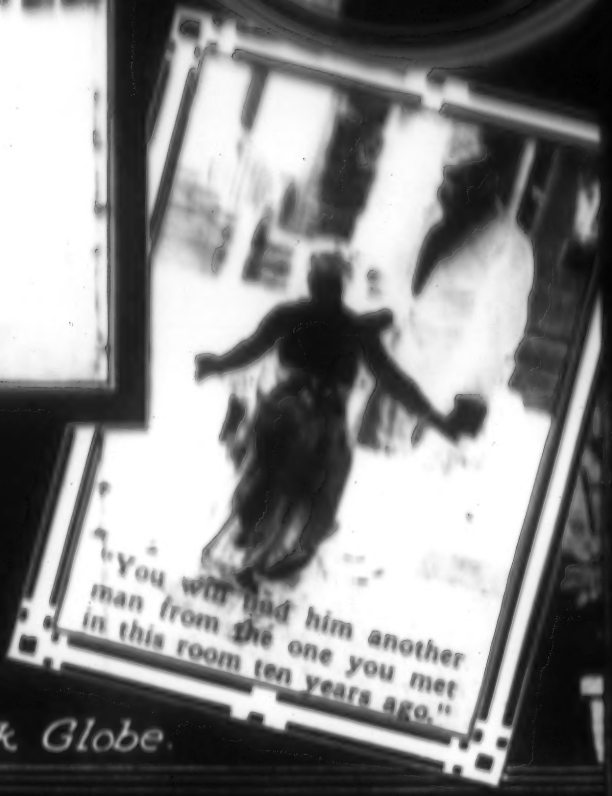
A. H. Woods presents

COMMON CLAY

An American Drama in Three Acts
With an Epilogue — by Cleves Kinkead
Staged by Frank Craig







In sheer dramatic intensity, the Third Act of —
"COMMON CLAY"
surpasses any scene in "The Birth of a Nation".
New York Globe.

The Majestic Motion Picture Co.

ANNOUNCES THAT

D. W. GRIFFITH

is now also supervising the production of

Majestic Releases

D. W. Griffith's Achievements

As producer of the photoplays that made the name "Biograph" a leading one in motion pictures, he is credited with having originated the principal rules of technique now followed by all producers, including the switchback, the closeup, the fadeout, repose and sustained suspense.



D. W. GRIFFITH

D. W. Griffith's Successes

All great Biograph successes were produced by Mr. Griffith, including recent releases, Judith of Bethulia, The Massacre, The Battle of Elderbush Gulch, and Brute Force.

"Griffith" features which he has produced since joining the Mutual program are: The Escape, 7 reels; The Battle of the Sexes, 5 reels; Home Sweet Home, 6 reels.

Majestic Pictures are not "the best in the world," but we expect to make them as good as any.

With this end in view and for his own special "Griffith productions," Mr. Griffith has associated with him some of the very best talent and brains that the motion picture art and industry afford. The players in the new Majestic films are not necessarily actors and actresses with inflated stage reputations, who, no longer able to impose upon the public before the footlights, are now attempting to bring their worn out ideas and obsolete, stilted unnatural "stagecraft" into the rich field of motion pictures. Not from this class has Mr. Griffith chosen his players, but from those who have proven themselves on the screen students of true expression, striving alway "to hold, as 'twere, the mirror up to nature."

In every department of Majestic motion picture making, from the camera to the final cutting and assembling of the film, from the first writing of the story to the final editing and titling, Mr. Griffith has with him and will continue to have, the experienced assistance of people who for years have labored along with him as associates or contemporaries, to help develop this great art—the greatest in educational and amusement value the world has ever known.

It is the hope of Mr. Griffith and his staff to continue on in further endeavor to reach a higher level in the photodrama art, with the aid of those actors and directors in other companies, as well as the motion picture press, with its criticisms and encouragement, who have, from the beginning, joined in the long, hard battle for higher ideals.

Majestic Motion Picture Co.

Studio, 4500 Sunset Blvd., Los Angeles, Cal.

Business Offices, 29 Union Sq. West, New York City

STOLEN

Saturday Night, May 29, 1920

From the Main Stage
D. W. Griffith Studio
Mamaroneck, New York

Bell-Howell Camera
No. 366, Model B.

Equipped with the following:

1 Magazine, No. 1442.

1 f3.5 50mm Carl Zeiss lens, No. 258630.
1 f3.5—75mm Carl Zeiss lens, No. 236464.
(Note:—The two above lenses are marked in millimeter openings instead of regular stops.)

1 f4.5 Special 32mm Bosch and Lomb Wide angle lens, No. 2825576.

All lenses above are mounted to the camera in regular Bell-Howell Micrometer mounts.

Also 1 f3.5 50 mm Bosch and Lomb View Finder lens, No. 2735047.

Veeder counter, new model, with stop-motion extention, No. 167.

6-inch lens mount, fitted with a 3 1-2 inch Verito lens, No. 2, in slip tube. All the above was in a combination case with set of ray filters and holder, camera and tripod cranks.

The above is fully insured and protected by a Nationally known detective agency.

In case any of the above is located, wire or phone the owner,

PAUL H. ALLEN
Care of D. W. Griffith Studio
Mamaroneck, New York
Phone Mamaroneck 1191

or the Chief of Police, Mamaroneck, N. Y.

LOUISVILLE, KENTUCKY
An American Steam Plaza

By GEORGE R. LEIGHTON
HARPER'S
September, 1937

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Louisville, Kentucky, is a curious place among American cities. There, as under glass, the curious may see examples of the "American system" in its purest form, monuments of individualist interprise. There change came deliberately and when it did come it disguised and hid itself in the forms familiar to a town whose palmy days were during its years of growth beside the falls of the Ohio, when it was a metropolis of the great valley, a rival of Cincinnati, the Queen City of the West, a nerve center of a young country. If you come down Indiana on a warm May morning you will reach the river at last, the muddy Ohio, and there on the other side, all hazy and heaped up, is Louisville. There are some green trees, dusty in the haze, and above are white thunderheads piling up in the blue sky. The train crawls out on the bridge. Down below, on the Indiana shore, are some men and boys fishing with bamboo poles. Then the haze dissolves and the city materializes in an old red-brick jumble. There she is on the river bank, Louisville, the city of let-well-enough-alone.

Fourth Street begins at the Ohio River. It's only eight blocks from there to the Brown Hotel—built during the boom of the 20's—but those eight blocks cover almost a hundred and fifty years. The riverside paving shelves down to the water's edge with iron rings set in the stone at intervals. Before the Civil War, when traffic glutted the canal round the falls, when there were packet steamers running on regular schedule between Louisville and Liverpool, and you could buy a passenger tickety for Havana direct, this was a busy place. But not now. In the soft spring night the water slaps against the stone, the lights of Jeffersonville on the Indiana side are blurred, the place is deserted except for a couple of young people necking in a Ford drawn up near the water's edge.

The street climbs, as it recedes from the river, with huge crumbling flagstone steps in place of sidewalks. Here and there a dim light reveals a bar; in one doorway two old men are smoking in silence. The place is like a tomb. At the first intersection is Main Street, once the great thoroughfare. Those battered columns are the front of what once, ages gone, was a branch of Nicholas Biddle's United States Bank. "The proportions of this portico are those of the temple of Bacchus at Toes," says the City Directory of 1832, "but differs materially in the form of its members." Now the windows are bleared and there's a drunk asleep on the crumbling steps. Away off somewhere you can hear a street car banging along in the dark. Many of these buildings are of a great beauty even in decay—lime-stone with classic cornices and carved stone bulustrades. Where once the tobacco factors had their offices, where the linen-clad planters from the deep South came to do busines , there is now storage for plumber's supplies, warerooms of candy jobbers, coffee roasters, and pants and cap makers. Not far from the Bank, in an abandoned store building, is the Socialist reading room—locked up—with an old May Day poster still stuck in the window. Socialism has had a slow time in Louisville—despite or because of the tradition of low wages—and Communists scarcely exist save in the imagination of the American Legion and the ivory-skulled business and legal lights.

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Above the crowd and the lights the old brick and limestone buildings look down on the narrow streets; a very rich street it has been and looks as still. Barney Gumbley's theater, one of the most famous road stands in America, is gone now, but the mansard-towered Post Office building stands as a sentinel of the past. The Brown Hotel with its mirror-ceilinged Blue Grass Room, is the final splendor of local enterprise, for the absentee landlord has appeared in both manufacture and local trade. Tobacco and distilling are traditional industries in Louisville; the old tobacco market is gone, and local tobacco manufacture is controlled in New York. Seventy per cent of the whiskey distilled in Louisville is controlled by absentees. The old established family business with their lax wages, and their exploited labor

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still hold on, but they are giving place to exploitation from a distance. Where James B. Brown, the resplendent promoter and banker and boss of the State, held court during the boom and in twelve years did not travel farther from Louisville than Cincinnati or French Lick, one Louisville bank is now owned in New York City. Counting hotels and theaters, there are one hundred and seventy-eight retail establishments facing the five principal blocks on Fourth Street and one hundred and six of them are run by chains.

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Since North and South meet in Louisville the more intense forms of race conflict are missing; but the very blurring of the line serves only to make more acid the intolerable injustice put upon a helpless people.

To understand Louisville it is necessary to recall a number of factors. Settled originally by English, Irish, Scotch, and African stocks who either trailed in the wake of George Rogers Clarke or came over the Virginia mountains, this population base—save for an influx of Germans beginning before the Civil War—has remained almost unchanged. The great immigration waves did not touch the region. The position of the town beside the falls was of decisive importance. In the days of river traffic, cargo had to break bulk there and the merchants of Louisville levied toll on shippers, became shippers themselves and suppliers of shippers. Round about lay a rich agricultural country. And it was in the middle; it lay between the old East and the Western wilderness, between the North and South, a city of middlemen, acutely conscious of what transportation meant, taking tithe of every traveler.

To Louisville came the Southern planters to buy—on three hundred and sixty-five day's time—cotton gins, sugar mills, pork, hay, and flour. Out of Louisville, north-bound, went sugar, molasses, cofee, and cotton. It was a broker's paradise, a counting-house town where even the naturalist Audubon was pressed into service as a storekeeper and the brother of the poet, John Keats, was the director of a bank. Wealth accumulated and wealth flowered out in a commercial civilization and the most complacent self-esteem in America. A preoccupation with percentages and an intense interest in factional politics and the minutiae of litigation were characteristics of the town. The ruling-class women leaned heavily upon "charm"; there was due attention to food and drink. For the rest, let well enough alone.

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There was, of course, the slave. He wasn't adapted to farming in Kentucky and he was a drain. In the minds of some persons there was a persistent nightmare. With the natural increase of slaves will the day come when Kentucky will embark in the trade and breed her own? The day came, and over the handsome turnpikes--as well as down the river--gangs of wailing blacks were driven south to the great markets in New Orleans. The mild Kentucky climate produced better specimens than the far South, and when the great cotton boom started in the 30's, with prime field hands bringing one thousand dollars and more apiece, the temptation could not be resisted.

It was a desolate thing to hear a slave preacher perform a marriage with the words "until death or distance do you part," but what was to be done about it? Business is business and Louisville money went into it. The rattle of the cash box drowned the cries of the wretched bound for the Red River hells and softened the advertisements that dotted the Louisville papers: "I wish to sell a negro woman and four children. The woman is 22 years old, of good character, a good cook and washer. The children are very likely, from 6 years down to 1 1/2. I will sell them together or separately to suit purchasers." (Miss. Valley, Hist. Review, Dec. 1934, pp. 351-368.)

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The bombardment of Fort Sumter occurred on April 17th, 1861; it was followed by Lincoln's call for volunteers; war was a certainty. A week later Guthrie thus addressed his fellow-citizens: "Keep up your relations of trade and good fellowship, . . .and heed the counsels of men who have counselled peace and harmony and attendant prosperity." Attendant prosperity!

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All summer long this see-saw was going on. Finally on the 18th of September, Guthrie's fellow-townsman, General Simon Buckner, C.S.A., invaded the State and seized the road as far as Bowling Green. (General Buckner had had his troubles; he also had "judiciously invested" in Chicago real estate and to hold on to it, deeded it to his brother-in-law who was in the Union Army. Whereupon the brother-in-law in his will bequeathed the property to Buckner again.) The General now issued a manifesto addressed to Guthrie, suggesting that the road's agents and employees continue in stockholders, of course, but under Buckner's military control. And this statement was issued at a moment when the traffic was so great as to strain the road's capacity to the breaking point!

But Guthrie had at last made up his mind and refused. "It would," he siad, "have been giving aid and comfort to the enemy!" The die was cast; the months of swaying backward and forward, waiting and watching, were over. Mr. Guthrie's policy was clear, he was a Union man now. A few days later, in October, 1861, Mr, Cameron, the Secretary of War (he had been a railroad man and banker too) came to Louisville with his Adjutant General.

He and Mr. Guthrie had a conference. As a result of it an invasion of the South from Louisville along the L. & N. was agreed upon. An encampment was organized at Louisville and a large army was assembled. Money poured into the town. The railroad presidents, meeting in Washington, had decided that a rate of ten cents a mile for troops and a discount of 10 per cent on freight would be satisfactory. Not for Guthrie. His road, he said, was too near the seat of war, and he needed higher rates. He got them. And when the government, determined to
Page 407 administer the railways it fell out that one of Guthrie's own subordi-
Col. 1 nates, an L. & N. official, was appointed as Director of Railroads. Everything was as it should be. The great offensive began and when, in '63, Guthrie desired to extend a branch line to the Kentucky coal fields, General Burnside put a military engineer in charge and the Negroes along the line were "impressed" to do the work. At the end of the war the road was bigger and in better shape than it had been at the start and Guthrie could present a glowing balance sheet. Profits for 1861 were 57 per cent of the gross! From 1863 on this was the story:

NET INCOME

1862 .....$1,062,165
1863 .....$1,803,958
1864 .....$2,172,515
1865 .....$1,594,055

At the close of the Civil War, Louisville with a population under 100,000, was approaching the peak of its importance—to the rest of the country. Its vitality was near the top. Through the railroad a virtual monopoly of the traffic south had been established. The road, the city government, and business—represented frequently by the same persons who placed a sculptured locomotive on the City Hall—had co-operated closely to preserve and to enlarge this monopoly. The destruction of the plantation system in the far South had resulted in the springing up of general stores everywhere. The drummer—almost unheard of in the South—appeared, and forth from Louisville went thousand of traveling salesmen. If you were a Confederate veteran that was recommendation enough for a job. So close were business ties in Louisville that it was said that "if a hardware drummer could sell a consignemt of groceries for a Louisville house, he always took the order and passed it on to the Louisville groceryman." Louisville wholesalers and jeans makers sent their salesmen as far as Texas, making long circuits on horseback before the rail-
Page 407 roads had crossed the State. By 1869, owing to this Southern demand,
Col. 2 the exports of Louisville were double the imports. And in the midst, of all this activity was the railroad under Guthrie's presiding genius. "It is the Louisville & Nashville Railroad with James Guthrie at its head that is putting the iron spokes in the commercial wheel of Louisville," said the Cincinnati Commercial in 1868. It was begrudged admiration; the upriver merchants were full of bile because Louisville was the most direct route south for them and Guthrie was making them pay through the nose.

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Long before the chief places of influence in the town had become the portion of families that were already "old." There were the directors and the officials of the railroad and the Bank of Kentucky; ringed about them was a fringe of lawyers, frequently connected with the road and the bank by blood or marriage. This small and select company occupied the center. Ringed about them in turn were other bank and lesser corporations; they too had their fringe of lawyers.

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Lawyers were as thick as blackberries. Wholesale liquor and tobacco had a peculiar dignity; wholesale drygoods and shoes had not. The bankers and the railroad directors and their legal cousins and brothers-in-law moved easily into government and back again; the offices and places of administration were passed to and fro; office was considered almost a family perquisite. Thus, John Helm, a grandson of a Kentucky Indian fighter, was Governor of the State and President of the Louisville and Nashville. Scrutton Bruce, member of the Legislature, Commonwealth Attorney, and Circuit Judge, married the Governor's daughter. At the time of his death, in 1905, Mr. Bruce was chief of counsel to the railway. James P. Helm a son of the Governor, was for many years one of the attorneys of the railway. Helm Bruce, who united the two families in his own name, was an attorney for the road, and at the present moment Thomas Kennedy Helm is one of the road's counsel. Such close and intimate connections could be multiplied in the case of other families. They represent one of the strking influences that have preseved the character of the town. What these families originally acquired they kept, although as time went on and vitality began to decline, more effort went toward keeping what they had than to acquiring more.

From the counting houses flowed the money that watered and nourished a society termed "brilliant"—a brilliancy of elaborate food and drink and entertainment rather than quality of mind. Daughters were brought out with parties at the Galt House: whether the Chickering or the Steinway lent more distinction to a parlor was a delicate point. Mr. Kendrick, the jeweller, and after him Mr. Lemon—who was himself a person of some circumstance—supplied these families with diamonds, solid silver, and fine glass. The horse show was regarded as the opening of the season in the fall; in 1875 the Derby was instituted. Manners were stiff, generally humorless, and at times, suffocating. Mr. Brown, the rich distiller, was a Presbyterian elder

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and regarded the casual drinking of whiskey with disapproval. It should be taken medicinally or not at all.

The Germans—the only immigrants who ever came to Louisville—lived by themselves and were not received. "When I was a girl," said a lady, "there was a German caterer named Klein whose daughter went to the school attended by my sister and myself. We were always very polite to her but it was understood that we were from different worlds. True, her father no longer appeared at the parties fro which he did the catering; he sent his waiters. He kept a carriage and had a handsome residence, but that made no difference."

Wedding invitations must be delivered by carriage--hire a carriage if you don't own one--and once the invitations were out, the bride was kept in a dim, grey seclusion until the wedding, lest the passing glance of some rude male tarnish the bloom that was belonged to the prospective husband alone.

That any genuine intellectual life could flourish in such an atmosphere was of course impossible. What there was, for the most part, was drained into politics and the law; the product was a facile adroitness in the strategies of litigation and an unflagging interest and zeal in the arts of politicking. In the exigeses there was a stygian darkness. Poetry was represented by the meanderings of Madison Cawein; the high point in the novel was Mrs. Higgs of the Cabbage Patch. Louisville gave to the stage two celebrities: Mary Anderson, beautiful and without fire, and Roland Hayes, the tenor. Both conventional successes in different generations. An active intellect was apt to move away. Ellen Semple, the geographer, was a native of Louisville, but her work was done elsewhere. Louis Brandeis was born there--and left town. There was left the conventional, an agreeable deliberation of manner and a moth-eaten, moribund "charm."

A step down from this level of ponderous self-esteem, manners were somewhat more relaxed. The river-boat gamblers met the men of
Page 409 Col. 1 the town on tolerably even terms; in an atmosphere where an idea died early, there was at least no evangelical outerseuling. At intervals a roulette wheel appeared at the Galt House. The aged Buckner, his Chicago real estate happily married to his devotion to the Lost Cause, could be seen there smoking a corn cob. Poker playing and race-track bet ing were common. Henry Watterson of the Courier-Journal on one occasion sent a relay of messengers to the office for supplies of cash to tide him through the game; when he had cleaned the office out and there was nothing left but some Mexican money, he commandeered that.

Below this level were small tradesmen and the clerks, then the white workers, and at the bottom the Negro who dwelt in that half world to which God had been pleased to call him. Wages were low and labor unions were firmly repressed. Clerks worked for a lifetime in the old business houses for little pay and felt themselves honored. Let well enough alone. That was it. And the railroad and the Bank of Kentucky ruled over all.

But presently--by imperceptible degrees--a change occurred. The road held a southbound monopoly; its rates were high, but it gave Louisville trade a distinct advantage. Up to a point this advantage was generally conceded. But about 1870 it dawned on some Louisville people that it was just possible that the hoisting of rates was not so much intended to benefit the local merchants as it was for the road to make money. By the next year the Mayor was forced to take notice of this condition in his annual report. Barely twenty years before any sacrifice had seemed desirable to get a road Louisville was a city of opportunity; any man could make a fortune if he would bestire himself; and so on. The farmers in the region had felt the same way. Mr Guthrie to all appearances, had been but the most ambitious, the most able, and the luckiest among his equals.

Was it possible that Mr. Guthrie's creation, once the pride of all, became the butt of complaints rapidly increased. "The L. & N. railroad makes up pay just what they please," said a citizen of Lebanon, "and we are bound to submit to it. They run to their own time and we have to submit. . . . (There is a) gentleman in this city who owns a stock for which he paid the trifling sum of $100, that today is worth $5,000 paying six per cent all the time." The cry of the little man was beginning to be heard and at that same moment it was going up throughout the country. Monopoly! The man with the lumber yard downstate, the little wholesale grocer, the small tobacco grower were falling behind in the race. The people of the Great Meadow were crying for help. What they wanted was a better service and a low rate. Plain enough. The bitterness of the Cincinnati Chamber of Commerce was something different. They could understand that, even if it were only jealousy. Opulent and powerful from high rates of transportation and a virtual monopoly of trade southward . . . impoverishing the farmers along its route by failing to provide the means of transportation for their grain crops so still compensate them to send their crops to market; subsidizing by favors, after the Erie fashion, prominent and less prominent members of the legislature, the L. & N. R. R. Co. with that soulless characteristic that attaches to most corporations, is prepared to exact its gigantic powers to the injury not onl of Cincinnati but of a very large section of Kentucky." Then the grange movement began its sweep through the country and the Kentucky farmers became infected.

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By 1880, it was plain that a line was being drawn. Two things happened: the road declared a 100 per cent stock dividend and a Railroad Commission was set up to regulate rates. They didn't regulate very long. Three years later the names of Jay Gould, Thomas Fortune Ryan, Russell Sage, and—not long after—Jacob Schiff and August Belmont appeared in the list of directors. It was a formal notice that the age of Mr. Guthrie and his grocer friend was over. Finally, in 1884, Milton H. Smith was elected president of the L. & N. Thereafter, for thirty-seven years, he was the boss and operating head of the road. He told the little man what he could do—and like it.

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He lived quietly in Louisville at Fourth and Oak, refused to give interviews, took naps frequently, kept a fast horse, and devoted himself to the administration of his road and to the crushing of opposition. "He had no interest in politics save where it touched his railroad," and there was no point where they did not touch. In the list of those who have emasculated popular government Smith must have an honored place. The debauching of legislatures was in line of duty and it was done. Government was anathema and Smith did not hesitate to say so. In every county seat through which the railroad ran wer lawyers hired to watch the road's interests. Many of them were sent to the legislature as representatives—or if not—their relatives or close friends were sent. Sometimes the local banker acted. All the filaments that bound this system together terminated in Smith's office in Louisville. Judges, Senators, legislators, and office holders of all brands traveled over the road free of charge and for a purpose. To effect this purpose a corps of lobbyists was maintained, among them none more distinguished than that eminent citizen of Louisville, General Basil Duke, C.S.A.

a confederate cavalryman under Morgan, Duke had married Morgan's sister, Henrietta, and had ended up a dashing if not especially able general himself. One of the ruling class, his family was allied to others quite as distinguished. He was high-spirited, his manner considered "chivalrous," and he had literary talents as well. His onerous legal duties--in large part--consisted in occupying strategic positions at Frankfort, the State capitol, with "his pockets full of passes." Frankfort is but a short ride from Louisville over the L. & N. and you can go back and forth with ease. The General found time to edit the Southern Magazine published in Louisville, and one can imagine the General stepping over to the office in the Columbia Building in the summer of '94, his mind as wried with his editorial which waited to be written. "It cannot be too often repeated," the
Page 411 Col. 1 General told his readers, "that the average negro is yet a savage" and lynch law should not be "suffered to become obsolete." As for most European immigration, "we are convinced that it has been of detriment to every part of this country into which it has been introduced and its presence would prove a veritable curse to the South." Oh, those sunny, sunny days in Louisville, and Mary Anderson, our dear Mary, how charming as Perdita! and as Parthenia! Sir, her beauty was dazzling. But it was the Coba strike of '94 that roused the General to his gre t effort. His wrath was blistering. "Legislators often make haste to obey and gratify the licentious and utterly selfish spirit which insists that all other interests shall be subordinated to its (the union's) most unreasonable demands." As a lobbyist and legislative agent, General Duke knew an unreasonable demand when he saw or made one. Beneath all his gallantry and distinction the General was Milton Smith's hired man. He pitched his case upon a high moral note. He did not venture into the realism of his boss who could say: "Under our form of government it is permissible to do anything necessary to get another man's property providing you can keep out of jail. All legislative bodies are a menace. In action they are a calamity."

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Page 412 Col. 2 That discouraged remark of Smith's about the "people" taking the railroads had some show of reason behind it, at least in Kentucky. After years of railroad domination there finally had appeared a man who was capable of puttingup a fight. He was younger than Smith, but quite as able and as ruthless. There had been preliminary skirmishes in the legislature and elsewhere, a long drawnout preparation for battle. Then in May, 1899 the Kentucky Democrats met at Louisville and after eight hectic days and nights nominated this champion for the governorship. Or rather, it would be more proper to say that the champion nominated himself. Before the campaign was over Louisville had been patrolled ny soldiers, the city had been turned upside down, and scores families broken up, so bitter had feeling become. The champions name was William Goebel.

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The cry of the farmers and the small business men throughout the state against the railroad and the "corporations" was by this time incessant. It was these people that Goebel elected to lead. Opposed by the old families and the reactionaries, he built up in the towns a following that became as blind in its devotion to him as his enemies were blind in their hatred. Such an enemy was Colonel John Sandford of Covington. Colonel Sandford, a Confederate soldier of some distinction and a member of an old Kentucky family, had a bank. Furthermore he was a stockholder in toll roads. These roads, which Guthrie long before had sedulously nursed, still were doing business. Kentucky highways still, in 1899, were controlled by corporations. It appears that before this there had been no love lost between the two men and when young Goebel began his campaign to force down the tolls, and midnight raids to smash toll houses and gates got started, the quarrel became more bitter. The fight reached the newspapers and Sandford was offensively referred to. A day or so later when the two enemies met on the steps of Sandford's bank, Goebel acknowledged authorship. Both reached for their guns but Goebel got there first. Sandford fell dead, Goebel had a bullet hole through his coat. The young Senator was held to have acted in self-defense and there was no trial.

In 1896 the frightful specter of Bryan appeared; the railroad crowd regarded him as an incendiary, so did the old families. The State Bankers' Association demanded the election of McKinley in order to "repudiate the communistic assault on property which these radical demagogues were making." There was some point to this: the Railroad Commission had found in 1889 that there was more than twelve million dollars' worth of railroad property in Kentucky that was exempt from any tax whatever. General Buckner, deserting the cool recesses of the Galt House, consented to run for the Vice-Presidency on the Gold
Page 413 Democrats ticket with Palmer. The Kentucky papers—even the Courier-
Col. 2 Journal—obediently fell into line. And Goebel stuck to Bryan. The result was that McKinley carried Kentucky and for the first time a Republican State administration got the jobs if Kentucky.

But eh legislature remained in the hands ofthe Democrats and by this time Goebel was the controlling force there. He had torn politics wide open. Louisville rested under the rule of John Whallen, "the good bos ," who with his brother had come down the river from Cincinnati to become the proprietors of the Buckingham Burlesque Theater and Saloon. Between Whallen and the railroad was a close connection. But the iniquitous Goebel had got into town and while Whallen was secure in the Democratic organization, the Democratic officeholders in both city and county had been tampered with. With a republican administration at Frankfort, the railroad was content. The legislature and the city wards were keeping the railroad banking element awake at night.

Without rest, Goebel pushed on. A franchise tax on corporations was jammed through the legislature. A railroad commission with increased powers was demanded, a bill to create it was passed and vetoed by the Republican governor. An employers' liability law roused feeling to a higher pitch than ever. No means, however devious or ruthless, seem to have been ignored by Goebel in his fight.

Then he was damned outright when he secured the passage in 1898 of the Goebel Election law. This provided that a commission of three persons, appointed by the legislature, should in turn appoint the election boards throughout the State. And since it was the election boards who counted the ballots, that man who controlled the legislature which appointed the boards was in a fair way to control the State.

This was the general situation when, in May, 1899, the Democratic convention met in Louisville at the Music Hall. Goebel forty-three years old, Smith was sixty-three. With but a fraction of the delegates at the start, Goebel succeeded in maneuvering the convention into one blind alley after another. Hysterical oratory, brawls and fist fights punctuated the proceedings that dragged their interminable course through eight sweltering days and nights. Goebel's nerve and self-control completely baffled the opposition. In the end, Challen's forces were routed and the railroad allies slunk; Goebel was nominated for the governorship. In a gathering storm, Watterson said, "the L. & N. Railroad was the main factor," Goebel had won, after doing "nothing to his competitors--whatever he did to them--that they were not ready to do to him. Every man, woman, and child in Kentucky knows this to be the truth."

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The campaign that followed was of a sort never seen before in Kentucky--nor since, for that matter. Goebel pitched his case on the corporations alone and the L. & N. above all. Scarcely a newspaper supported him. He could rely on the organization which he had built up and the statewide following which accepted him without question, but the brains and the strategy were his alone. Against him the opposition was solid. An independent Democratic ticket was set up to draw support away from him, the real effort and money was put behind the Republican candidate. The forlorn candidate of the Democratic splinter, cartooned as a monkey dancing to the music of General Duke's handorgan, was represented in a Goebel parade coffined and with the label, "Died of an overdose of L. & N." It was said that the road was going the limit and would spend a million dollars to beat Goebel. Smith kept quiet. An Honest Election League, under the patronage of Boss Challen, was got up in Louisville, to which all honest men might repair and help defeat the rebel. Among the railroad counsel, Mr. Helm was particularly active. Whenever he spoke in Louisville, Goebel took pains to refer to General Duke as a "professional corruptionist." To this the General replied cryptically: "I speak within due bounds when I say that Goebel has been more frequently suspected of bargaining and using his influence as a legislator than I have been of attempting to so control legislation."

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November 7th, 1899 was election day. It was expected that returns from the eastern mountain Republican counties would be delayed—until perhaps the results downstate were known—and they were. The State election board—Goebel's own—after days of agonized waiting, announced the returns thus:

Taylor, Republican 193,714
Goebel, Democratic 191,731
Brown, Independent Democratic 12,140

At once Goebel served notice that he would contest the election in the legislature.

In a tense atmosphere Mr. Taylor and his administration took office. On the first of January, 1900 the Democratic Senate, Mr. Goebel among them, caucussed. A Senator arose and told of being offered $4500 by Boss Whallen to stay away from the caucus.

The notices of contest, filed by the Democrats, charged that in Louisville and in a number of counties, "more than enough voters who were in the employ of the L. & N. Railroad Co. to change the result of the election were intimidated by the heads of the company and caused to vote for the contestees" and that "the Republican leaders entered into conspiracy with the chief officers of the L. & N. Railroad and other corporations by which the latter were to furnish money which was corruptly used."

The Goebel wheels began to turn and Republican Senators found themselves unseated, on the grounds of fraudulent election. There were almost continuous conferences in Louisville. Frankfort, the little capital, was crowded; it was impossible to get a room at the old pillared Capital Hotel. As the fight went on, grudges of every kind boiled over. Two Republicans of Louisville who couldn't bury the hatchet and make common cause against Goebel, met in the Capital Hotel lobby, and opened fire on each other. One of them got as far as the steps and pitched over dead. The Postmaster of Shelbyville, down for a little politicking, got a bullet through the heart. Another man was shot in the back and still another in the offt. In addition to all this, "O. D. Redpath, the Chicago drummer, was knocked down in the rush for the doors and had his leg broken by someone falling over him."

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Meantime, the Republican governor, in a state of jitters watched the unseating process going on in the legislature. Plainly it was only a matter of time before a revised assembly would declare Goebel governor. On the 25th of January, early in the morning, a special train arrived over the L. & N. from the mountain region, carrying well over a thousand armed men. To petition the legislature for justice, declared the Republicans; to overawe the legislature, according to the Goebelites. It was freely predicted if the legislature dared to make Goebel governor he would never survive. A killing was certain.

Toward noon on the 30th day of January, as Goebel was going up the path to the State House, someone from a window of the administration building, shot him with a rifle. Pandemonium broke loose. The militia, under control of the Governor, were sent for on the double and the legislature was refused admission to the Capitol. Goebel was picked up and carried back to the hotel. Surgeons hurriedly looked him over and declared it was no use. But he refused to die. In the midst of all the tumult the Democratic majority was ordered to meet. They couldn't. The couldn't get into the Capitol and the militia kept them out of the opera house and the diminutive city hall. "The head and front of our present troubles," said Watterson, "at once the source and recourse of the revolutionary proceeding by which republican government has been for the time being struck down and a military dictatorship set up in its place is the L. & N. Railroad Co. . One section of the head of the L. & N. . . . and the whole lawless Taylor fabric falls to the earth." In the end the Democrats gathered in the hotel and declared Goebel and his ticket elected. With all speed they gathered round the bedside and the dying man was sworn in and his young lieutenant after him. The next day, after some legal moves, he was sworn in again. That was the limit of his strength. On the evening of the 3d he died. "Tell my friends to be brave and fearless and loyal to the great common people" were his last words according to his hysterical followers.

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INTER-OFFICE MEMORANDUM

To Mr. A.H.F. Neushof
From H.M. Kluge

Jan. 10th, 1927

Included in the sums of money which we owe the United Artists Corp., against which they have a cash reserve of $6,415.80, are two amounts, one of which represents the loss on the Associated Producers project in the amount of $17,568.91 and the other the loss on "Romance" in the amount of $15,747.47.

It is my understanding that the Associated Producers loss is a personal item of Mr. Griffith's and is to be bourne by him and that the loss on "Romance" is to be bourne by the Corporation.

I would like to make these adjustments on the books as of Dec. 31st, 1926, therefore will you kindly affirm the correctness of my understanding as above.

Of course any subsequent income received on either of the above accounts will be credited to the same accounts to which they are charged.



CITY HALL.

and a substantial recognition of her claim to rank with the important business centers of the country. Our second illustration gives a fine view of this elegant building, photographed from the superintending architect's drawing especially for this work. The City Hall, of which also we present a handsome engraving, is another beautiful and exceedingly well-constructed edifice; so are the Board of Trade and some other public edifices. The Exposition building, illustrated on our fourth page, from an original drawing, is one of the most spacious, substantial, conveniently arranged and easy of access from all portions of the city and country that can be found anywhere.

SEMI-PUBLIC BUILDINGS.

Under this head come the hotels, theaters, concert halls, leading business houses, churches, colleges, hospitals, etc., of which Louisville boasts a large number of very fine ones. The Galt House, Louisville Hotel, Courier-Journal building, City Hospital, Public Library building, and others illustrated in these pages present some of the most attractive features of Louisville and support her claim to a high place among those communities which place a proper estimate upon and render due reward to taste and talent as exemplified in the arts and progress of the times. The church architecture of the city is particularly fine, and is the pride of the devout of all denominations.

PLACES OF AMUSEMENT.

There are three handsomely-appointed theaters—the Masonic Temple, Fourth avenue and Jefferson street; Macauley's, Walnut street, near Fourth avenue, and the New Grand, Jefferson street, between Third and Fourth avenues. Harris' Museum, No. 537 Fourth avenue, also affords cheap and rational amusement and is largely patronized by the best class of people, citizens and strangers.

Tabular History of the Western Recorder

GEORGE RALEIGH JEWELL, Louisville, Ky.

Dates	Editors	Publishers, Owners, Printers, Addresses
THE BAPTIST RECORDER		
1836	George Waller, Spencer Clack, Editors.	Bloomfield, Ky. "Continued about four years."
THE BAPTIST BANNER		
1836	Jesse Wilson, M.D., Editor.	Shelbyville, Ky., J. H. Bancdell and Irvine Parrott, Publishers.
1842	John L. Waller, Ed., Sept. 19, 1839. Silas M. Noel and B. F. Ellaris, Asst. Edits., Oct. 2, 1839. Thomas B. Waller, New Albany, Ind., added to staff July 29, 1842. John Mason Peck, Rock Spring, Ills. (Asso. Ed., Dec. and E. G. C. Duvall, Danville, Ky., Asso. Ed., Feb. 16, 1842. A. D. Sears, Franklin, Tenn., added Nov. 17, 1842. William Calmes Buck, Lexington, Ky., and W. C. Crane, Monticello, Ala., Asso. Eds. in 1843.	Connersville, Ky., Irvine Parrott purchased Baptist Banner from Bancdell & Parrott, and moved it to Louisville Dec. 6, 1839. Cecil Bluff & Co., Pub., Jan. 1, 1840. The Baptist, Nashville, Tenn., W. C. Crane, Ed., and The Western Pioneer, Rock Springs, near Alton, Ill., Jan. 1842, were combined with The Baptist Banner, Feb. 16, 1839. The South-Western, Monticello, and Religious Luminary, of Mobile, Ala., formerly of Natchez, Miss., was combined with The Baptist Banner and Western Pioneer in 1840.
BAPTIST BANNER AND WESTERN PIONEER		
1842	Editor changes Feb. 16, 1842.	
1843	William Calmes Buck, Ed. and Prop., Jan. 14, 1843.	Moved to 97 Wall Street in 1847. James Hull, Printer, engaged by Jacob Bliss & Co., Jan. 26, 1848. W. C. Buck, Pub., Mar. 9, 1843. James Hull, Printer. Jacob Bliss and T. B. Greenley withdrew from partnership.
THE BAPTIST BANNER		
1848	Editor changes Jan. 6, 1848.	G. H. Monserrat, Pub., Mar. 9, 1843-Nov. 1, 1848.
1849	W. C. Buck and Alexander W. LaRue, Eds. and Props., August 15, 1849.	Office Rem. Aug. 15, 1849 to 459 (old number) Market St., Louisville, on the south side of Market, between Third and Fourth, over William Talbott's store.
1850	John L. Waller, B. L. Thurman and A. W. LaRue, Eds. May 9, 1850. They changed name to Western Recorder, I think, on December 31, 1850.	LaRue & Thurman, Props., Hull & Brothers, Printers, March 6, 1850. Hull & Shannon, Printers, July 3, 1850. Removed to 94 and 96 Fourth St., bet. Main and Market.
WESTERN RECORDER		
1851	Name changed in 1851. Same Editors.	
1852	John L. Waller, Ed., Jan. 17, 1852. A. W. LaRue and Charles D. Kirk, Associate Editors.	LaRue, Thurman & Kirk, Props. Hull & Brother, Printers.
	John L. Waller and Chas. D. Kirk, Editors.	Office moved to N. E. Cor. 3rd & Main, No. 3 and 5 Upstairs, entrance from Third St., Aug. 1, 1852. Thurman, Fisher & Kirk, Props., Nov. 3, 1852. (Thomas J. Fisher purchased interest of A. W. LaRue, and one-third of subscription list.)
1853	John L. Waller, Ed., March 10, 1853. "Conducted by John L. Waller, B. L. Thurman and T. J. Fisher," reads issue of April 20, 1853.	Thurman & Fisher, Props.
	No Editors given beginning issue of July 27, 1853.	
	"Conducted by John L. Waller, Samuel Howard Ford and T. J. Fisher," September 8, 1853.	Ford & Fisher, Publishers.
	John L. Waller and S. H. Ford, Eds., Nov. 9, 1853.	
1854	S. H. Ford, Ed., Oct. 1854, upon death of J. L. Waller.	
	S. H. Ford, S. W. Lynd, Wm. M. Pratt, A. W. LaRue, A. D. Sears, L. Fletcher, J. M. Bennett, a plurality of Editors starting some time "between Oct. 15, 1854 and Jan. 10, 1855." Bennett and Ford dropped Jan. 9, 1856, and J. W. Warder appears. W. C. Duncan added May 31, 1856.	Offices removed to rooms of the Walnut Street Baptist Church, Walnut and Fourth Sts., Feb. 1, 1854. Norman Robinson appears in issue of Jan. 9, 1856 in connection with terms of subscription. A. F. Cox, Printer, beginning July 9, 1856, taking the place of Hull & Bro.
1857	Norman Robinson, Ed., August 26, 1857.	J. Otis, Business Department, A. F. Cox, Printer.
1858	Joseph Otis, Ed. and Prop., Feb. 3, 1858. Norman Robinson, Asso. Ed., Feb. 3, 1858, until Mar. 31, 1858.	Hull & Brother resume printing, March 31, 1858. Hanna & Co., Printers.
1861	S. H. Ford, Editor, June 29, 1861.	Chas. Y. Duncan & Co., Pub. Issues missing from July 13, 1861 (XXVIII, No. 28) to Oct. 31, 1863 (XXIX, No. 29). Rem. to S. E. Cor. 3rd & Main. It had been suspended on account of Civil War.
	From January, 1864 to February 27, 1864 Charles Y. Dun an seems to have opera[illegible] the paper, but does not sign his name as Editor.	
1864	Alfred C. Graves, Ed., March 5, 1864.	Chas. Y. Duncan & Co., Pub. Suspended twice acc't. Civil War.
	A. C. Graves, Jonathan C. Waller, Eds., May 7, 1864 to June 25, 1864.	Graves & Waller, Props. Office Main St., north side, several doors below Fourth St.
	G. W. Robertson, J. C. Waller, A. C. Graves, Eds., July 2, 1864.	
	A. C. Graves, J. C. Waller, Eds., July 30, 1864.	Robertson, Waller & Graves, Props, July 2, 1864. Fourth St., West side, near Main St.
	Jonathan C. Waller, Eds. August 13, 1864. G. W. Robertson added as Asso. Ed., Oct. 1, 1864. It is dropped Dec. 24, 1864. J. M. Weaver became Asso. Ed., Jan. 27, 1866 and served until Nov. 3, 1866.	Robertson & Waller, Props. J. C. Waller, M. W. Sherrill, Gad Davis and J. A. Shuttleworth, Props. on December 24, 1864. Waller, Sherrill & Co., Owners, December 24, 1864. M. W. Sherrill & J. A. Shuttleworth, Props. Sherrill & Shuttleworth, Owners, Nov. 3, 1866. Rem. to Baptist Book Store, 232 Main St., bet. 7th and 8th Sts.
1866	R. M. Dudley, Ed., Nov. 24, 1866.	M. W. Sherrill & R. C. Sherrill, Props. Sherrill & Son, Owners, March 7, 1868.
1868	R. M. Dudley, J. W. Rust, Eds., Aug. 1, 1868.	M. W. Sherrill, R. C. Sherrill, J. W. Rust, Props. Sherrills & Rust, Owners, August 1, 1868.
1871	L. B. Woolfolk, W. W. Gardner, Asso. Eds., Jan. 7, 1871. George Varden took place of Woolfolk, as Asso. Ed., June 3, 1871. A. S. Worrell, A. C. Caperton, Eds. W. W. Gardner, George Varden, Asso. Eds., July 8, 1871.	R. M. Dudley, J. W. Rust, Props., March 6, 1869. Office rem. to 111 Jefferson St., bet. 3rd & 4th, Upstairs. Dudley & Rust, Owners. Rem. to Mozart Bldg., 4th & Jefferson, Room 6, second floor, January 7, 1871. Worrell & Caperton, Props.
1872	A. S. Worrell, A. C. Caperton, J. S. Coleman, Eds. W. W. Gardner, George Varden, Asso. Eds., beginning January 13, 1872.	Worrell, Caperton & Coleman, Props., January 13, 1872. Rem. to 95 Green St., opposite Post Office (now occupied by C.-J., Lou. Times, at Third and Liberty Sts.)
1873	A. C. Caperton, Ed. J. S. Coleman, Beaver Dam; George Varden, Paris; and W. W. Gardner, Russellville, Asso. Eds. A. S. Worrell, San Francisco, Calif., Corresp.; and A. B. Cates, Office Ed., beg. Mar. 8, 1873. J. S. Coleman dropped out Oct. 25, 1873. D. B. Ray, LaGrange, Mo., became Corresp. Feb. 7, 1874, to Feb. 13, 1875, succeeding A. S. Worrell.	A. C. Caperton, Prop. Office rem. to 77 Fifth St., bet. Main & Market, Aug. 23, 1873. Office rem. to 149 S. Fourth St., Courier-Journal Building (now Will Sales Bldg.), Fourth & Green (now Liberty) Streets, Mar. 2, 1876.
1877	Same Editor. George Varden, J. M. Pendleton, J. C. Burkholder, L. B. Woolfolk, Samuel Boykin, Norman Robinson and Mrs. Dora Leora Bettison Robinson, Special Contributors, Feb. 8, 1887.	Same Proprietor. A. B. Cates, Business Manager. Feb. 8, 1877.
1882	Same Editor. T. B. Craighead, Asst. Ed., J. M. Pendleton, J. C. Burkholder, Samuel Boykin, Special Contributors. Norman Robinson first dropped; then other three dropped September 8, 1888.	Same Proprietor.
~~1887~~	Same Editor. T. B. Craighead, Cashier and Asst. Ed.; Wm. R. Caperton, Mgr. and Asst. Ed.	
1887	T. T. Eaton, Ed., Oct. 6, 1887 to his d., June 29, 1907. T. B. Craighead, Asst. Ed.	W. P. Harvey, Bus. Mgr., 1887 to Dec. 31, 1892. Harvey, McFerran & Co., McFerran & Harvey Co., Baptist Book Concern Owners. Rem. to Christian Observer Bldg., Third near Green (now Liberty) St. Later rem. to N. W. corner Third and Jefferson. Still later rem. to 538 South Fourth St. Again to 642 S. Fourth.
1907	J. M. Weaver, Act. Ed., June 29, 1907 to Nov. 7, 1907.	
	C. M. Thompson, Ed., Nov. 7, 1907 to July 1, 1909. J. G. Bow, Asso. Ed., June 29, 1907 to Nov 18, 1909.	Baptist Book Concern, Owners. H. C. McGill, Bus. Mgr., Dec. 30, 1909 to Apr. 26, 1917. Moll & Co., Printers. W. J. Smith, Bus. Mgr., May 3, 1917 to Feb. 21, 1918. Baptist State Board of Missions in Kentucky in 1919 purchased from Baptist Book Concern the Western Recorder, and from the Baptist World Pubg. Co., the Baptist World, which had been edited by J. N. Prestidge (first as Baptist Argus), 1904-1914, E. Y. Mullins, 1914-1918, and E. B. Hatcher, 1918-1919, and consolidated them with the Kentucky Mission Monthly, under the joint name of Western Recorder. O. E. Bryan, Bus. Mgr., to Jan. 27, 1921.
1909	J. W. Porter, Ed., July 1, 1909 to Jan. 27, 1921. E. C. Stevens, Asso. Ed., Jan. 6, 1916 to June 14, 1917 W. D. Nowlin, Asso. Ed., June 21, 1917 to 1919. E. B. Hatcher, News Ed. 1919 to October 7, 1920.	
1921	V. I. Masters, Ed., Feb. 1, 1921 to ~~the present time~~ Oct. 1942.	J. E. Stallings, Bus. Mgr., Mar. 1921 to June 8, 1922. W. A. Frost, Bus. Mgr., June 15, 1922 to the present time. Board of Publication appointed by General Association of Kentucky Baptists beginning 1929.

Recently I have given considerable time to an examination of 'The Creative Work of David Wark Griffith,' by Seymour Stern in Sight and Sound, Index No. 4. A first glance at this contribution suggests a praiseworthy undertaking. But to those familiar with the history of theatre and cinema as well as with the other visual arts, painting and photography, a close study of this Index reveals an astounding carelessness with respect to facts. This seems the more unfortunate because the imprint of the British Film Institute, publisher of Sight and Sound, leads one to expect accuracy.

On the cover of the Index, it is interesting to note the compiler's announcement that he was "editor-in-chief formerly of Experimental Cinema." The use of the term "formerly" would seem to imply the present existence of that periodical as a going concern. However, not one of the five numbers of Experimental Cinema issued at irregular intervals between 1930 abd 1934 listed any individual as "editor-in-chief."

Why should Seymour Stern in the middle 1940's wish to become known as the "editor-in-chief" of a fugitive magazine of the 1930's which never boasted of a functionary under a designation that belongs to the journalism of twenty years ago?

For the sake of an exact record, it should be stated once and for all that throughout the brief and uncertain existence of Experimental Cinema the magazine was the product of several co-editors, as reference to any one of its numbers should make plain. I am confident that at no time would any one of these co-editors have been willing to cooperate with any individual who presumed to call himself "editor-in-chief" or, to assume the perogatives (whatever they may be) of an "editor-in-chief." At this distance, it should be affirmed that Experimental Cinema was a notable example of group effort in journalism..

In 1954, one of three co-editors without consulting his colleagues suddenly announced in the New York World-Telegram that in future he would be the sole editor. Later this individual disclosed the support of a sponsor. To put a stop to these absurd proceedings, I obtained legal counsel to prevent further publication of Experimental Cinema on any other than a co-editor basis. Letters received by me from Stern at that time show him to have been emphatic in maintaining that Experimental Cinema must be operated on a basis of equal ownership and co-editorship by the three editors.

That the publication of Experimental Cinema had been suspended in 1954 seemed to have been forgotten by Stern in 1940 when he sent a letter to Sight and Sound in which he listed himself, the late Billy Bitzer, several others and myself as members of a group who were crusading against another imaginary group, described by Stern as "Documentary Communists." Neither of these groups had any existence outside Stern's imagination. Furthermore, with the exception of Stern, none of the individuals whose names were listed in this letter saw the document before it appeared in Sight and Sound. Bitzer was so indignant over this unauthorized use of his name that he repudiated Stern's letter in the 1941 Spring Number of Sight and Sound. It should be noted also that Stern resorted to the not very ~~brave device~~ courageous expedient of appending the name of Experimental Cinema as a signature to this communication.

In my examination of Index No. 2 I ~~was~~ have been amazed to find no direct ackonwledgment of the work of Miss Katherine Stone. With the assistance of the staff of the Museum of Modern Art Film Library, Miss Stone organized the material which forms the basis of Stern's presentation of locotions, shooting time, printing dates, footage, release dates, names of players, and other information which appears in Index, No. 2.

It is surprising to note that the compiler of the Index and his collaborator, , announced on the inside cover (by Stern) as

Put in the name of this person. If he is an Anglophobe, the eds. of S. &S. know it even better than we do.

"one of the leading authorities on the American film," is not seem to know that The Battle, described as a "powerful film" by Griffith, was directed in its entirety by Christy Cabanne, one of Griffith's assistants. In fact, Griffith had very little to do with the making of this film. Mr. Cabanne's personal appraisal of this picture as "not powerful" is more valid than that of Stern. In this instance Stern's source of information is from the late Vachel Lindsay whose approach to cinema was enthusiastic but by no means analytical.

Again, the Index states that The Battle a one-reeler, depicted "the glory of the Old South." The story was about a/girl who induced her Union soldier suitor to forget his cowardice by driving a wagon loaded with munitions past the Confederate lines. Why at this point does Stern mislead the reader by stating that The Battle foreshadowed The Birth of the Nation, which dealt with provocative material? Why does he use the phrase, "the glory of the Old South," in referring to a film which has practically nothing of the Old South in it? This suggestion of a nazi-fascist attitude recalls that Stern referred to Griffith (New York Times, June 22, 1940) as "as a product of the last great romantic civilization of the English-speaking world."

Can you picture D.W. going among those simple old-time Kentuckians gaining their confidence and getting facts as you did? Ha! Ha!

How can the term "romantic" be applied to a system of labor that was chattel slavery or, to a civilzation so effete and rotten that it ignored its best writers because they had to work for a living? How could a civilization be "romantic" in which owners of large plantations who also owned cotton mills used slave labor to keep down the wages of poor white workers? In this "romantic" civilization, 600,000 white small farmers average a yearly income of $100, and 50,000 big-planters respectively had an average yearly income of $50,000. Since Griffith was born ten years after the liquidation of this "romantic" civilization during the Civil War, he was a product of the ~~poverty~~ poverty of reconstruction days. Had "this true son of the Old South" remained in his native Kentucky instead of venturing into the industrial North, he would never have called at the Biograph office in quest of a job that led to his opportunity to work with the new medium, cinema.

Jack Dempsey's
Hotel Great Northern

110 WEST 57th ST. NEW YORK 19, N. Y.

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JACK DEMPSEY'S PUNCH BOWL INC.

4//19/44.

Barnet G.Bravermann.
Los Angeles Cal.

Dear Mr.Bra vermann.,

Yours of the 15th. at hand and I will attempt to answer the questions you ask me concering D.W.There seems to be a misunderstanding about the Sweet situation as pertaining to D.W. and myself.

Griffith never resented the then Miss Sweet going with me a relationship that later was consumated in marriage.On the contrary D.W. when I left him and ventured forth with my own studio and organization, he in turn did every thing possible to help me succeed such as allowing me to have my film developed in his laboratory under the supervision of Joe Aller the best laboratory man in the business.He did this when every company in California was trying to get him to do their work.

As to Griffith being possessive about those connected with him, well, imagine a KING and his court and you have the answer.Knowing the mans mind and his outlook on life in gerneral I would suggest that he felt that each and every one of his people were developed and discovered by him alone, this applying to both men and women.

Every time a new company would start into business they would attempt to steal his people away from him with offers of stardom , better salaries etc. He would'nt have been human if he had'nt resented

PLAN TO VISIT
JACK DEMPSEY'S
BROADWAY RESTAURANT AND BAR
49TH STREET AND BROADWAY

such tactiots.Such stars were stolen as Mary Pickford, by Universal which owned the old IMP company.Owen M ore, Walthall, and a dozen others by the same firm.

When Sweet got her offer to star for the Lasky company D.W. hit the ceiling but when realising the better advantages she would receive he had in fairness to let her go.Remember at this time he bothe the Talmadge sisters, Mae Marsh, Seena Auen and a dozen others.Blanche was just one of the stable and she felt that she could succeed away from the great master on her own and her greatest success followed.

I was never Sweet's chauffer.Long befor I met Sweet I was a Kalem leading man and star. I quit Kalem in 1912 and joined Griffith in N.Y. as a leading man with the Biograph at which time I met Sweet and was her leading man in two pictures when I was stricken with illness for thirteen weeks and during my absence Griffith quit Biograph to form the Mutual company taking most of his important people with him altho in fairness to Biograph he did not ask these people t leave with him.He left they followed as they all thought that with D.W. out Biograph would fold up which in two years after it did.

While I was in the hospital D.W. knocked me for a loop by calling on me one night.He told me he was leaving Bio- and asked me to join him.I told him that the Bio had paid my salary for weeks of my illness and that it would hardly be fair to quit under those conditions.He offered to reimburse them out of his own pocket but again I had to refuse as I had all ready made

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an agreement to return to Kalem on the clast and have my own studi .I was even then of the impression that I was a lone wolf and would never get anywhere except working alone and this proved correct as I was successfull thr ugh out the following years untill I returned to work under the supervision of others.

Later I joined Lasky where Sweet was starring and then I became her director and made three pictures with her when I was transfered to directing Mary Pickford which later transfered me to New York where months later I quit again t become independant at which time Sweet also quit Lasky which had then merged into Famous Players-Lasky distributing thru Paramount.

Sweet joined me in a company and we made THE UNPARDONABLE SIN a war picture which made a-lot of money.Sweet then became a star for Pathe and I formed my own organization and made pictures which I released thru Forst National.

Upon my return from europe in twenty three Seet and I were married in Chicago and we split in 1929.We are still great friends and see each other fequently.She is married to a hell of a swell guy named Raymond Hacket.He is a very capable actor nad has starred on Broadway.He is not had much luck in the theatre of late but it is not his fault.I will enlcose their address later and I suggest you write Blanche as she knows more about Griffith than anyone.

D.W. is incorrect about me dragging him to the old picture shows. The first one he nailed me with was in Portland Ore. in 1905 when he and myself were on the road with Barny Bernard in a play called the Financier in which D.W. played the villian and he was lousey.He got thirty five a week and yours truly eighteen so you can imagine how we

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both must have stunk.He was and is one of the greatest human beings that ever lived and those that attempt to tear him down do so through spite.

When DeMille started with the Lasky company Griffith had all ready made road shows that were films that will go down in history.DeMille hated D.W's guts and always will except now with D.W. retired (all champions retire) and DeMille richer than anyone in the business he can well afford to say nice things about D.W.DeMille in turn is a hell of a nice fellow and I have only the best to say about him.His sucess speaks for his work and at sixty three he is still making million dollar pictures.

D.W. would still be tops himself but he took it upon himself to fight the powers that be and it cant be done.They have too many ways of throwing the knife into you.I tried the same routines and they got me and HOW.

Martin Quigley publisher of the MOTION PICTURE HEARALD has all the back numbers of his publication. Whether these are in Cal.or N.Y. I dont know but in 1923 you will see three pages devoted to directors that were the box office names of that period and he runs three pictures or photos and they are D.W.Griffith, Marshall Neilan and C.B.DeMille.I knowing DeMille knowing his feelings towards D.W. can well understand his not wanting to discuss the gentleman so what the hell.

That Mexican situation should be marvelous for D.W. hope he takes it as it would mean independence and he would no doubt make a picture that would put him right back as the A-1 directing genius topping all as I too know his mind is still 100%.Understand he is here in N.Y. where I dont know.

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-5-

I sincerly hope your book is a great success and I know for sure that it will be 100% right and everyone in the business will buy it.

Blanche Sweet Hackett,
105 Franklyn Long Beach L.I.
New York.

Please done state where you got the above address as she is living in retirment and shuns publicity altho if approached right I am sure she will give you valuable information on D.W. that the others wont.She admires him greatly and is more than gratefull for al, he did to help her to the success she enjoyed.What I did was humble indeed in comparison.I have heard D.W. himself say that Blanche was the best actress of all his brood which is a complement indeed when you check the list.

Yours truly.,

Marshall Neilan.

Care-Divine this hotel.

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Neilan:"Oh, the hell with it".(just bluffing?)Neilan thought/

--At Biog. DW acted in Mephistopheles .He never released it because he deemed his acting too bad---Neilan,B.30,p.72

BIOG.--When G. did a costume film,G.'d engage "faeries" because they'd be graceful,whereas usual o male players wouldn't .G's thought followed by others.....so dainty....J.Searles Dawley,a homespun guy,told Neilan by Nailan to get faeries because G. did.

---He'd have way of ignoring one for weeks.Am I working or not?Then a sudden invitation o dance,etc.

After 1925-26 Paramount contract expired:Neilan to Zukor:Why did you let that man go?....Zukor:Ever thing he makes costs runs into $4000M".Soon many pics above that figure.--Neilan 33

BIRTH and after:ROADSHOW:G.had foresight to see value of roadshow.Exhibitors not receptive to big pic on percentage basis.....He had 60-piece orchestra long before Rothapfel and musical scores.

Neilan August 1943

Before BIOG: No chains then.Father in St.Louis opened one candy store and gave a second to Mrs.Gish...They never could figure out what happened to him with the $35M...Mrs.G.gave demonstration of cake icings in summer time...sales demonstrator

Lloyd:33---G. made Sweet and then Sweet hired Neilan as chauffeur,then made him director.

Neilan-63

He always had 4 or 5 ingenues...he'd pump them dry all day and give the synthesis of what he got to one he preferred;would rehearse Sweet, Marsh, Gish,etc.--Neilan

Neilan was leading man for Kalem in 1913...G.:I want you to come over and rhearse for me....N:I came over for the day.

Neilan gave lead to Bathelmess with Margeurite Clarke in Three Men and A Girl before he came to G.

supply it.

are,but it i a natural sameness.(be sure to get L.G.'s crack about G's
idea of Kias jumping and jittering)

[illegible]

[illegible]
August 14, 1919

GRIFFITH MOVING HIS STUDIO EAST

New York Home To Be The Scene of An Extensive Producing Routine

All is hustle and bustle and excitement at the D.W. Griffith studio at 4500 Sunset Boulevard, Hollywood. It is not the kind of animation, however, that is seen on the surface. Rather it is in the carefully laid and methodical quietness that comes with one's preparation for a long vacation. Were you to walk into the offices of the Griffith headquarters you probably would detect a certain expectancy on the faces of those busily engaged in assorting, separating, packing and making ready for an exodus.

COMING TO NEW YORK

And there is to be some exodus from the Griffith studios. On or about September 1st, the premier producer and the greater portion of his staff will leave the climes of sunny California and speed toward the effete East. For it is known that D.W. is going, or rather coming, to New York to conduct his future activities in producing plays for the silver sheet. He will soon depart, bag and baggage, with players and technical directors, cameramen and artisans of the workroom executive and office workers, all on one trip, with a special train to carry the whole Griffith outfit to the Pelham Bay section of New York, where in a newly constructed and mammoth studio building will be produced the future features that carry the name Griffith on the titles.

Of the players who are preparing to clean up their dressing rooms and arrange for the transportation of their families and dogs and canary birds are Lillian and Dorothy Gish, Robert Harron, Richard Barthelmess, Kate Bruce, George Fawcett, Clarine Seymour, Adolphe Lestina and a half a dozen others quite as well known in filmland.

OTHER DEPARTMENTS

From the technical department will come G. W. Billy Bitzer chief photographer and his assistants. Mr. Bitzer has been with Mr. Griffith since the early days of the old Biograph and has been responsible for the excellent photography of "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms" and other big features, as well as all the pictures made under Griffith's Famous Players-Lasky contract.

From the executive department will come John Lloyd. Mr. Lloyd is to Mr. Griffith what Col. E. M. House is to President Wilson or Mr. Friday was to one Rovinson Crusoe. And Mr. Lloyd, too, is somewhat of a globe trotter since he has been back and forth from coast to coast no less than six times within the past six months.

Miss Agnes Wiener, Mr. Griffith's secretary, will be decidedly among those present when the producer's headquarters are established in New York.

NEW YORK CITY

GRIFFITH MOVING HIS STUDIO EAST

5.

EXTENSIVE ROUTINE

Mr. Griffith's arrival in the East will immediately be followed by an extensive routine of producing, with every indication that the great master of super-pictures will have several surprises up his sleeve. Of his known plans for the New York studios it is certain that his three productions for First National will be made here; these will be finished before the Big Four productions are started.

During Mr. Griffith's tenancy of the Sunset Studios in Los Angeles he has produced the following features:

"THE ESCAPE", "HOME, SWEET HOME", "THE AVENGING CONSCIENCE", "THE BIRTH OF A NATION", "INTOLERANCE" "HEARTS OF THE WORLD", "THE GREAT LOVE", "THE GREATEST THING IN LIFE", "THE GIRL WHO STAYED AT HOME", "A ROMANCE OF HAPPY VALLEY", "TRUE HEART SUSIE"

and his latest masterpiece, "BROKEN BLOSSOMS", considered by many his greatest artistic triumphs although by all means his shortest picture.

Incredible Activity

Considering that Mr. Griffith has operated his present headquarters in Hollywood less than five years, almost two years of which were spent in England and France securing scenes for "Hearts of the World" his activity seems almost unbelievable. That he works eighteen hours a day is a truth easily believed, as it is established by those who come directly in contact with this tireless worker,

Several of the Griffith executives already have reached New York, Frank Wortman, technical director, is here now at the Griffith offices in the Longacre Building.

Albert L. Grey, general manager for Mr. Griffith, has made his headquarters in New York for the past two years. Others who are identified with the Griffith interests in the East are: Robert Edgar Long, publicity; Sidney Smith, booking manager, and J. C. Epping, chief auditor. Albert H. A. Banzhaf, attorney for Mr. Griffith, is permanently located in New York.

EXHIBITORS HERALD
SEPT. 13, 1919

D. W. GRIFFITH MAKES BIG ALLIANCE—NOTED PRODUCER IN ASSOCIATION WITH E. E. SMATHERS BUYS LONG ISLAND ESTATE FOR STUDIO TO HAVE THEATRE IN NEW YORK CITY.

NEW YORK—A deal of far-reaching importance has been negotiated between David Wark Griffith and E. E. Smathers, well-known capitalist and sportsman of New York City.

Although confirmatory details are lacking at this time, the arrangement is looked upon as one which will place at the disposal of Mr. Griffith a vast financial backing for future triumphs in motion picture production.

The initial move in the alliance between Mr. Griffith and Mr. Smathers is the purchase, concluded last week, of the estate of the late Henry M. Flagler "Vergemere" on Orienta Point, Mamaroneck, New York.

The sum of $325,00 was paid for the property and buildings. The purchase was made by Mr. Smathers, who immediately transferred the estate to Mr. Griffith.

Another transaction of greater importance occurred some time ago and the details are only now available.

PLAN "D. W. GRIFFITH THEATRE

Through the combination with Mr. Smathers, Mr. Griffith is to have a theatre—probably exclusively for Griffith productions—in New York City. The skating rink property at Fifty-third Street and Broadway, which recently was purchased in the name of Mr. Smathers, ill be remodeled into a theatre building which will carry the name of Griffith.

The Flagler estate at Mamaroneck is to be used by Mr. Griffith as a studio. The property is situated on Long Island Sound and is considered one of the handsomest places in the East. The estate comprises twenty-six acres and several buildings now standing, together with twenty-one acres of land under water, the riparian rights ot which belong to the estate.

Just prior to the death of Henry M. Flagler, the New York Yacht Club offered him $75,000 for the place, but he declined the offer. After his demise the property went to Mrs. Flagler, and upon her death, was willed to her niece. The niece maked her home at Newport and had no use for the estate, which she sacrificed to Mr. Griffith.

AFFORDS VAST FACILITIES

There are several large buildings on the place besides the colonial mansion, which is a structure half colonial and half modern architecture, and in which there are thirty-seven rooms.

"Vergemere" is three miles from the railroad station and is located on a point

[illegible] HERALD
SEPT. [illegible]

which was immortalized by J. Fenimore Cooper as "Satan's Toe" in "The Spy". The point commands a wonderful view of Long Island Sound and is directly opposite the Larchmont Yacht Club. Three miles across the bay of Larchmont and across the Sound stands Castle Gould on Sands Point.

Exhibitor Herald October 4, 1919

NEW PRODUCING CENTER IN EAST; GRIFFITH PLANS EXTENSIVE WORKS

According to documents filed on Monday's in the Westchester County Surrogate's office, details are disclosed which indicate plans for the founding of a big producing center at Emmerenack, N. Y.

It already has been exclusively announced in EXHIBITORS HERALD that D. W. Griffith is to build an elaborate studio on Oriente Point, Emmerenack, upon the premises of the estate of the late Henry M. Flagler, former Standard Oil magnate and builder of the Florida East Coast Railroad.

It now appears that in addition to the plans of Mr. Griffith there are other plans underway looking toward the erection of vast audio facilities in the neighborhood of the site selected by Mr. Griffith. It is not disclosed, however, as to whether Mr. Griffith is merely interested in the Oriente Point site or whether he shall also be identified the other ventures in the neighborhood.

The exact details of the transaction leading up to the founding of a Griffith studio on Oriente Point are as follows:

Elmer E. Smathers, well-known Eastern sportsman and capitalist, has a contract with the estate of Mrs. Mary M. Bingham, widow of Henry M. Flagler, for the purchase of the Flager property.

Pending the approval of the transfer by the Westchester County courts a lease of the property to Mr. Griffith has been negotiated in order that the erection of the studio may be carried forward. When the transfer is approved a complete sale of the property will be effected subject to the lease held by Mr. Griffith.

Mr. Griffith has already assumed possession of the property which consists of twenty-eight acres beautifully situated overlooking Long Island Sound. Building already erected consist of the palatial residence formerly occupied by Mr. Flagler and several smaller structures.

Construction already has been started on a studio building to be erected at a cost of several hundred thousand dollars which is expected to be the finest structure of its kind in America. It is being erected under the personal supervision of Mr. Griffith who will bring to bear his vast production experience in working out facilities for the highest type of production.

The following buildings are to be erected:

Studio
Miniature theatre
Power House
Laboratory
Property House and Carpenter Shop

The studio proper will occupy a ground area of one hundred and seventy-four feet in length by eighty-five feet in width. The miniature theatre will be seventy-five feet long and fifty ffeet wide. The power house will measure fifty feet wide and fifty feet long. The laboratory will be two hundred feet long and fifty feet wide and the property house is to be eighty feet long and forty feet wide.

All buildings are to be of the latest fireproof construction and will conform to a uniform and artistic scheme of architecture.

September 24th, 1930 New York Times

defend

MOVIE MORALITY

Mr. D. W. Griffith should take courage. Moving picture morality is not nearly so bad as the "intellectual" critic has so persistently charged--and as Mr. Griffith himself is beginning to think. In one sense it is true of course, as he somewhat falsely proclaims, that "Hollywood" is not at all the philosophic gold for which many good folk take it, but only "a false philosophy of gilded bunkum"

*****

Hollywood is the land of romance--or it is nothing. If Mr. Griffith cares to show us up to ourselves as we are, or to show us our relatives and friends as we know them, we should pay him few tributes of small change, or of large evenings spent with his films. Doubtless the art form of Walters is on a higher plane with its clinically truth-seeking method, its philosophic, satiric, derisory manner. But it is not the least of Walters's manifold claims to good sense that he steadily, consistently and definitively refused to write for the movies. Yet in spite of him, and of all his tribe, the theatric romance remains. When we are under its spell, as we are, Mr. Griffith savagely denounces us for being, at "the mental age of about nine years."

*****

November 21st, 1920 Brooklyn Eagle

D. W. GRIFFITH--ACTOR

****

The exigencies of the stage seldom permit of permanent residence, and even "Larry" Griffith found himself a member of the ranks of strolling players, whose travels familiarized him with the precise definition of "one-nighters," "stands," "stands," "jillgoes," "one-nighters" and "sets," although the latter was rendered less familiar by its infrequency and the considerable distances between its appearance.

What "the road" meant to "Larry" Griffith is perhaps best recounted by himself.

"My first engagement was with John Griffith. The theatrical manager urged me to change my former name to Lawrence as well as my family name. I greatly resented the relinquishing of my entire identity, and so we compromised by the retainment of my proper Christian name and the adoption of another surname to prevent the overcrowding of the profession with too many Griffiths. Hence as an actor with John Griffith's company I was programmed as "David Brayington," thereby managing to keep a hold on at least one founder of the American Griffiths.

"Among otherplays in the repertory of the John Griffith troupe was the drama of 'Faust,' so near as I got to being a character in this play was as a member of the quartet singing "off stage."

"But John Griffith was not always to keep my light under a bushel. In a few months I obtained another engagement, this time with ads "Ray's traveling company on her "farewell tour.

"Here I was permitted to play a wide range of parts, among them that of the clergyman in "Trilby," and Francis Levischn in 'East Lynne.' I wasn't so then as I was paid the magnificent salary of $8.00 a week--'no coker,' the coker being the vernacular for meals.

"Reese Prosser, the minstrel tenor, was a member of this aggregation and used to sing songs between the acts.

"Following this engagement I appeared with the Memphis Stock Company on tour, playing the part of the Italian in 'The Three Musketeers,' which I committed to memory on three days notice. Of course there were other parts, but I have forgotten them. Later I joined Walker Whiteside on his tour through Iowa.

"I played one season with Helen Ware before she was discovered, and then with J. E. Dodson as de Mauprat to his Richelieu. By this time 'Lawrence Griffith' was appearing on the programs again, the 'David Brayington' having served its purpose in maintaining the dignity and fame of John Griffith."

James Neill, who used to be a dramatic stock king in Illinois in those days when Chicago was still spoken of as a Western city, once employed Griffith. It was in one of the Neill stock companies in that period known as the Neill Alhambra Stock.

On a visit to this particular company, Mr. Neill discovered a noticeably good Abraham Lincoln in the cast of "The Ensign." It had been the custom not to give Lincoln any lines to speak, it being thought that the public would resent any attempt to parade Lincoln as far as really acting on the stage for public entertainment at a price.

Evening World Ten-Second Movie of Big People in Action

David Griffith Directs Movie of Himself Discussing the Present and Future of the Movies



"Humanity is everything. There is no beauty, only in so far as it relates to humanity."

"Without this humanity a street would be just cold cobblestones, all meaningless."

"Motion pictures would be nothing but pictures without the human touch."

"Ordinary objects become wonderful, breathing, if used to round out some vivid human emotion."

"I firmly believe that in their hearts every man, woman and child really wants to do right."

"The heart throb of to-day is the same heart throb of a hundred, a thousand years ago."

"Love, that is, good, pure, holy love, has always been the same, always will be the same."

"Let your star be in the chimney, where it will roll only those who choose to enter."

"Humanity" the Keynote Of Great Moving Pictures, Says King of Producers

David Wark Griffith, Master of Cinema Camera Shy in a Movie Interview, Tells Why He Succeeds With His Epic Films—Plays on Human Emotion; Everything Clean

By Don Allen.

David Wark Griffith, master-producer and director of epic films, with the "Birth of a Nation," "Broken Blossoms," "Intolerance," "Dream Street," "Way Down East" and "Orphans of the Storm" on the credit side of his success-failure ledger, has just finished what he says was his hardest bit of movie direction. The result of his latest directorial activities is shown across the top of these columns.

"Orphans of the Storm," but recently released for public view, took eighteen months of study and nine months of actual work before the master-hand scribbled his O. K. on the finished product. Yet D. W. Griffith smiled and looked around for more movie worlds to conquer after his gruelling grind. The shooting of The Evening World's own movie strip picture took but ten short seconds; yet Griffith's classic forehead was beaded with the drops that made the village blacksmith famous, which he mopped away with a dainty silken handkerchief.

The producer of producers had developed a strong attack of camera shyness as he stood talking and heard the merry click of the automatic camera shutter.

"I've ordered one of those contrivances aimed at countless thousands in my career as a director," mused Griffith, when he was finally relieved by the silence that followed the fluttering shutter-noise, "but I never knew anyone would feel that way. Whew! How actors and actresses must suffer. Now let's talk!

"As for The Evening World's ten second movies, I think they are wonderful; wonderful because they teach the beholder so much about the different poses and expressions of the subject.

"That takes me right to the point I wish to make in regard to motion pictures—their teaching possibilities. But we'll hit that trail later.

"You have asked 'what do I consider the greatest thing in motion [illegible] its relations with humanity. It means something. But it would be just roast beef if shown alone. Tempting, one might say, but meaningless.

"In showing a period picture we are always showing the same human emotions. It matters not whether the action takes place a hundred, a thousand, maybe ten million years ago, the heart-throb is the same. But, in showing these same emotions of Love, Hate, Revenge and the others, we show them in different material clothing.

"It has always been my aim to make the beholder forget all about the costumes being worn by the characters. If I can produce a picture in which Love, or any other human emotion, overshadows even the costumes, and the little girl in the gallery clutches the arm of her 'steady' tighter when the heroine is held tight in the embraces of the hero and make them forget what the actors look like, what they are wearing, then I claim I have produced a real picture.

"In 'Orphans of the Storm,' I had selected what is to me the greatest moment in the world's history so far—the eventful night when the call of brotherly love was taken by the millions of France and kept—possibly only for a single night—but it was kept, thus bringing them nearer to the millenium than at any other time in the history of the universe. The idealistic side of this story of the French Revolution came to me in a peculiar place. It was born in an Exchange Buffet, where I eat my luncheon. I noticed the crowds eating and drinking and then paying, when their conscience told them to pay, and I started to think. I knew then my next picture would have brotherly love and honesty as its theme.

"And so I set about to get the story that would best set forth these ideals. I chose 'The Two Orphans,' amplified it by putting in much more of the French Revolution, when the world was nearer its ultimate goal than ever before or since—and my latest picture is the result.

"I firmly believe that everyone seeks brotherly love and that some day—it may be a million years away—some day it will rule the world. Almost everyone wishes to do right by his or her neighbor, but in every store, in every factory, in every shop there is a Robespierre, who seeks to rule by grasping more than his share.

"I have tried to show in my [illegible]

"Motion pictures would be nothing but pictures without the human touch."

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"Orphans of the Storm," [illegible] costly telegram for public view, took eighteen months of study and nine months of actual work before the master-mind scribbled Mark It on the finished product. Yet D. W. Griffith smiled and looked around for more movie worlds to conquer after his grueling grind. The shooting of The Evening World's own movie strip picture took but ten short seconds; yet Griffith's strode forehead was twisted with the drops that made the village blacksmith famous, which he mopped away with a dainty silken handkerchief.

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"That takes me right to the point I wish to make in regard to motion pictures—their teaching possibilities. But we'll hit that trail later.

"You have asked 'what do I consider the greatest thing in motion pictures?' I unhesitatingly answer, 'Humanity!' Humanity is everything in everything, not alone motion pictures. We think things are beautiful. They are, if we associate them with humanity in a beautiful way. A street might be recalled to us as a beautiful street. If our dreams of the people we met and knew and loved on that street are beautiful, then the street will be beautiful to us. It is the same with everything. There is nothing in life but humanity.

"There is nothing artistic about thousands upon thousands of articles unless they are associated in some manner with human emotion. There is nothing very artistic about a slice of roast beef, a cobble stone, a kitten or an ash can. But what wonderful breathing, living emotions these ordinary objects can assume if they are used to round out some vivid human emotion!

"And so, in making a picture, I always keep in the foreground the idea that Humanity is everything. The scenes one sees in my pictures showing what might be considered trivialities, if shown alone, all mean something. There are no accidental 'shots' in my pictures. Each one is studied, planned and taken and retaken with the idea in view that it means something.

"I mentioned roast beef. In 'Orphans of the Storm,' my latest picture, I show a close-up of a gigantic roast of beef. One sees the carving knife cleave through the crispy outside fat and a large, juicy slice fall into the heavy gravy. But I didn't have that taken to show the slice of roast beef falling. It illustrates the plenty to which one class was accustomed while those without their gates were starving. In that way the roast beef arises to the star part [illegible] nearer idealism during [illegible] mous greatest night in history than the people of the earth have ever been before or will be for thousands upon thousands of years. The next time they reach it, it might last a week, or a month, and then in that great some day to come, the era of brotherly love—where every one can trust every one else and be trusted in turn—will last on and on forever.

"Switching from that line of reasoning for a moment, I want to say a word for clean pictures. I believe that deep down in their heart every man and woman is clean—wants to see clean things. I refuse to produce an underwear 'ad' and label it a motion picture.

"I hope, however, to make many, many more big pictures, but I just as earnestly hope that I won't have to 'star' in any more ten-second movies.

"I belong on the other end of the camera."

MRS. CARUSO TO ADMINISTER

Court Appoints Tenor's Widow to Handle His Estate Here.

Surrogate Cohalan yesterday issued ancillary letters of administration to Mrs. Enrico Caruso for the estate of her husband in this city. Mrs. Caruso's application was consented to by the other heirs.

She will be required to furnish a bond for $210,000 and is restrained from removing any of her husband's property from this State until sufficient information has been given to the State Comptroller to enable him to fix the amount of the State's transfer estate tax.

MUTILATED PAGE (s)

Courier Journal Feb 11-1922.

GRIFFITH GIVES "CLOSE UP" OF FATHER
AS HERO IN CIVIL WAR.

Stories possessing pictorial possibilities never held the attention of David Wark Griffith as did a story he was told today by Captain W. J. Stone, Confederate Pension Commissioner and Commander of the Kentucky Division, United Confederate Veterans. Captain Stone was in the calvary, command of Colonel Jacob Wark Griffith, father of the motion picture producer and he raised intimate stories of their association to the son.

Colonel Griffith was a noted figure of the Confederacy, who did not surrender at Appomattox but with his little band fought his way back to Kentucky and laid down his arms at his own home. He was Colonel of the regiment in which Captain Stone served.

In the engagements against Grant in Tennessee just before the Corinth, Colonel Griffith was wounded so that he could not ride his horse. Undaunted, he requisitioned a buggy and led his men in this unique fashion against the Yankees, whom he put to fight.

Mr. Griffith received State honors at the Capitol today as guest of the Commonwealth of Kentucky.

After being shown through the Capitol, he was accorded a public reception in the State reception room by Gov. Edwin P. Morrow and the City of Frankfort.

At 12:30 he was entertained at luncheon at the Mansion by the Governor and Mrs. Morrow.

In the afternoon he was guest of the General Assembly.

Mr. Griffith was introduced to the legislators by Gov. Edwin P. Morrow as a great Kentuckian, who has brought more good tears and clean glad laughter to the world than any other man.

The director commenting on the Censorship Bill now before the Legislature, said there have been bad pictures as there have been bad books and bad words, but declared that the freedom of speech and publication should not be curtailed for that reason.

The newspapers carry stories of divorce, scandal and other matters, he pointed out.

"I do not think people who read these things should be greatly corrupted by pictures," he said. He urged that laws against immoral plays and pictures already on the statutes, be enforced, and that producers of immoral pictures be put in jail where, he said, they belong.

"People cannot be made good by law, he said."

(News story from The State Journal issue of February 21, 1933)

SEVEN BILLS PASSED GENERAL ASSEMBLY AT SESSION YESTERDAY

LAWMAKERS HEAR DAVID W. GRIFFITH MOVIE DIRECTOR

FAMOUS KENTUCKIAN TALKS ON BILLS REGARDING PICTURE CENSORSHIP

Seven bills were passed yesterday by the General Assembly, six by the upper branch and one by the House which devoted to the entire session to consideration of Senator Perry's bill to remove emblems and devices from party ballots in Louisville municipal elections. The vote was 55 to 26, and all amendments offered were rejected.

As the bill has passed the Senate it will be sent to Governor Morrow for his approval or rejection immediately after it is enrolled.

The Rules Committee of the Senate and House took charge yesterday.

Kentucky did honor to a native son yesterday. That man was David Wark Griffith, who is a former Louisville man, and the author and director of several gigantic motion pictures, the greatest of which Governor Morrow said in introducing Mr. Griffith was "The Birth of a Nation."

Although a former Louisville man, Mr. Griffith was born in Oldham County and in his talk yesterday said that the picture he dreamed of was "The Brotherhood of Man," which is to be a picture of his boyhood. Mr. Griffith devoted the main part of his talk against censorship of motion pictures.

In introducing Mr. Griffith Governor Morrow declared "Kentucky is the State we Kentuckians all love, and want to come back to, no matter how far we roam, is the State that gives less to her sons they are poor and unknown, and more when they have achieved distinction than any other State in the Union." "This Kentuckian," the Governor said, "gave nature in action to all the world."

He eulogized Mr. Griffith and his work, declaring the latter was the leader in clean pictures, which though gripping and attention in holding, still drive home a truth and prove a lesson. "Mr. Griffith," he said, "has brought tears to more eyes and laughter to more lips than any living man."

Mr. Griffith disclaimed all the praise bestowed upon him, telling in a few words of his ambition to do something to set Kentucky and the South right on the map, and showing how we may be too secure in our impregnable position, as we think it, but the spirit of discontent is at work and the country had best beware.

Among the nine bills called by the Senate Rules Committee from standing committees for first readings was the city government measure for Louisville, etc., etc.

(Editorial from The State Journal issue February 23, 1922)

David W. Griffith

Governor Morrow hardly exaggerated when he said David W. Griffith had brought tears to more eyes and laughter to more lips than any other living man.

That would have been said years ago of such an actor as Joe Jefferson. But where Jefferson reached an audience of 10,000 a picture producer may reach 10,000,000. There hardly is a limit to his "reach."

Kentucky would not be proud of some of the picture producers had they been born in Kentucky, but Mr. Griffith stands for what is best in pictures. He is not a dealer in filth. More than that he believes in the posibility of making the screen a vehicle of genuine drama, and not merely a vehicle for pretty leading women and handsome leading men.

Like any other producer, Mr. Griffith produces some pictures which are more strongly dramatic than others, but as a rule he produces films which deserve wide popularity upon their merits as drama. He is moral force in moviedom, but he is right in believing that the future of films isn't filth or more pretty faces, and that the future of the industry, and of the producer's art, is secure.

New York World March 9, 1924

"GENIUS?" SAYS GRIFFITH; "NOT AT ALL; JUST LONG, HARD WORK"

"What a picture," shouted Griffith enthusiastically, "all France in the saddle, riding, riding, over the fields, up and down the roads, that big berline rumbling along and the goal a little bridge beyond Varennes, a green grocer tumbling out of bed, a dragoon with a paper bill in his hands and the King's face on it under the light"--------

* *

Griffith was plainly a tired man as he led the way back to a dressing room behind the screen for the ordeal of an interview. Griffith didn't make any excuses under the mask of modesty. Interviewing came under the head of business, and business right now with this man means the approach to another time when he can make another "ideal picture." He deals in ideals, and like most men he sets the opportunity to reach out for one once his proverbial blue moon. He reached out and got it by the tail in "Broken Blossoms," lost money and got the reputation for having produced on of the three best pictures ever seen on the sheet. Then he lost some more on Intolerance, which he considers the greatest effort to date, and then he recouped himself by producing the sure fire "Way Down East" in such fashion that the old, banal melodrama was lifted into the realms of glory by sheer genius in theatricals and theatrical photography.

And as the movies say, "came more failures," and David Wark Griffith down low in the exchequer. The dream of "America" began to grow. What he had left was plunged upon the dream, and what he didn't have he borrowed. He had borrowed similarly for Intolerance, and when that play failed to bring in profits he dug into his own pockets and paid off the cold feet crew who whimpered at their losses. Is it wonderful, then, that Griffith has watched his new film in trepidation, watched it start and suddenly blaze up a bit? Take your own money to Monte Carlo and shoot the pile on a color and see what your feelings are. David Wark Griffith will corroborate them for you.

"I have been reputed to be an Englishman," said Griffith. Of course, I'm not. I was born in Kentucky, near Louisville, and my family were victims of the Civil War, as nearly all Southerners were. After the war we were broke. Now the suffering in the South is known to me and I think that story is the greatest story of a lost cause in history.

Cincinnati Times-Star May 10, 1924

Some new lights on this dominant figure of filmdom, therefore, were obtained through the visit of Albert E. Grey of Cincinnati this past week.

Despite the difference in names, Mr. Grey, who is vice president and general manager of the Griffith film corporation, is a brother of D. W. Griffith. The producer wanted his brother as business adviser and associate. He felt, however, that the presence of two Griffiths in the firm would be confusing. He desired to prevent a situation whereby a person walking into the office and asking for Mr. Griffith would be met with the demand: "Which one?" And in order to overcome these obstacles, his brother Albert agreed to change his name to Grey.

"A man may be a hero to his valet, but D. W. Griffith is the personification of genius to his brother.

"His entire life is in his work and apart from it," declared Mr. Grey. "Although not a large, robust man his amazing vitality is a vast mystery to every one. During the last few weeks of the making of "America", Mr. Griffith was working 20 and sometimes 22 hours every day. In the daylight hours he was busy directing his final scenes, while at night he wrote titles and supervised the cutting of the film. He has several expert cutters who have been with him for years, but they never make a move except at his direction. He personally passes on every inch of film used.

"What does Mr. Griffith do in his leisure hours away from the studio?" Well, he scarcely ever has any, in the first place. When at work at his plant at Mamaroneck, N.Y., he generally finds something to do around the studio until nearly midnight. He loves the water, and in the summer, before retiring, he will frequently sail or swim for an hour or two. At other times, upon finding an interesting book, he will read until the daylight hours and then snatch a little sleep before resuming his work.

While extremely sociable, he does not care for formal society. He almost never accepts invitations to dinner. He is a graceful dancer and enjoys dancing as a pastime, but he almost never allows himself an opportunity for it. With all his success, he is an extremely diffident man and avoids crowds as much as he can. He is a charming conversationalist and a stirring speaker, yet he shuns invitations to gatherings where he may be asked to talk. Sometimes at night, when he is alone and feels the need of companionship, he will drive over to my home in New Rochelle and talk to me for several hours--often until long past midnight. Almost invariably he talks about pictures--his impressions of the things he is doing, of his ambitions in subsequent productions. He lives, eats, thinks and dreams pictures. He makes it a point to see all good pictures and has prints of them sent out to his private projection room.

"On the lot" or in the studio he finds his happiest companionship with his associates. He chums with the members of his company, and on "location," when they lunch together, he regales them with stories of his early experiences. He finds his greatest relaxation in these associations. He is beloved by his actors and his staff because of his gentleness and his sympathy. Under trying conditions when most directors, with nerves on edge, would lose their temper and fly into a rage, he leans back in his chair, gazes up toward the sky and sings softly to himself until everything has been restored to order. Being human, he has outbursts occasionally, but they don't occur more than once or twice a year--and at such times everybody on the lot "lays low" until they are over.

Music is one of Mr. Griffith's greatest passions. He sings very well and also plays several instruments acceptably. He personally selects the musical themes for the orchestral scores of all his photoplays. He is, too much the genius to be of a domestic nature. He was married some years ago, but he and Mrs. Griffith are separated. In his personal habits he is one of the most moral and most temperate men I have ever Known. True to his Kentucky origin, he enjoys an occasional high-ball, but cares nothing for the so-called "bright lights" and "wild parties." His tastes are exceedingly simple and democratic and I frequently have to remind him to shelve his old clothes in favor of the new ones which he buys and forgets to wear. To him money has only one significance--to use in the production of better pictures, and practically everything he makes from photoplays he reinvests in the making of others.

Picture Play July, 1924

THE GLORY THAT IS GRIFFITH'S

As we rode down Broadway, theater signs began flashing on, cutting the dusk with great patches of light. Theater after theater displayed announcements of motion pictures and above, huge posters announced important film spectacles to come. We recalled that it was less than nine years ago that a man named D. W. Griffith created a sensation by announcingthat he was going to show a picture called "Birth of a Nation" in one of the regular theaters. And now this same D. W. Griffith was still a few steps ahead of the rest of the motion picture industry. "America--Series One--The Sacrifices," his latest picture, which had opened a few weeks before, attested that.

Who but Griffith, I inquired, could tackle a job as big as that?

Well, on your right is Cecil De Mille's "Ten Commandments," the press agent who was leading us to an interview commented. That was a pretty big job, wasn't it?

Not comparable at all. In the inspired words of one of our readers, "Fans are used to seeing the Ten Commandments broken in the movies. Mr. Griffith can always be counted on to give us something new." You can't get away from his influence, I mused idly as we sped along. The Birth of a Nation even now is the standard by which every motion picture is measured. Almost every important innovation in pictures was introduced by him: the cut-back, the close-up, the fade-out, out-of-focus photography, colored inserts. I wouldn't be surprised if some one told me that up in that experimental laboratory of his he perfected the first animated cartoons and slow-motion photography!

And the actors, my companion chimed in. What a lot of the biggest ones he trained. As we plodded up the steps of the Fox studio to Elmer Clifton's office, we began to enumerate them. Mary Pickford, Lillian and Dorothy Gish, Blanche Sweet, Lionel Barrymore, Mary Alden, Henry Walthall, Richard Barthelmess, Constance Talmadge, Mae Marsh, Seena Owen, Alma Rubens, Colleen Moore, Pauline Starke----as never seen any one else do. He can not only tell an actor what to do but give him the underlying reason for it and the emotional key of the scene at one and the same time. Lots of directors can go on a set and play a scene, showing an actor the effect they want, but the best the actor can do then is copy what the director did without knowing why. While Mr. Griffith is playing a scene, without blurring a single effective gesture or bit of business, he can explain to you the psychological basis for what he is doing and tell the whole thing in a dramatic tone that gives the mood of the scene. He gives an actor every chance to works things out in his own way, but he gives the actor a definite idea of what he wants first. The actor learns not only through his mind what Mr. Griffith is driving at, but through his eyes and emotions as well. If he can't act the scene with that help he is hopeless.

An actor in a Griffith production has everything inhis favor. He has confidence in his director and he knows just what he expected of him.

Some people feel that Mr. Griffith dominates the players in his company, In fact, there is a rather maudlin legend that has been circulated for years which credits Mr. Griffith with a sort of hypnotic influence over them. In all the time I have spent in the Griffith studio I have never found any basis for this peculiar story, but itinterests me as showing the air of mystery and awe that surrounds him.

Picture Play July, 1924

THE GLORY THAT IS GRIFFITH'S

Of all things that have interested me about the Griffith studio, the most unique is the air of good fellowship. In some miraculous way he has managed to bring the lazy, friendly air of an old Southern mansion into this place that buzzes with activity. People who used to work with him are always dropping in to visit. No one ever seems impressed with his own importance there and I believe that it is because Mr. Griffith himself is the most unassuming of men at his work.

Was it like that when he was asking intolerance and there were so many of you working as his assistants?

I wish that words could reproduce Elmer Clifton's laugh of surprise.

Oh, we were friendly enough but the competition was terrific. I think he played us against each other to bring out our best work. No matter how simple and trivial a thing was that Mr. Griffith delegated one of us to do, we would try to do it so as to attract his attention. Even after we discovered that when he seemed most attentive he was really thinking of something far away.

I have never known another man with his peculiar mood of abstraction, or his habit of asking for advice that he doesn't need and wouldn't use. I remember dozing off in the projection room one day when Mr. Griffith was running a film to see where he could cut it. I would wake up with a start when he said, Do you think that scene a little long? I'd gather that he did and just say, Yes, a little long I think, and go back to sleep. It was all decided in his mind, as I could tell from the way he put the question.

His wonderful energy is what used to impress us most. After working all day out on the lot he would go in the projection room and watch film by the hour. The rest of us who hadn't been working at all compared to what he had done would fall asleep after about fifteen reels, but Mr. Griffith would go on.

Mr. Griffith is an opportunist. He seems to sense the mood of his players the minute they come into the studio, and if they are depressed he doesn't attempt to make gay, light-hearted scenes. When he is going to make a big, emotional scene sometimes he gets his actors terribly nervous and distracted before he ever starts it. The day that Lillian Gish did the famous closet scene in "Broken Blossoms," for instance, she came to the studio in the morning and waited around all day. She was all keyed up, eager to get to work and expecting to start at any minute. It was evening, and she was almost a nervous wreck before that scene ever began.

Maybe it does seem unnecessarily severe, but nobody ever thinks to complain of the demands made on him by Griffith. No matter what he asks of you, he is giving infinitely more himself.

Perhaps, after all, that is the secret of the great influence Mr. Griffith has had on pictures. No matter what he demanded of others, he was always ready and able to give more himself. And if the Cliftons and the Neilans and the Dwans whom he trained more by example than by actual teaching can imbue their associates with the same devotion to work and spirit of adventure that he gave them, then the future of motion pictures is bright.

[illegible]

David W. Griffith is Always on the Alert for Possible Screen Faces

(N.Y. Times—Nov. 21, 1926)

Persons talking with David W. Griffith will find that despite his interest in the conversation his eyes are constantly scanning to the faces of passersby. The other day, out for lunch the actor-host, he was forced to stop, his attention being attracted by a young man who, as Mr. Griffith explained later, had a remarkably fine face for screening.

Of course, it is not much use asking every person what they are doing and whether they will consider going into motion picture acting. Mr. Griffith may find a face for the screen and discover that the man is wealthy and would not consider lending his physiognomy to the films. Another individual may have a big business, and still another may be without a job.

Recently one of the executives of Famous Player-Lasky Corporation saw a girl during the intermission at a first night of a play whom he was confident would prove a striking young person in pictures. Through a friend he obtained the young woman's name, and he subsequently discovered that the girl had been working in the Paramount studio at Astoria for six months.

Mr. Griffith does not only watch faces for likely players, but he becomes absorbed in a face of a man or a woman who is engaged on some work, and often he wonders whether any film performer could possibly imitate the same expression for the screen. In The New York Times composing room Mr. Griffith chanced to look at an elderly linotype operator. He found the man's expression tremendously absorbing, for the operator was intent on what he was doing and possible at the same time thinking of the story he was putting into type.

The Fiddler

Some time ago Mr. Griffith needed a country fiddler for the barn dance scene in his picture "Way Down East". He had been, a few weeks before, to a barn dance at White River Junction, Vt., while making other scenes for this film, and during the dancing he had centred his gaze upon a fiddler, an unusual character, natural, absorbed and splendidly free from self-consciousness. When it came time to make the dance scenes, Mr Griffith tried out something like twenty actors for the part of a country fiddler. All of them were so unnatural and clumsy in their impersonations that the producer telegraphed for the White River Junction man. The latter wired back that he was harvesting his maple sugar sap and coun't leave. Mr. Griffith arranged to hire assistants for him, and insisted on the man coming down. He came, but was so

nervous about his wages that he stayed only two days as a farmer and left before any individual essence of him could be made.

It was at Newport, R. I., that Mr. Griffith tells of finding a type of unsouth, positive force which he employed in a number of films. Mr. Griffith was showing one of his films at a theatre, and before the picture was exhibited, Griffith, as usual, wandered around to a lunchroom place. He likes to do this, as he believes that it is always interesting to watch people who enjoy good food. He holds that he never finds a type where food is bad. In this restaurant in Newport he saw a man eating clam chowder, with both elbows braced on the counter, raising and lowering his ladle arm in steady rythm, and hardly moving a muscle of his countenance, merely looking from side to side with his head still. Mr. Griffith and an assistant watched this man for an hour, and afterward they followed him down the street to the place where he went to work. Incidentally, Mr. Griffith had a luncheon engagement aboard a yacht, which in his enthusiasm over that interesting face he forgot all about until it was too late.

The Whistling Negro

Mr. Griffith's favorite places to look for types are the dance halls, where young people are virtually oblivious to any audience; the moderate-priced restaurants, the public parks and spots where laborers are working. The instant any one pauses to look at Griffith, he gives him up as being too conscious of being watched.

Railroad stations are another resource of types for Mr. Griffith. It was in a railroad station in Charleston, S. C., that Mr. Griffith discovered, or at least first saw, Carol Dempster. She was with her father. He saw in the two an adoring daughter and a proud old father.

He found one negro character early one morning when he went to Philadelphia. Griffith was walking toward the hotel when he was attracted by the whistle of an old negro on a wagon pulled by mules. The morning traffic was heavy and the mules were slow. Mr Griffith followed the negro for at least twenty blocks. When the negro saw that Griffith was following him he seemed to whistle louder. Griffith finally engaged him, and ~~now blesses the~~ he has appeared in several films, and now blesses the mules and the slow-moving traffic.

The character of the Chinese in "Broken Blossoms" was largely inspired by a Chinese university student who had slipped down to the Chines section of Los Angeles. Griffith first saw this yellow man standing on a corner with one foot against the wall, his hands folded in his sleeves, and Griffith rmembered every action that man made when it came to directing Richard Barthelmess in the Thomas Burke story of Limehouse.

The type of landlady in "Way Down East", who turned Lillian Gish and her baby out, came from a woman who was a landlady to one of the actors at the studio. This woman appeared at the studio to collect her rent from a reluctant tenant. No one ever knew why Mr. Griffith always allowed that woman to come to the studio to dun her tenant, and when she came he was obviously very much interested in the proceedings. That was in Lon Angeles. She was selected for a picture , then for other and still is in the acting game.

A book agent sold him more than $500 worth of books while Griffith studied him as the shrewd sanctimonious type who palavered and looked benevolent while he was disposing of his volumes. He, too, went into the films.

GRIFFITH ASSIGNEE NAMED

Stockholder Charges Waste of Corporation's Assets

(Oct. 19, 1938

Federal Judge Harvey Hilbert appointed yesterday Joseph Gans, attorney, of 52 Broadway, to act as receiver in equity for D. W. Griffith, Inc., which until 1933 was engaged in the production of motion pictures.

The receiver, who was required to post a bond of [illegible], was named in proceedings brought recently by John A. Manning, holder of sixty-seven shares of the corporation's Class A stock, through Bernard Bernstein, attorney.

Mr. Manning, suing for himself and other stockholders, charged that the corporation's assets had been wasted through mismanagement. He pointed out that a mortgage for $55,000 had been placed on the production plant at Mamaroneck and that various securities of the corporation had been pledged for loans.

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GRIFFITH SEEKS DIVORCE

File Producer Sues Wife After a 25-year Separation

(Feb. 28, 1936

La Grange, Ky., Feb. 27 (AP).—David W. Griffith, movie producer, has at last decided to free himself legally from the wife with whom he has not lived for twenty-five years.

His divorce petition, brought in this Kentucky town where he was born 60 years ago, was to have been heard today, but the Circuit Court was busy with another case and the suit went over until tomorrow.

The suit, filed here Dec. 28, was brought under a Kentucky law providing

(Newspaper Clippings Two)

GRIFFITH SEEKS DIVORCE— Continued

when couples have not lived together for more than five years. It simply stated that he and Linda Griffith had separated in 1911 after having been married in Boston in 1905 and that he had maintained a legal residence here for more than five years. It added that she was not a resident of Kentucky and that her whereabouts were unknown.

The man who later produced the "Birth of a Nation," and found and developed a host of stars, including Mary Pickford, was playing his first studio movie role in the old Biograph studio when he and Linda Avidson, an actress, were married.

1

N. Y. [illegible] 3/8/26

David Wark Griffith, 58, Weds M.P. Actress, 28

Ex-Director of Films Marries as Divorce Is Signed

LOUISVILLE, Ky., March 7 (AP). --- David Wark Griffith, who once directed "The Birth of a Nation," tonight was married to a slim, twenty-six-year-old, New York blond actress whose mother said Griffith was an old friend of the family. Griffith, now fifty-six years old, was divorced last week from the wife from whom he parted twenty-five years ago.

The bride, Lvely Marjorie Baldwin, is the daughter of Captain Robert C. Baldwin, who drowned on his schooner years ago. Mrs. Sarah Baldwin, the bride's mother, said her daughter has only amateur experience.

Judge Charles W. Marshall today signed, at La Grange, Ky., Griffith's birthplace, the director's divorce from Linda Arvidson, whom he married in 1906 when he was a young actor. Griffith delayed his marriage until the decree was signed, although Judge Marshall granted the divorce, based on five years' separation, last Friday and said then that it was official.

The Rev. E. S. Johnson, Methodist pastor who occupies the Griffith house in La Grange, performed the ceremony at a hotel here. The bride's sister, Mrs. C. F. Valle, of New York; Griffith's brother, William H. Griffith, of La Grange, and other relatives whom Griffith described as "plain country folks like me, but the best people on earth," were present.

6-Year Success of Griffith Held No Dirty Picture.

Hollywood, July 21 (U.P.). --- In a New York office, alone with his memories, sits one of the once-great men of the film industry, watching the movie world go by.

In twenty years as the ranking director of the industry, his pictures grossed more than $60,000,000. Now he lives week to week on the royalties of his successes.

That man is David Wark Griffith. There would be a place in pictures for him today, but Hollywood has grown--and will have nothing to do with hasbeens.

Never Had "Dirty" Film.

Remember the "Birth of a Nation"? That was one of the greatest pictures ever made. It was a long jump to 1928 and "Abraham Lincoln," the last successful picture Griffith made, and during his entire career he never made a "dirty" picture. It just wasn't in him.

During his two decades in the film busines. Griffith made only on "flop"--"Drink," the last picture he made.

Loved Carol Dempster.

Those who know Griffth well say his downfall was due to Carol Dempster. Griffith loved the girl. He spenttwo and a half million dollars to build her upas a star. Then one fine day she married a New York broker. Griffith never got over it.

Few people, even in the industry, realize that Griffith was responsible for many perfections of the motion picture camera. He never patented his ideas, which might have made his wealthy whether he directed pictures or not.

He was responsible for the successes of Dorothy and Lillian Gish, Norma Talmadge and Richard Barthlemess.

Today he is a lonely man--watching the film parade.

THE MASTER'S RETURN

An Eloquent Plea to Restore D. W. Griffith Among the Great of Filmdom

By Quentin G. Reynolds

(New York American—Dec. 15, 1935)

Los Angeles, Dec. 14.—The master returns to the Hollywood he helped build—a story unequalled in fiction. I speak of the visit of David Wark Griffith and his winsome southern bride. The name Griffith was one to conjure with in the days when pictures were struggling for recognition. To be a Griffith star meant importance, prestige and a chance to build a big reputation in the new world of motion pictures. We all knew that it was Griffith who created the fade-out, the closeup and the lap dissolve. Technical terms—perhaps of interest only to those in the motion picture business—but of the utmost importance to the directors who chose to follow the great Griffith.

"D. W.", at the academy dinner, told here, with a cigar here, he had made possible the fade-out and the closeup. Laughingly, he explained how his cameraman had objected to the closeup because it placed the star without legs and how he (the cameraman) had fought strenuously against the fade-out because it showed the screen dark. All of this is worth remembering, but to me the return of the master means more than just a recital of what he has done for the industry.

It means a very sweet memory. At the risk of being sentimental, I want to tell about the Griffith I knew years ago in Chicago. I was a reporter on a

Newspaper Clippings—Twelve—THE MASTER'S RETURN—(Continued)

paper which foolishly fought the showing of "The Birth of a Nation". I think the year was 1915, although of that I am not sure. Anyway, it was the year "The Birth of a Nation" opened in Chicago.

Paper Denounces "Birth of Nation"

There appeared in my paper a most scathing denouncement of this picture which the editors felt was sure to create race riots and which, therefore, should be put in the ash can.

A persuasive young press agent by the name of J. J. McCarthy came to see me and asked me if I would like to see the picture. Would I? So my brother and I sneaked into the Illinois Theatre through the back way, so that the police wouldn't know and stop the show, and saw what, in our judgment, at the time, was the finest motion picture we had ever seen.

I was young in those days and the editorials and their significance had not yet made the impression they were to make in later years. So, unafraid, I marched into the publisher's office and made my little speech and told him that "The Birth of a Nation" was the greatest picture I had ever seen and I thought our paper was wrong. James Keeley, who has since passed on, was the publisher of the newspaper. He looked at me over his glasses and said:

"Well, if the picture is as good as you say it is, I'll look at it myself. I can't go back on our editorials but if I agree with you, I will let you write a story."

Testified for Film in Court Trial

To make a long story short, Mr. Keeley looked at "The Birth of a Nation", and agreed. I was given carte blanche to write anything I saw fit. Needless to say, I wrote and wrote and wrote and D. W. Griffith was intensely grateful. He called me in as a witness when the picture was taken to court and I testified for him and was so vehement in my outspoken feelings for the merits of "The Birth of a Nation" that the judge, whose name was James Fenimore Cooper, cautioned me three or four times to keep still. But Griffith won his case and I was as happy as if someone had given me a million dollars.

This is a story that is close to my heart and I fear I am rambling, but I must continue—well, some months later when the paper was sold, I lost my job. Griffith, who had by this time been acclaimed a great director, sent a representative to me and offered to put me in the publicity business. I knew nothing about publicity and fortunately I didn't have to accept his offer, for by this time I had another newspaper job. But I've never forgotten D. W. Griffith's generosity to a struggling young reporter.

I'd like to see him come back. Certainly a man whose knowledge of the pictorial art that is motion pictures is so profound cannot be finished. Won't some of these producers who might not today be making money if it hadn't been for Griffith's pioneering, give him a chance? The type of sweet love story with the heroine winning her man and justice triumphant in the end may be old-fashioned, but it is the old-fashioned, homely stories which are today clicking at the box office.

Wife Not To Go Into Pictures

I asked D. W. if he intended to place his little wife, who looks not unlike Carol Dempster, one of his former stars, in pictures. He said no, she was going to be his inspiration and his help. There is more that he told me that has happened during the years he has been away from Hollywood, but it's confidential. I do feel, however, there is a definite place for the man whose pictures of Lillian Gish, Mae Marsh, Henry Walthall, Mary Pickford, Bobbie Harron and Richard Barthelmess made history.

Newspaper Clippings—Thirteen—THE MASTER'S RETURN—(Continued)

D. W. Griffith is on his honeymoon and has been showing his bride the California he used to know, although it is changed. There are bigger ranches, more important homes and the old town is changing. But let's find a worthy place for the man who made our motion picture industry possible. Let's give him a hand and a chance to make pictures.

New York Times

GRIFFITH RETURNS TO FILM INDUSTRY

Pioneer Joins Hal Roach, the United Artists Producer

HOLLYWOOD, Calif., June 17.— David Wark Griffith, film producer and one of the founders of United Artists, who sold out his interest in the company in 1925, announced today his return to the American film industry as an associate of Hal Roach, United Artists producer. Mr. Griffith will serve in an advisory capacity on the producer's forthcoming program, and, it was stated, will direct a film if he finds a subject that interests him.

The arrangement between Griffith and Roach is purely verbal, so that the association may be terminated at the will of either executive. Mr. Griffith has not been active in the American film industry since 1931, when he produced "Struggle," his second talking picture. His first sound film was "Abraham Lincoln," with Walter Huston, in 1930. He produced a remake of "Broken Blossoms" in England in 1936.

The films for which he is best known, however, are "Birth of a Nation" and "Intolerance." He is credited with having developed the basic elements of modern motion-picture technique, including the "flash-back," the "close-up," "mist photography" and "the fadeout."

Among the players Mr. Griffith helped develop were Mary Pickford, Dorothy and Lillian Gish, Lionel Barrymore and Richard Barthelmess.

HOLLYWOOD REPORTER August 4, 1936.

Spaces Honor Griffith and Run Off Old Films

D. W. Griffith was honored last night by the Spaces at a dinner at the Hollywood Athletic Club. Mack Sennett, Frank Borzage, a number of players and 75 members of the press and publicity men's organization turned out to do Griffith honor. Entertainment included the showing by Andre Beranger of a number of early silent films from his private library with the climax a two-reel feature directed by Griffith, a little number titled "The Battle of Elderbush Gulch" starring Mae Marsh, Lillian Gish, Robert Harron and Henry B. Walthall. Griffith admitted the shooting consumed all of three days.

HOLLYWOOD REPORTER, Vol. XXXIV, No. 27, Aug. 4, 1938—Page 6—Item 6 in Col 6st.—

D. W. GRIFFITH HONOR GRAFFITI AND HIS OLD FILMS

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[illegible] February 18, [illegible]

[illegible] WILLIAM, SAYS D. W. GRIFFITH

Film Pioneer Answers Suits for $50,000 Alimony and Nullification of Ex Marriage

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David Wark Griffith, pioneer of the silent motion pictures, yesterday charged his first wife had cost him more than $1,000,000 since their separation in 1911.

The charges, made in the Supreme Court by the director of "The Birth of a Nation," were answered by Mrs. Linda Arbuckle Griffith through her attorney, Julius J. Abeson, who called the allegations "technically irrelevant."

Mr. Abeson made a motion, demanding an amended answer be filed in the Supreme Court tomorrow.

Replies to Suits

Mr. Griffith's charges were made in an answer to suits by his first wife, calling for $50,000 back alimony and the nullification of his marriage last March to his second wife, Mrs. Evelyn Marjorie Baldwin Griffith, 27-year-old blonde.

Griffith's first marriage took place in 1905 and resulted in a separation after six years. Last year the former movie mogul obtained a divorce in his home town, La Grange, Ky., and took unto himself a bride 20 years his junior. The divorce was granted under a Kentucky law which holds five years of separation sufficient grounds.

Charges "Persecution"

Defending his act on, Mr. Griffith pictured his first wife as one whose "threats" and "persecution" made life a burden for him. He said.

"She charged me with having illicit relations with other women and, until she was prevented, interfered with my direction of motion pictures, assumed the direction herself and falsely asserted she was the author of stories I had written. Otherwise, she threatened and persecuted me to such anextent it became impossible for me to live with her."

Mr. Griffith enumerated sums of $[illegible],000 and $[illegible],000 paid to his first wife's lawyers and estimated the total as more than $1,000,000.

Says Pact Violated

The legal battle began when the first Mrs. Griffith filed suit, charging her former husband with neglecting terms of an agreement signed in 1916 under which he was to pay her 15 per cent of all his earnings, provided the payments were not less than $400 a week.

Mrs. Griffith charged the divorce was illegal because papers were not served on her.

Mr. Griffith is somewhere in New Jersey with his youthful bride.

GRIFFITH 'FAILURE' SOLD

Pioneer Movie Concern's Assets to Be Auctioned April 19

N. Y. Times—April 5, 1937

In a court room of the Federal Building in Foley Square on April 19, D. W. Griffith, Inc., the pioneer motion picture company that produced many famous silent films, will come to its "fade-out" on the auction block for the benefit of creditors.

The company quit producing in 1930, and was placed in an equity receivership in 1935 as the result of a stockholder's suit charging mismanagement. Now all of the corporation's assets must be sold to meet tax and lien judgments, according to an announcement made yesterday by Joseph Gans, attorney, of 32 Broad Street, the receivership. The property consists of the old production lot on Orients Point, Mamaroneck, N.Y., and twenty-one films, silent and aged.

BARS GRIFFITH PROTEST

Judge Overrules Objection to Auction Sale of Assets

(N.Y. Times—Apr. 27, 1937)

Federal Judge Vincent L. Leibell yesterday overruled the objections raised by the attorney for John H. Manning and other stockholders to the auction sale of the assets of D. W. Griffith, Inc., which took place before him last Monday.

Judge Leibell, while approving bids aggregating $5,600 for Mamaroneck real estate and the sale of motion-picture plays, directed Joseph Gans, the receiver, to seek court advice on the question of whether Mr. Griffith should be sued on claims against him and in favor of the corporation bearing his name

The court refused to accept the offer made by Mr. Griffith's attorney last week to accept the surrender of notes to his order in return for a release of claims against himself.

GRIFFITH'S ASSETS AUCTION APRIL 19 By Court Order

(Variety—Apr. 7, 1937)

Sale of 21 silent films, part of the assets of the defunct D. W. Griffiths Corp., of which David Wark Griffith was the president and which went into equity receivership in 1935, will be auctioned off April 19 at the N. Y. Federal building. Joseph Gans, attorney and receiver, made this known Friday (2) after Federal Judge Vincent J. Liebell signed the order directing the sale at the request of John A. Manning and other stockholders. Besides the films, the company's real estate holdings in Westchester county are also to be disposed of to the highest bidder.

Among the plays to be disposed of are: "Ardelia in Arcady," "Bolshevicky" "Cynic Effect," "Coincidence Ginger", "Heart's Desire", "Isn't Love Wonderful?" "Lights Out", "Laura Joyce", "Millions vs. Mudpies", "Nobody Home", "Reincarnation of Eddie List", "Sisters", "Turning the Tables", "Triangle in the Air", "The Bigaminst", "Wagered Love", "I'll Get Him Yet", "Hearts of the World", "The Struggle" and "Nathan Hale".

The property to be disposed of for the benefit of creditors and stockholders includes buildings used in 1932 as studios.

when these
knocked down
in 1930?

[illegible] LOSES $50,000 DAMAGE SUIT

* * *

.lthough Griffith has been credited with the invention of the close-up, the cut-back and parallel action--devices still used today--perhaps his greatest contribution to the development of the screen was the discovery that famous stage stars did not make the best screen actors, but that new people, whose minds had not been set in the rigid traditions of stagecraft, had to be developed and trained in the new medium. The Stars this system creat-d--people like Mary Pickford, Blanch Sweet, the late Henry B. Walthal, Mae Marsh, the late Robert Harron and Lillian Gish--are permanently enrolled in the record of the cinema.

.nd to this very day Griffith stays with this theory. In a recent article in Liberty called and Old-Timer Advises Hollywood, he wrote: "Let the producers get together a cast of actors unknown but good enough to translate the story, put them in a stoutly constructed vehicle well directed--and then let the public se the show from the beginning. This is a time-tested formula for smash hits."

N. Y. TIMES - [illegible] 1938

D. W. Griffith accused in Land Deal Plot

False Report of Divine "Heaven" Is Charged

WHITE PLAINS, N. Y., Sept. 13 [illegible] two months ago that Father Divine was about to establish a "Heaven" on Edgewater Point, a fashionable residential area facing Long Island Sound at Mamaroneck, were part of a plot by Salem Lewis Dewey Griffith, motion picture director, former Representative Emerson L. Delesby and others attempted to force residents of the Point to purchase property at an exorbitant price, according to charges filed here today in Supreme Court.

Earlier in the year Father Divine had opened "Heavens" in New Rochelle and Yonkers, and the reports that he was negotiating for land in the Satan's Toe area of Edgewater Point caused consternation among neighbors.

The papers filed today disclosed that George H. Wilson of New York, as has filed suit against Satan's Toe, Inc., a real estate concern, and Neal E. Andrews, its founder, to collect $5,000 allegedly due on a note for purchase of land on the Point. In a counterclaim Mr. Andrews and his corporation are suing Mr. Griffith, Mr. Delesby and seven others for the rescission of the $50,000 purchase contract for the land or for other relief.

George F. Reid, counsel for Mr. Andrews, charged that in 1936 Mr. Griffith owned thirty-two acres on the Point, where he had made several pictures, and that Mr. Delesby and other defendants acquired an interest in the property. In 1937, Mr. Andrews bought some of the property on which Mr. Griffith and Mr. Delesby, according to the charges, tried to force Mr. Andrews and residents of the Point into buying more land by threatening to sell otherwise to undesirable people, to colored people."

In 1937, because of the alleged threat, Mr. Andrews purchased what he thought was all the remaining land, but last spring Mr. Griffith and Mr. Delesby tried to sell to him a plot they had retained, it was learned. Unsuccessful, they then had a dummy-title-holder sell to a woman living in Harlem, using an Negro lawyer and a Negro real estate dealer in the transaction, according to the complaint. The Harlem woman paid nothing for the land, it was said.

"This deed," Mr. Reid charged, "was placed on record for the sole purpose of defrauding the [illegible] ta."

Mr. Delesby, formerly of Yonkers, and now of Salem, Mass., according to Mr. Reid, filed an affidavit for himself and Mr. Griffith calling the charges "false."

Supreme Court Justice Graham Witschief reserved decision on a motion by Mr. Andrews to enjoin collection on notes he has given for the purchase of land at Satan's Toe.

[illegible]

Out of the Past, Billy Bitzer Brings Forth Some Glorious Memories

By Bosley Crowther

N.Y. Times—Oct. 15, 1933

The chances are you won't recognize his partly ephemeral name, although it was one of the biggest during the sprawling, turbulent youth of the films. And if you should happen to meet him walking on the street today—a rotund and cocky little guy with eager eyes, a jolly smile and an overflowing abundance of pep which belies his sixty-odd years—you'd never for a moment dream that here is a man who has seen, through the frame of a camera's finder, the whole incredible panorama of the growth of American motion pictures.

Yet Billy Bitzer has. He has been squinting his eye and looking at it almost since that very day, fifty years ago this month, when Thomas A. Edison returned from Europe to his East Orange, N.J., plant and passed out those first Kinetographs which started the whole ball rolling. He has seen, from a front-row position, those sixty, flickering shadows evolve into a two-billion dollar industry and the source of the world's most popular entertainment. He has been with it, up and down, through all of a tempestuous lifetime. And today, with the motion pictures celebrating their first half-century of progress, he's a wonderful fellow to turn to for an earful of Guyasian lore.

So you naturally ask who Billy Bitzer is—and the shadows of yesterday mock you with laughter. The readiest and most recognizable identification, perhaps, is simply that he was "D. W. Griffith's camera man." He was the chap who turned the crank as those clansmen came rushing through the night, and the armies of the Blue and the Gray clashed for the first and greatest epic of the screen, "The Birth of a Nation." He was the fellow who crouched on a postage-stamp camera platform, holding his breath and grinding away, as the perilous perch descended for what is still regarded as the most ambitious "dolly shot" of all time—that fabulous approach out of the sky into the Babylonic midst of "Intolerance." He cranked for Griffith on all of his big ones—"Way Down East," "Orphans of the Storm," "Broken Blossoms"—when together they showed the world what cinema is.

But Billy did more than that. When Griffith was still a ham actor—and ham he most certainly was—Billy was generally regarded as the greatest cameraman in the new business. He was, in a manner of speaking, the first American newsreel photographer—a legitimate claim based upon the fact that he took the picture of William McKinley being notified of his nomination for the Presidency, which was shown on the first Biograph program publicly exhibited at Hammerstein's Olympia Theatre on Oct. 12, 1896. He was the first camera man to cover a war—the Spanish-American, in 1898. He did almost as much to start Mary Pickford on the road which led to universal fame as Mary did for herself. And he was one of the earliest artists to realize that, out of a crude black box with lens and

Newspaper Clippings—Sixteen—WHEN WE WERE YOUNG—(Continued)
drank, would be drawn the most subtle effects and the most surprising images.

But, to hear Billy tell it now, you wouldn't think he was very much impressed—that is, then. It was all just a job to him, and sometimes not a very secure one, either. (It was years before he got over a youthful ambition to be an electrical mining engineer—an ambition which accounted for his fortuitous association with H. H. D. Pickman and H. H. Gavin's rock-drill business.

Take that jaunt to Cuba, for instance. Billy was sent down on a boat which had been chartered by William Randolph Hearst to carry newspaper correspondents, and he had with him a hunk of camera which was powered by a two-and-a-half horsepower motor and 1,000 pounds of storage batteries. The outfit was landed at Siboney, down the beach from Havana, and, according to Billy, he might just as well have "stood at home in bed" for all the action he was able to get with that ponderous equipment.

"I had been promised a bonus for actual battle scenes," he said. "But what could I do with the fighting going inland, such open fighting as there was? I remember the storming of El Caney, with me watching from behind a skinny palm tree as Teddy Roosevelt charged his Rough Riders up the hill yelling like fury for the colored boys to get out of his way, and my camera—like Sampson and Schley when the Spanish fleet came out—fourteen miles away down on the beach. My kingdom for a wagon!"

Billy's recollections of the years at 11 East Fourteenth Street, "the home of the Biograph" and the cradle of Griffith, Pickford and many others, are especially vivid. There it was that he first met the men with whom he spent the greatest years of his career—Griffith, a flamboyant actor who wanted to be a director and whom Billy presumptuously coached on his first directorial assignment because he figured the poor "ham" was a dud.

There he met Mary, too, when she was just an extra girl, trying to get herself recognized and conspiring with Billy to sneak toward his camera and into fuller focus when appearing in crowd scenes. It was to Billy, also, that she addressed the then unanswered query, "Why does my face look so white?" And together on Billy's camera tripod, they mixed a box of face powder so it would be darker than the usual and thus gave Mary's face distinction, not to mention an entirely new impetus to the art of make-up.

Many of the camera tricks which became, and are still, stock-in-trade were discovered or developed in Billy's old black box. The fade-out, which is used in almost every picture made, was one of his great discoveries—and he modestly says it was purely accidental. An iris, or circular shutter, which he was using on the front of his lens for rounding off the corners "to get away from the cheap-looking ten-cent movies" happened to close slowly one day as the result of vibration. Billy was unmercifully bawled out for letting it happen—until it was seen what a marvelous effect had resulted.

He was the first man to film a picture under artificial lights. He developed the soft focus, the gauze effect, and with Griffith invented the close-up. Today he wishes he had put patents on some of those discoveries, but then he was so busy working and experimenting that he didn't even think of it. And, if he had, he probably wouldn't have bothered—because he never believed the movies would last.

Billy made a small fortune in pictures—mostly out of a $7,000 investment in "The Birth of a Nation"—and lost it. Today—for reasons more or less inscrutable—he is an exile from Hollywood, where he should be. And that is a sad commentary. For if any one living is representative of that sweaty, dusty youth when films were growing up, it is Billy Bitzer, who was always right there behind his

Newspaper Clippings—Seventeen —WHEN WE WERE YOUNG—(Continued)

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Griffith talks in a tired voice that still retains a trace of the blue grass of Kentucky, his native State. There is more than a hint of weary philosophy in his words. He is still consumingly interested in motion pictures: the man who started working in them at the old Biograph studios in 1908 still considers the filming of a super-colossal the most important thing in the world.

Since his retirement, Griffith has been writing. An autobiography is just about complete. He has also written a number of stage plays, as yet unproduced. "Maybe," he comments, "not the best plays in the world, but there have been bad ones before." He smiled and shrugged his shoulders.

"A number of people think it strange that I should write plays. I started as a stage actor. I also was the first to use dialogue in a feature film. That was in "Dream Street," released in 1921. The recording was on discs, like the early Vitaphone. "Dream Street" opened at the Town Hall in New York, replete with passages of talk and even a theme song recorded by the Kellum process. We had to "dub in" the vocalizing, for Ralph Graves couldn't sing. I tried to sell the idea of talking pictures to Adolph Zukor as I din't have enough money to finance the project myself. Zukor told me I was crazy."

* * *

Of the two all-talking films Griffith says he only cares to mention "Abraham Lincoln," starring Walter Huston. In that he feels he did a good job of balancing speech and action. As a matter of fact, it was the first audible film that managed to capture the fluid quality of the silent medium. "The Struggle" Griffith would as soon forget. Never generally released, it was taken off after a two-day run on Broadway and shelved. "No use," he commented, "in going in for alibis. If a picture hasn't the stuff no amount of explanation will help."

Griffith's biggest hit was the unforgettable "Birth of a Nation," which was shot in a little over two months at cost of $110,000. To date it has grossed $18,000,000, and although made in 1914 is still being shown. His next picture of them all, however, is "Intolerance," an expensive venture, an artistic success, but a staggering financial flop. It was the first sociological picture to be produced in America. Griffith, despite its lack of public approval, followed it with other humanitarian epics, including the story of post-war Germany, "Isn't Life Wonderful" Today he is no disciple of the "message" on the screen. Only casually interested in the sort of such subject-matter as "Of Mice and Men" and "Grapes of Wrath" as fodder for celluloid, he contends that though most of his pictures were humanitarian, he believes, primarily, in entertainment. "A good story is a good story, no matter what it's about."

Producers complain of the picture gross as today. Films have had such cycles before. I honestly don't believe that the radio and the motor car have robbed us of the public's attention. In the old days the bicycle, vaudeville and the stage were after competition. When a picture comes along that is good enough to arouse interest people will rush to see it, depression or no depression. Pictures need more actual backgrounds, less process work which lends an air of unreality. The audience must believe what it is seeing. And the picture business needs more young blood, youngsters with a sense of adventure and the spirit to experiment.

* * *

The telephone rang. Griffith answered. "It's the projection room. They're going to run "Topper Takes a Trip" for me. Guess they'd like me to take a look at what present-day screen magic is like." We walked down the studio together; shook hands.

Griffith continued to the projection room. His head was bent forward, his shoulders were bowed, the spring gone from his step. The studios of today are vastly different from those of the 'teens and Twenties. The come-back trail is a difficult road to ascend. Particularly when one has been a god.

Movies Afraid to Gamble, Says Griffith, 'Officially Dead'

By HAMBLA BAUER,
World-Telegram Staff Writer.

Fame is a funny thing. Over—and in their cups in Hollywood they'll admit, sometimes even boast that David Wark Griffith taught them everything they know, that Birth of a Nation was one of the greatest pictures ever made.

And it would all be fine if D. W. Griffith were of the past, as perhaps all famous people should be. But instead Mr. Griffith is still very much of the present, and full of ideas; ideas that no one seems to want.

Dressed in a check suit which bore an aura of the race track, and a show hat, Mr. Griffith made one of his infrequent appearances in New York today.

The object was to cut Hearts of the World, a film which he made in England and on the battlefields of France during World War I, for the current revival of his films at the 55th Street Playhouse.

The Same Technique.

Other than to say, "I'm officially dead," Mr. Griffith would not dwell on his decade of inactivity in the movies, nor did he seem resentful of Hollywood's neglect.

However, he announced in no uncertain terms that movies are movies and they never change. Types may come and go, but essentially they're still using the same techniques today that he introduced over 25 years ago.

And he felt somewhat the same about present-day producers and directors. "I think Sid Franklin is one of the greatest living," he said. "A quiet, retiring chap you don't hear much about him, but he produced The Good Earth, Smilin' Through, and Mrs. Miniver. He used to be with me 20 years ago. He was great then and he's still good."

"Most of the good directors," Mr. Griffith went on, "have been making pictures for years. Of the younger men, if there's a genius among them, I think Orson Welles is the boy."

'Afraid to Gamble.'

"But they've got too many supervisors out there now, and they're afraid to gamble on anything. For instance, there's been an invention on the market for some time that would improve movies 100 per cent, but no one will try it. It's just like the talkies, no one wanted to do it when I first suggested it."

"This thing is a broad angle film that would give you the same depth you have on the stage and cut out the distortion you get on the sides of a movie theater," he

Griffith said. "They're all very pretty, but the play's the thing. Without a good story I don't think any human actor can make a good picture."

Mr. Griffith's current idea concerns MacArthur's escape From Corregidor. "There's a movie that doesn't have to be written. It's got everything, even the child. Oh, boy!" he exclaimed and his light blue eyes lit up with enthusiasm. "I'd love that one. I could start work on it three hours from now. It's got everything!"

18 Years on One Play.

Pressed for what he has been doing during the last few years, Mr. Griffith said with a laugh, "I've been writing, writing on one play for 18 years and it ain't no good yet. I think I'll give it up. And I've learned to drive an automobile, but now they've cut my gas out and that's a tragedy to me, two failures in one lifetime."

"And I've been watching the world go by, diving through billows, great big billows. Did you ever dive through billows, it's very important."

Then in a soft, far away voice he said, "No one wanted Churchill in 1917, and for years after that you never heard of him. But look at him today. Of course," he added with a smile and a blink of his drooping eyelids, "you can't liken me to Churchill."

• EARLY EDITIONS Corp. N.Y. WORLD-TELEGRAM - 7-8-42

Oct. 4, 1942
N.Y. Herald Tribune

NEW Y

A Lively Oldster, D. W. Griffith, Talks Sho

By Otis L. Guernsey Jr.

DAVID WARK GRIFFITH, better known as "D. W.," is one of those who were most responsible for spelling the motion-picture industry through its infant years. This son of a Civil War Kentucky cavalry veteran crammed the lore of all the arts and the rich traditions of his background to make the first great feature picture, "Birth of a Nation," and most of the current tricks of the trade were learned in the early experiments that he produced and directed. But there is none of the aura of the past around him today; he is a bright-eyed old mid-Victorian with a grand manner, a keen wit and a penchant for wearing broad checks and jaunty Panamas. He looks with amusement on today's pretentious film industry, which is still referring to his old productions for lessons in technique.

"It's a marvelous thing," Griffith said lovingly, "that darned little strip of celluloid running through a machine and giving the illusion of something happening. I got into the business back in 1908 because I wanted to make enough money to settle down and write plays. But I hit the usual snag. I got into a rut and never got out."

Out of this "rut" for which the cinema moguls yearn like Midas for the golden touch came such classics as "Broken Blossoms," "Way Down East," "Orphans of the Storm," "Hearts of the World" and the famous "Intolerance," which had a wide political as well as artistic influence. It was distributed in Russia with Russian titles altered from the original to point a Soviet moral in the religious strife dramatized in the film. Nikolai Lenin in a letter to Griffith called "Intolerance" "the most powerful piece of propaganda that has yet come into my hands."

Originator of Close-Up

Like many another pioneer, Griffith finds the greatest tribute to his achievements in the use today of techniques he himself developed—techniques that now have become almost prosaic. He discovered the effectiveness of lighting his subjects from both front and back. He experimented in angle shots of all kinds. He was the director who first thought of breaking the monotony of distance shots with close-ups.

"Every one criticized the idea on standing element of motion pictures, and especially in newsreels. The talking should be used mostly to supplement it, as the old titles were. When you're shooting exteriors, with all of nature to draw on, you're almost certain to get beauty onto the film—that's one of the business's strong points.

"Lighting is important, too, because, contrary to the theory of type casting, you can make an actor look like an archangel or the devil with different lighting effects."

Griffith is no longer active in the motion-picture field but he works from time to time on cutting and re-editing some of his past productions for revival showings—the latest of which is "Hearts of the World," the current attraction of the Silver Screen Festival at the Fifty-fifth Street Playhouse. He believes that the industry is still young and that new technical advances, such as multiple sound and wide-angle lenses, may cause changes as great as those brought about by the advent of the talking pictures. He himself produced a picture with sound, "Dream Street," six and one-half years before "The Jazz Singer," but it did not get a very enthusiastic reception.

Doubts Television Change

Griffith does not believe that television will ever play an important part in motion-picture distribution.

"Films need the contagious mass psychology of an audience in a theater," he said, "and besides, people like to get out of the house in their free time and mill around with other people."

Griffith is keenly aware of the fascination the motion pictures have come to hold for almost everybody everywhere, although he recalls when they were so much of a novelty that the late dowager Queen Alexandra showed her intense interest by playing herself in "The Great Love," one of Griffith's films. But he himself, having seen millions of feet of the celluloid, rarely goes to the pictures these days.

"I don't get any fun out of it any more," he explained. "If the picture is bad I'm bored; if it's good, I'm jealous."

Fred Niblo Keeps Finger In Motion-Picture Pie

HOLLYWOOD (Wide World).—A voice answering the telephone on a set at the RKO studio seemed rather curt.

"Fred Niblo? What does he do? I never heard of him."

Such is fame in Hollywood. Niblo once was one of the biggest directors in pictures. He handled Rudolph Valentino in "Blood and Sand" and Douglas Fairbanks in "The Three Musketeers" and "The Mark of Zorro."

Then there was "Ben Hur" and "The Temptress," which made Greta Garbo a star. He has been a stage and screen personality for forty years and was once Hollywood's leading master of ceremonies for visiting dignitaries.

Finally located, Niblo laughed heartily and agreed that Hollywood is a place of fast-changing personalities. It is also a place, as far as he is concerned, where he can remain young and keep a finger in the acting pie.

Niblo, officially retired—with money in the bank—accepts roles "because it means a lot to remain in the picture scene."

A Lively Oldster, D. W. Griffith, Talks Shop

By Otis L. Guernsey Jr.

DAVID WARK GRIFFITH, better known to "D. W." to most of those who were most responsible for putting the motion-picture industry broadway on its feet, this son of a Civil War veteran broke several colossal molds of all the arts and the rich resources of the background to make the first great screen picture, "Birth of a Nation," and most of the current tricks of the trade ever started in the early experimental days of production and direction. But those of the stars of the past around him today is a bright-eyed and mischievous pixie, a proud grandpa, keen wit and a penchant for wearing broad checks and loudly flamboyant ties. He looks with amusement on today's pretentious film makers, much in the manner of a veteran of the Spanish-American war still referring to his old predilection for jicama in tequila.

"It's a marvelous thing," Griffith said jovially, "that turned little drib of celluloid running through a machine and giving the illusion of something happening. I got into the business back in 1908 because I wanted to make enough money to settle down and write plays. But I got the bug, I got into a rut and never got out."

Out of this "rut," for which the cinema moguls years like Midas for the golden touch, came such classics as "Broken Blossoms," "Way Down East," "Orphans of the Storm," "Hearts of the World" and the famous "Intolerance," which had a wide political as well as artistic influence. It was distributed in Russia with Russian titles altered from the original to point a Soviet moral to the religious strife dramatized in the film. Nikolai Lenin in a letter to Griffith called "Intolerance" "the most powerful piece of propaganda that has yet come into my hands."

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"Every one criticized the idea on the basis that if you took close-ups the background would be out of focus," Griffith said. "Well, I was aware of that. But I went to see some of Rembrandt's work, and I found that he got his emphasis without sharp backgrounds. So I decided to go ahead and be just as much of a fool as he was, and it worked out all right.

Of course I had a good opportunity for experimentation because my films were mostly what they now call one-man pictures. As a matter of fact, I used to make a point of including as many other names as possible in the credit list because I never thought it looked too well to have 'D. W. Griffith' spread all over the place. Nowadays it's almost impossible to have those one-man pictures—though Orson Welles is an outstanding exception. He's good, that fellow is; he'd be good at almost anything."

Several of Griffith's lesser known experiments reflected his intense feeling for the arts. He usually refers to the poets he loves as "those wonderful dopes who never made a nickel." He made screen versions of Dante Gabriel Rossetti's "The Blessed Damozel" and Robert Browning's "Pippa Passes" and "The Blot in the 'Scutcheon." He once tried to slip his favorite stanza of John Keats's "Ode to a Nightingale" into the titles of one of his silent films. An unsympathetic executive, mulling over the script, was startled into life by "Thou wast not born for death, immortal bird!"

Fascinated by the evident impossibility of the whole thing, the executive stumbled through the stanza and wound up in complete bewilderment at:

> Charmed magic casements opening on the foam
> Of perilous seas, in faery land forlorn.

When the script came back the stanza had been deleted; Keats's immortal bird and perilous seas had been tossed aside with the terse penciled epitaph: "There is no such thing."

Music and Films

"The only pure art, if pure art exists, is music," asserts Griffith, "and the sound pictures can't use it to best advantage. No sound track will reproduce the true melodic interrelation of instruments in an orchestra. We used to take films on tour with an orchestra to play the score, and we'd charge as much for admission as a regular legitimate road show. This music was very important—I can remember rehearsing a whole day to make the instruments give just the right sort of hysterical laugh for a scene in 'Broken Blossoms'."

"The pictorial effect is the out-

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[illegible] can make an actor look as if exhausted or he does with different lighting effects.

Griffith is no longer active in the motion picture field but he looks from time to time at rushes of current productions. He thinks the great strides in the past decade have been in sound recording. The work of such a director of the World, the current retrospective at the Museum of Modern Art in the Fifty-fifth street Playhouse. He believes that the industry is now using and will use technical advances only to improve sound and photography, not those changes in technique brought about by the coming of the talking pictures. He himself produced a picture with sound, "Dream Street," in 1918 and two years before "The Jazz Singer" but it did not get a very enthusiastic reception.

Hopes Television Change

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"I don't get any fun out of it any more," he explained. "If the picture is bad I'm bored; if it's good, I'm jealous."



Fifi Schauer--- The Veritans
March 17,1944

For 1,000,000 B.C.

In 1920-a-7, years after W. Brown wife and left Mal Noah the latter thought a great typical Hollywood party on the back lawn of his house ---in a tent accommodating more than ten people---lots of eats,--to, mostly younger people---a new generation------but nobody paid any attention to U.N. and his wife as they sat at a table near a plane. The only ones who ate were Schauer and Cornwort at the times and, in passing on their way to entrance to go home,one he and Mrs.W. and shook hands with them.W. was pleasant and affable in the grand manner

Churchill, d'Annunzio Great Griffith Scenarists

Producer of Cinema Classics, Here to Stay, Unable to Screen Plays of Two Men He Admired

BY JAMES WARNACK

"Winston Churchill and the late Gabriel d'Annunzio are the smartest scenario writers I ever met," said David Wark Griffith, producer of "Birth of a Nation" and other cinema classics, in an interview yesterday at the Roosevelt, Hollywood, at which he and Mrs. Griffith are guests.

"Unfortunately, I could not produce either the story outlined to me by Mr. Churchill in 1917, nor the one offered by the Italian poet," said Mr. Griffith. "Their production would have cost more money than I had at the time. Besides, Churchill's story contained too much thought, while d'Annunzio, then in his 60's, wanted to act the hero in his play."

Here for 30 Years More

Looking almost as young as he did in the days when he was producing his spectacular silent dramas here 30 years ago, Mr. Griffith who, incidentally, produced the first sound film ever made in New York, has come to Los Angeles to live "the next half century of my life."

"How old are you now, Mr. Griffith?"

"Same age as Douglas MacArthur," he replied. "One of my aunts lived to be 112, and an uncle topped 100 years, so I see no reason why I shouldn't stick around another 50 years. Poor old uncle! An irreconcilable southern gentleman! He has never written to me since I produced 'Abraham Lincoln' . . ."

"To what do you attribute your health, Mr. Griffith?"

"The good die young, while those whose hearts are dry as summer's dust burn to the socket," quoted the dean of producers. "Seriously, one secret is maintaining an interest in life, developing the capacity to live in the past, the present and the future. My main object just now is to finish a novel I began when I was 18. On the side I hope to write a few plays."

"What about motion pictures of tomorrow?"

"They'll continue to be bad," he answered laughing. "Oh, perhaps they'll make a few good ones."

"What is a good picture?"

Good Film Described

"One that makes the public forget its troubles," he replied. "Also, a good picture tends to make folks think a little, without letting them suspect that they are being inspired to think. In one respect, nearly all pictures are good in that they show the triumph of good over evil."

"Now about war—when will it end?" asked the interviewer.

"If I were the Almighty I might be able to tell you—but probably wouldn't," said Mr. Griffith. "Of course this war will end, but wars never will cease until human beings change their dispositions."

"And when will that be?"

"Perhaps within the next 20,000 years," he said. "Don't be impatient. Humanity has only been civilized, or half civilized, for about 5000 years. We're still infants, morally and spiritually. Give the poor human race a little time!"

DAVID W. GRIFFITH NOW DOCTOR OF LITERATURE

Louisville, July 24.

David Wark Griffith, Kentucky-born film director whose epic "Birth of Nation" is one of the great films of all time, and who brought the film industry out of the one-reeler phase, has been awarded an honorary degree of Doctor of Literature by the University of Louisville. Dr. Raymond W. Jacobson, president, announced Wednesday (19). The University press said that he believed no similar honor ever had been conferred upon the tall producer, who is credited with introducing into moving pictures of the closeup, flashback, fadeout and split-focus photography.

Griffith wrote Louisville friends that he is now working on a script with George Cukor, Metro writer, and the diploma has been sent to him at his request. Dr. Jacobson said

(Continued on page 20)

Variety July 25 '40

Peter Martin Resigns U; To Write, Blake Succeeds

Peter Martin, eastern talent and story department head for Universal for the past three years, has resigned effective Friday (12). He will be succeeded by Bill Blake, his assistant.

Martin last week completed the adaptation of House for the Somerset, novel by Julia Truitt Vestal, into play form, titled "I'll Never Be the Same." It's headed for Broadway production next season. He also is doing scripting job on several radio dramatic shows, and is being mentioned as writer on the new U. S. Steel-Theatre Guild radio hour which tees off on the Blue (ABC) network this fall.

[illegible]ppaport's Hipp Thursday (26), after previously announcing single-o showing by Costello.

Griffith

Continued from page 3

he hoped the 65-year-old director, now a resident of California, could come to Louisville to accept the degree formally at a commencement next year when traveling conditions may be eased. Academic custom requires that the recipient of an honorary degree receive the hood of the University in ceremonies at the school.

Griffith is a native of LaGrange, Ky., and became a newspaper reporter at 17, but quit after a year to join a stock company. While working with the rep company here, he worked at odd jobs to augment his small stipend as a thesp. Before leaving Louisville in 1939 he was a familiar figure along the main stem here, and was helpful with advice and encouragement to local youngsters with ambitions to act.

GREGORY PECK AND GRIFFITH PROVIDE MOVIE CONTRAST

By BOB THOMAS

HOLLYWOOD —(AP)— The story with Gregory Peck was going very well — and then D. W. Griffith walked by.

It happened in a dark, quiet lounge of a Beverly Hills hotel where I was interviewing Peck. We were having a fine time, along with Mrs. Peck, who is the best possible press agent for his pictures.

Greg was telling about "The Yearling" and I particularly liked his story about the two hound dogs who were the only holdovers from the cast when the picture was started abortively a few years ago. The only scene which was saved from the early footage was of the dogs chasing a bear. So the dogs had been kept on salary until the film was started again this year. But by this time the hounds were old and fat and not inclined to chase bears at anything.

We also talked about John Hersbey's "Hiroshima" and the atom bomb and that was when D. W. Griffith walked past. A lone, impressive man, well-dressed and dignified, he walked quietly by our table and out the door. It was an unforgettable scene.

We talked longer, but the content is not easily recalled. More remembered is that fleeting moment when the old Hollywood and the new almost met. Here was Peck, riding the peak of success with two pictures forthcoming that cost over 10 million dollars. There was Griffith, who was to motion pictures what Columbus was to America, now passed up by Hollywood and virtually unknown to a new generation.

D. W. GRIFFITH'S WILL IN COURT FOR PROBATE

David Wark Griffith's will, disposing of an estate whose modesty belies the greatness of his achievements in the motion picture industry, was filed for probate yesterday in Superior Court.

Signed last June 25, exactly four weeks before death took the distinguished film pioneer last Friday at the age of 73, the document bequeaths all the property to four nieces, two nephews and four grandnieces.

But the proportions of distribution are left to the discretion of Griffith's executor, Atty. Loyd Wright, and Griffith's divorced wife, Mrs. Evelyn Baldwin Griffith, 34.

Value Undetermined

While the probate petition gives value of the estate only as exceeding $10,000, previous estimates have placed it at $30,000 to $50,000, perhaps more, depending on the market value of Griffith's manuscripts and other mementoes.

Not listed by name in the will, the beneficiaries were given in the probate petition as Marie Duncan, Buckner; Margaret Butler, Louisville; Myrtil Seaman Griffith, La Grange, all Kentucky, and Ruth Griffith, Santa Ana, nieces; Lynn Griffith, Ontario, and Willard Griffith, Santa Ana, nephews; Geraldine G. Reichard, San Francisco; Barbara Griffith, Ontario; Mary B. Duncan, Buckner, and Maryann Butler, Louisville, grandnieces.

Nothing to Ex-Wife

Griffith left nothing to Mrs. Griffith, explaining that a financial settlement was reached between them before she obtained her interlocutory decree of divorce last Nov. 10.

The document made no mention of Griffith's first wife, Linda Avidson. Neither did it make any reference to Miss Madeline Haxby, air line commissary employee, who shortly after Griffith's death said she had expected to become the film director's third wife when the divorce became final.

June 24 1948 L.A. Times



Times Oct 24 '47

MARRIAGE FINISHED—David Wark Griffith, who once directed film spectacles, and second wife, Mrs. Evelyn Baldwin Griffith, who announced suit for divorce filed.

D. W. Griffith Divorce Asked

David Wark Griffith, 73, early-day director of motion-picture spectacles, was sued for divorce in Superior Court yesterday by his second wife, Mrs. Evelyn Baldwin Griffith, 33.

"With profound regret, we must announce that certain irreconcilable differences and unfortunate disputes have arisen between us which make it impossible for us to continue our marital status," the couple said in a joint statement made public through Mrs. Griffith's attorney, S. Earl Wright.

Mrs. Griffith, once an amateur actress, is the daughter of the late Capt. Robert A. Baldwin of Kentucky. She filed her suit on charges of cruelty and said that she and Griffith had made a settlement providing for her support since their separation last Sept. 15.

They were married in Louisville, Ky., March 2, 1936. A year later Griffith's first wife, Mrs. Linda Arvidson Griffith, former actress, sued to set aside the divorce decree he had obtained from her a month before his second marriage but this case later was dropped.

Griffith is best remembered for his direction of "The Birth of a Nation."

Griffith Dies in Hollywood

Star-Maker Known for 'Birth of Nation'

HOLLYWOOD, Calif., July 14. —(AP)— David Wark Griffith, 73, pioneer movie and star-maker, died today.

He was best known for his discovery of Mary Pickford and his famous "The Birth of a Nation."

Griffith was stricken on Wednesday night in his hotel suite and taken to the hospital Thursday with a cerebral hemorrhage. He lost consciousness and died in an oxygen tent.

At his bedside were his niece, Ruth Griffith, and a nephew, Willard, both of Santa Ana. He was divorced six months ago from his second wife, Evelyn Marjorie Baldwin.

Griffith had lived simply in recent years, in a suite in the Hollywood Knickerbocker Hotel.

DAVID WARK GRIFFITH

The death of David Wark Griffith has ended the career of a man whose fame as a maker of motion pictures will not soon be eclipsed and who might be fairly reckoned one of the genuine artists of our times. For it was Griffith who first realized the eloquence and dramatic power which might be achieved in the infant and unrefined "flickers" back in the nickelodeon days. It was he who developed the structure of the story-telling film—the syntax of juxtaposed images—out of the old, peep-show "episode" photographs. And it was he who first gave to the millions a full revelation of the sweep of a rich and mature imagination dynamically transmitted from a screen, in such films as "The Birth of a Nation," "Intolerance" and "Way Down East."

Stylistically speaking, Griffith outlived his times. His mind and his manner were Victorian—and so, of course, were his films. A whole school of new directors in a mushrooming medium went rushing rapidly past him as taste and techniques changed. Finally, aware of his own limits in a new vein, he laid down his tools. But so long as serious film craftsmen honor this potent medium, they will look back on D. W. Griffith with gratitude and respect. And so long as those live among us who can remember the overpowering thrill of those great thundering scenes in Griffith's pictures (as they were then), he'll be held in our warm hearts.

HE MADE THEM AN ART

Genius of the Movies, D. W. Griffith, Dies at 73

BY ALINE MOSBY

HOLLYWOOD — (AP) — D. W. Griffith, the man who really started the movies, died Friday. He was 73.

The pioneer film director and producer of the first epic collapsed Thursday in the dining room of his hotel, where he was living alone in retirement.

He died in Temple Hospital of a brain hemorrhage.

* * *

THERE WERE other movie-makers before Griffith. But he was the first to pull the movie business out of the nickelodeon stage.

Audiences gasped when D. W. brought his tricks to the flickers. He invented the close-up, mist photography, the fade-out, the flashback and cross-cutting (the camera flashing from one character to another).

He daringly made movies longer than the conventional one-reel.

* * *

HIS ROARING, turbulent "Birth of a Nation" was the most famous movie ever made. It brought dignity to the then slapdash, amateur screen.

It was the first movie ever given a premiere; the first that the theater critics in New York bothered to review.

Griffith made the first "sound" picture before talkies even were invented. For "Dream Street," he hid a phonograph behind the movie screen and matched the sound with the action.

He gave slapstick Director Mack Sennett his first job. He brought to the screen the never forgotten talents of Douglas Fairbanks, Sr., Mary Pickford, Norma Talmadge, Richard Barthelmess and the Gish sisters.

* * *

THERE'S HARDLY a trend in movies today that Griffith didn't start.

His "Isn't Life Wonderful," made more than 20 years ago, was a semidocumentary—the technique that's supposed to be so new today.

By D. W. might not have got into the movies if there hadn't been a long line outside one Chicago movie house in 1907.

There he saw his first moving picture. He thought the film was stupid, but those lines of fans impressed him.

Before then, Griffith had been a newspaper reporter, a poet, an elevator operator and an actor. He wrangled a job at the Biograph Studio as an actor at $5 a day. In 1908, he became an assistant director and from then on he made movie history.

End of a Career



D. W. GRIFFITH
His ideas still live

DAVID W. GRIFFITH, FILM PIONEER, DIES

Producer of 'Birth of Nation,' 'Intolerance' and 'America' Made Nearly 500 Pictures

SET SCREEN STANDARDS

Co-Founder of United Artists Gave Mary Pickford and Fairbanks Their Starts

Special to The New York Times.

HOLLYWOOD, Calif., July 23—David Wark Griffith, one of the first and greatest contributors to the motion picture art, died this morning in Temple Hospital after suffering a cerebral hemorrhage. His age was 73.

The producer of "The Birth of a Nation," and pioneer in such techniques as closeups, fadeouts and flashbacks, was stricken in his rooms at the Hollywood Knickerbocker Hotel, where he lived alone.

He was divorced last November from his second wife, the former Evelyn Marjorie Baldwin, whom he married in 1936 after the dissolution by divorce of his marriage to Linda Avidson, an actress.

Although an erstwhile titan of the industry, Mr. Griffith had been inactive in recent years and lived unostentatiously in relative obscurity working on his memoirs, emerging chiefly for meals in Hollywood restaurants, where he was a familiar figure, and for sessions of reminiscing with his old-time industry cronies.

A niece and nephew, Ruth and Willard Griffith of Santa Ana, spent several hours at his bedside before he succumbed.

Surviving also are a brother, Albert Griffith of New York; three other nieces, Mrs. Marie Duncan, Mrs. Earl Butler and Miss Myrtle Griffith of Kentucky, and another nephew, Lynn Griffith of Ontario, Calif.

Burial probably will take place in La Grange, Ky.

"Father of the Film Art"

The name of David Wark Griffith, the master producer and director of silent motion pictures, is synonymous with "father of the film art" and "king of directors."

He produced and directed almost 500 pictures costing $23,000,000 and grossing $80,000,000, of which his most famous film, "The Birth of a Nation," has grossed to date more than $48,000,000.

Although Mr. Griffith did not, according to research authorities, originate all of the technical devices formerly accredited to him, he did originate many of them, and he vastly improved others. Chief, perhaps among his improvements



DAVID WARK GRIFFITH
The New York Times

used landscapes and natural backgrounds as vital psychological and dramatic elements of a story. "Dream Street," produced the next year, contained allegoric symbolism, and experimented with talking-film apparatus.

In "Orphans of the Storm," in 1922, Mr. Griffith combined magnificent spectacle with a social theme, using the French Revolution as a platform from which to attack communism and Soviet Russia, and citing the historic fruits of the revolution as a vindication of liberal democracy.

In 1924, Mr. Griffith produced the mammoth "America," another great historical pageant, this time of the American Revolution. In "America" as in "The Birth of a Nation," he set permanent standards, copied by film-makers the world over, in the technique of battle scenes.

His Methods Copied by Europe

His last important film, which came out in 1925, was "Isn't Life Wonderful!" a grim tale of Polish refugees in post-World War I Germany, which was a forerunner of the present-day documentary films with the difference that it transcended the latter's frequent flatness. This film, like "America," was studied and copied by the Russian film directors, especially Rudovkin. In 1931 appeared Griffith's first all-talking film, "Abraham Lincoln," and his final film, "The Struggle," a study of alcoholism.

In the days of his greatest glory Mr. Griffith never used a shooting script. "Intolerance," for example, although it was twenty-two months in production and consumed 125 miles of film, was photographed entirely from his "mental notes."

To the world at large Mr. Griffith was hailed for the many fine screen actors and actresses he molded into stars. Mary Pickford and Lillian Gish were outstanding examples of his genius in choosing and training performers for the new art. It was he, also, who induced the famous Douglas Fairbanks to leave the stage for the screen.

Dorothy Gish, Blanche Sweet,

he married in 1936 after the dissolution by divorce of his marriage to Linda Arvidson, an actress.

Although an erstwhile titan of the industry, Mr. Griffith had been inactive in recent years and lived unostentatiously in relative obscurity, working on his memoirs, emerging chiefly for visits in the Hollywood restaurants, where he was a familiar figure, and for sessions of reminiscing with his old-time industry cronies.

A sister and nephew, Mors and Willard Griffith of Santa Ana, survive, several years of his bedside before he succumbed.

Surviving also are a brother, Albert Griffith of New York, three other nieces, Mrs. Mack Hanson, Mrs. Karl Hoxie and Miss Myrtle Griffith of Kentucky, and another nephew, Lynn Griffith of Ontario, Calif.

Burial probably will take place in La Grange, Ky.

"Father of the Film Art"

The name of David Wark Griffith, the master producer and director of silent motion pictures, is synonymous with "father of the film art" and "king of directors."

He produced and directed almost 500 pictures costing $23,000,000 and grossing $60,000,000, of which his most famous film, "The Birth of a Nation," has grossed to date more than $10,000,000.

Although Mr. Griffith did not, according to research authorities, originate all of the technical devices formerly accredited to him, he did originate many of them, and he vastly improved others. Chief, perhaps, among his improvements was his development of the close-up, which had first been employed in 1895 in an early American film, "The Kiss," into a dramatic psychological contribution that shaped the entire art of the cinema down to the present day.

Among the multitude of advanced methods which he started and which have long been an established part of film technique were the long shot, the vista, the vignette, the iris or eye-opener effect, the cameo-profile, the fade-in and fade-out, soft focus, back lighting, tinting, rapid-cutting, parallel action, quiet photography, high and low angle shots, night photography and the moving camera.

Fought for Innovations

In making his innovations Mr. Griffith had to contend with the conservatism of the owners, for, despite the fact that the industry was still something of a novelty when he entered it as an actor-director, it was already stereotyped. Great courage, persistence and vision on Mr. Griffith's part were needed to convince cinematic leaders of the rightness of his ideas.

He was the first director to depart from the standard 1,000-foot film. This caused a break between him and the officers of the old Biograph Company. He then made the first four-reeler, "Judith of Bethulia," which had instantaneous success in America and Europe. When Mr. Griffith ordered a close-up shot of a human face his cameraman of long standing, Billy Bitzer, quit his job in disgust. At the first close-up there were some hisses and cries of "Where are their feet?" but soon the Griffith improvement of the close-up emerged triumphant.

It was as a creator of significant content in the films themselves, aside from their technique, that Mr. Griffith was a mighty force in the cinema. Even before "The Birth of a Nation," that epic of the Civil War and the Reconstruction Period, which, directed by a man whose family had been ruined by the fall of the Confederacy, was most biased but was filled with great sweep and movement, he had exercised his bold conception of the exalted purpose which the medium might serve.

Long before the names of Sergei Eisenstein of Russia, Fritz Lang of Germany, Alfred Hitchock of England, and Frank Capra of Hollywood were heard of, Mr. Griffith brought to the screen important historical and philosophical themes, challenging social questions, visionary prophecies. His films were emotional, dramatic, intellectual and esthetic.

16,000 "Extras" on One Scene

In 1916 his "Intolerance" appeared on a grand scale, with four parallel stories, a stupendous recreation of the Ancient World and an apocalyptic image-prophecy of the Second Coming of Christ. This film, in which Griffith used 16,000 "extras" in a single scene, still stands as an example of what can be done with masses of people and architecture on the screen.

Mr. Griffith brought lyric poetry and high tragedy to the screen in 1919 in "Broken Blossoms," a passionate plea for a renewal of the Christian ideal in interracial relations. His "Way Down East," a folk-melodrama of New England in the Nineties, produced in 1920, in 1931 Mr. Griffith produced the mammoth "America," another great historical pageant, this time of the American Revolution. In "America," as in "The Birth of a Nation," he set permanent standards copied by film-makers the world over, in the technique of battle scenes.

His Methods Copied by Europe

His last important film, which came out in 1933, was "Lost Love," or "Orphans of the Storm," a picture of Polish refugees in post-World War I Germany, which was a forerunner of the present-day documentary films, with the difference that it represented the latter's viewpoint, rather than that "America" was about and copied by the Russian film directors, especially Eisenstein, in their pictures. Griffith's first all-talking film, "Abraham Lincoln," and his final film, "The Struggle," a story of prohibition.

In the days of his greatest glory Mr. Griffith never used a shooting script. "Intolerance," for example, although it was twenty-two months in production and contained 150 miles of film, was photographed entirely from his "mental notes."

To the world at large Mr. Griffith was hailed for the many fine screen actors and actresses he molded into stars. Mary Pickford and Lillian Gish were outstanding examples of his genius in choosing and training performers for the new art. It was he, also, who induced the famous Douglas Fairbanks to leave the stage for the screen.

Dorothy Gish, Blanche Sweet, Mae Marsh, Owen Moore, Alice Joyce, Mabel Normand, Robert Harron, Arthur Johnson, Richard Barthelmess, James Kirkwood, Lionel Barrymore, Harry Carey and Mack Bennett—all these owed their film careers to David Wark Griffith.

Others were Henry B. Walthall, Louis Wolheim, Joseph Schildkraut, the Talmadge sisters, Norma, Constance and Natalie, Donald Crisp, Fully Marshall, Lowell Sherman and Neil Hamilton.

Mr. Griffith's judgment of ability was remarkable, as has been said by his biographer Seymour Stern. He changed careers and destinies overnight, turning workmen into directors and schoolgirls into actresses. He saw more potential drama in wistful maidens than in the plump type of the time, and the millions who composed his audience backed him in this belief.

They took his best-known actress, Mary Pickford, to their heart and called her "Our Mary" and "America's Sweetheart."

Born at La Grange, Ky., on Jan. 22, 1875, the son of Colonel Jacob Wark Griffith and Margaret Oglesby Griffith, he started work at the age of 16 on a local newspaper and as correspondent for The Louisville Courier-Journal.

After seeing Julia Marlowe in "Romola," he decided to become an actor, and eventually obtained the role of a dunce in a play presented by the Meffert stock company. His performance won him additional roles, but his pay was so small that he had to work as an elevator boy and later as a clerk and a book salesman in order to make ends meet.

Wrote Play for Stage

Eventually he was taken into John Griffith's Strolling Players and later joined Ada Gray's traveling troupes. After he had worked in half a dozen other stock companies, a play he had written called "A Fool and a Girl" was produced in 1907 by James K. Hackett at the Columbia Theatre in Washington.

After the failure of his play, Mr. Griffith saw his first flickering film and immediately wrote a scenario of the opera "La Tosca." The scenario, although not accepted, won him entry to moving pictures as an actor

He worked first at the Edison studio in the film "The Eagle's Nest," under Edwin S. Porter's direction, and then shifted to Biograph, where he appeared in "When Knighthood Was in Flower" and other one-reelers.

In June, 1908, he was made an assistant director, and in July of that year made his first film, "The Adventures of Dollie," which was billed as "one of the most remarkable cases of child stealing."

In 1919, with Mary Pickford, Douglas Fairbanks and Charles Chaplin, he formed United Artists Corporation, under whose seal some of the outstanding productions of the screen were released. He sold his United Artists partnership in 1933.

A Correction

In an Associated Press dispatch from Passaic, N. J., about the death of Joseph J. Weinberger, published in yesterday's NEW YORK TIMES, his age was incorrectly reported as 75. Mr. Weinberger was 58 years old.

D. W. Griffith Rites Set Tuesday

HOLLYWOOD (UPI)—Film colony and pioneer fans alike will join here next Tuesday afternoon to pay final respects to D. W. Griffith, famed producer-director who died Friday.

Funeral arrangements were completed yesterday except for a few details after the arrival from New York of Griffith's ex-wife, Evelyn Baldwin Griffith.

At the same time Loyd Wright, attorney for the celebrated producer and star maker, announced that Griffith's estate probably would not exceed $50,000 despite the $5,000,000 he is reported to have received from his "Birth of a Nation."

Wright said:

"The whole thing depends on the value of the literary material in the library. We kept a number of books and manuscripts which might figure into wealth."

The attorney had a consultation with the ex-Mrs. Griffith, who divorced "D.W." [illegible] year after he told her that she should have married a younger man and that he preferred to live as a bachelor. The former wife is Mr. Griffith was 73.

The producer's will will be filed for probate some time after the funeral. The rites will be held at the Hollywood Masonic Temple at 2 p. m. Tuesday. Rev. Saul Brinkerhoff will officiate.

One of the eulogies will be delivered by Charles Brackett, vice president of the Academy of Motion Picture Arts and Sciences. A second eulogy will be delivered by Actor Donald Crisp, speaking for the thousands of film people who worked for and with Griffith.

An imposing list of honorary pallbearers was still being chosen.

Following the services the body will be flown to Louisville, Ky., for burial in the family plot.

Tribute to Griffith Too Long Delayed

Hollywood's Heirarchy Will Pay Respects to Neglected Pioneer

By HAROLD HEFFERNAN

From the Hollywood Bureau

HOLLYWOOD, July 28.—It will be a well-deserved but long bypassed tribute official Hollywood pays David Wark Griffith Tuesday. Leaders of the industry to which he contributed as much will gather at his bier in the Masonic Temple and pay their respects. Following this the body will be flown to his birthplace in Kentucky for burial.

In its united gesture tomorrow Hollywood will be trying desperately to make amends for the shameful manner in which it neglected the man who lifted the movie from a lowly peep-show and gave it a language of its own.

D. W., who was actually "Mr. Movies," was fatally stricken while alone in a small room in the Knickerbocker Hotel in the heart of downtown Hollywood. No relatives, no friends were there. For the last dozen years he had made his residence in Hollywood hotels, but his friends and intimates were few. He was inclined to trust no member of the present day industry.

His stubborn Southern pride would not permit him to ask favors, even to the extent of a pass through a studio for a Kentucky friend who visited him

He died a lonely, deserted man. In typical Hollywood tom-tom fashion, the men who should have been giving him friendship and encouragement in his last years were the first to call in their publicity directors and frame beautiful eulogies to be passed on to the press.

* * *

LOST HIS MONEY

ALTHOUGH HE MADE pictures that grossed close to $75,000,000, Griffith died virtually broke. He was not a business man, but a dreamer and a prodigious spender. Even before "the Birth" had completel its first runs (it eventually grossed about $17,000,000) he had sold his own interest in the project to an associate. This money he tossed into the production of a vast, idealistic celluloid nightmare called "Intolerance". In that venture he lost every cent he owned and much borrowed capital.

Griffith, with his star cameraman Billy Bitzer, conceived and developed such movie milestones as the "closeup", the "dissolve" and the "cut-back." All comparable in importance to motion picture science as the self-starter and the overdrive were to the automobile industry. These inventions netted him little or nothing.

* * *

SPONSORED BY ROACH

OUR LAST INTERVIEW with Griffith took place in the autumn of 1939. Hal Roach, a producer who had idolized him since boyhood, decided that something should be done about Griffith, who had unfortunate experiences in several attempts to conquer the talkie medium. Roach did

ALTHOUGH HE MADE pictures that grossed close to $15,000,000, Griffith died virtually broke. He was not a business man, but a dreamer and a prodigious spender. Even before "The Birth" had completed its first run of eventually grossed about $17,000,000 he had sold his own interest in the picture to an associate. This money was poured into the production of great, dramatic celluloid sight-mares called "Intolerance." In that century he lost every cent he owned and much borrowed capital.

Griffith, with his star company, Mae Marsh, conceived and developed such movie milestones as the "shooting," the "flivoback" and the "cut-back." All comparable in importance to motion picture science as the self-starter and the gearshift were to the automobile industry. These inventions netted him little or nothing.

* * *

REDISCOVERED BY ROACH

OUR LAST INTERVIEW with Griffith took place in the autumn of 1939. Hal Roach, a producer who had idolized him since boyhood, decided that something should be done about Griffith, who had unfortunate experiences in several attempts to conquer the "talkie" medium. Roach did something no other producer in Hollywood thought of doing. He gave him a job, and did his level best to make it a fine-and-dignified position.

We climbed the rickety stairway of a two-story frame building on Roach's Culver City lot and found the old gentleman sitting behind a plain wooden desk in a barren room that measured no more than 30 by 15 feet. It was his first day on the job. There was no reception room. No secretary.

* * *

HAD HIS DOUBTS

D. W. SEEMED embarrassed as he motioned us to a kitchen chair opposite his table.

"It seems good to be back in this business again," he said. "But everything has changed so much. I keep wondering and fearing if the parade has passed me by. Hal Roach says no, and so here I am. I don't know exactly what I am to do, but I'll feel my way along. Read and write some scripts and maybe we'll come up with something. Meantime I am to be an adviser, whatever that may mean."

* * *

FEEBLE COMEBACK

THEN GRIFFITH leaned across the desk and his smile faded as he made himself an out-loud promise.

"One thing you can depend on," he said. "If I do find that there is nothing important for me to do on this job, I won't stay. I never accepted charity in my life. I will not begin now."

Griffith remained on the Hal Roach payroll six months. The producer was sincere in his efforts to put Griffith back on the film map. But the proud old man took his friendly departure, after finishing a chore as technical advisor on a film titled "The Housekeeper's Daughter."

* * *

AGE UNCERTAIN

VARIOUS REPORTS on his age listed him as 68 and 73 but he is believed to have been closer to 80 when he died.

He once told us he had "lost all track of my age and the birth records have been destroyed."

Tuesday Hollywood remembers and honors Griffith. And next March the Motion Picture Academy of Arts and Sciences, which never cited him with more than one minor mention, back in 1935, will doubtless do something in a great big Oscar manner in an attempt to whitewash official Hollywood for the most distressing exhibition of neglect in its 50-year history.

(Released by The Detroit News and North American Newspaper Alliance)



Detroit Free Press

MONDAY, JULY 18

As We See It---

London reports a "phantom horsewoman" at the Worchester-Droitwich highway, garbed in medieval costume and riding on a white horse. She has caused eight smashups of cars by terrorized motorists. Probably just some poor woman trying to find out how to pronounce "Worchester-Droitwich."

●

THE Republican Party, the Democratic Party and the New Party have all met at Philadelphia. They have given voice to every known theory of government and every idea in economics.

And now the AMERICAN PARTY meets in Washington, beginning today: The United States Congress, made up of citizens selected by ALL the people of the United States. It is the AMERICAN party because there are no political party lines. Mr. Truman's denunciation of "the Republican Congress" is merely the political trick of punching a straw man on the nose.

The Republicans of the Eightieth Congress—against whom Mr. Truman rails—could have done nothing without the wholehearted support of a majority of the so-called Democrats.

It will be technically a session of Congress. Actually it is a political convention as much as were the Republican and Democratic gatherings in Philadelphia.

Mr. Truman called it as a political trick and boasted of how smart he was in doing so. The members of the Congress will fight fire with fire.

Obviously Mr. Truman's pooh-poohing the seriousness of the desperate situation in Europe is an effort to force Congress to ignore it and concentrate on his plans. That is not just playing with dynamite. It is inviting an atomic explosion.

It may turn out that the Nation's hopes will rest upon this Congress until a new Administration can save us.

●

DAVID WARK GRIFFITH, who with Thomas Edison could claim to share the title of "father of the motion picture," is dead. He spent the latter part of his life in relative obscurity—a man who really lived ahead of his time.

It was Edison who is credited with the mechanical development of the motion picture, but it was Griffith who gave it the form of art. His great classic, "The Birth of a Nation," was the movie industry's real first flight from the one-reelers of the nickelodeon era into the full-length feature of epic proportions.

When he started, moving pictures usually were made in barns or factory lofts and were little more than midway curiosities. Largely through the power of his imagination, his willingness to innovate and his dramatic instincts, the movie industry today is one of the Nation's largest enterprises.

Griffith was a pioneer in every sense of the word and he marked clearly the way for those who have added to and improved his technique. The result is that the shadows on the screen have become not only a recognized form of artistic expression, but a medium of thought conveyance which in importance ranks only second to the printed page.

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Tuesday, July 27, 1948

Throngs Visit Griffith Bier

HOLLYWOOD (AP)—The body of film producer David Wark Griffith lay in state Monday while hundreds of friends and the merely curious filed by.

The body of the famous producer, best known for his film "The Birth of a Nation" will be flown Tuesday to LaGrange, Ky., for burial beside that of his father, Brig. Gen. Jacob Wark Griffith, and other members of his family.

es Times

PART II—LOCAL NEWS
TIMES OFFICE
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Los Angeles 55, Calif.
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RNING, JULY 28, 1948 CITY NEWS—EDITORIAL—SOCIETY

Hundreds Join in Cinema Colony's Farewell to David Wark Griffith

Filmland Greats of Past and Today Attend Services

Hollywood honored its prophet yesterday.

In a Masonic auditorium opening off the boulevard in the city of tinsel he helped create, David Wark Griffith was eulogized during memorial services arranged by the Academy of Motion Picture Arts and Sciences.

During the quiet month before he died last Friday, Griffith strolled the boulevard, melancholy and unrecognized, the forgotten father of the film industry.

Hundreds Gather

His death, however, was a curtain call and hundreds of men and women stood along the sidewalks outside the hall.

Through them elbowed today's great and yesterday's great of the films.

Three hundred persons assembled in the Hollywood Masonic Temple. But many seats remained empty, and the spectators outside were offered a chance to enter.

They crushed through the doorways — people who remembered D. W. and people with nothing else to do. One woman told a doorman she was from Kentucky, Griffith's home State, as if this were password enough.

Belated Tribute

Throughout the services there seemed to be a self-conscious feeling, a feeling that the tribute was a little late.

"I am afraid that many of us who didn't know David Wark Griffith personally have in the last years lost our awareness of what he meant in our industry," said Charles Brackett, vice-president of the Academy.

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Related Tribute

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"I am afraid that many of us who didn't know David Wark Griffith personally have in the last years lost our awareness of what he meant in our industry," said Charles Brackett, vice-president of the Academy.

"Perhaps it would be more accurate to say that our view of him has been obscured by a disturbing shadow, the shadow of an elderly man living in our midst, but outside the industry.

"That man died . . . and suddenly David Wark Griffith, pioneer and prince of directors, stood forth clearly from the record."

Uncomfortable Picture

Brackett drew an uncomfortable picture of a man whose celluloid alter ego passed him by. To Griffith, Brackett gave full credit for the artistically developed film industry of today. Then he went on:

"It was the fate of David Wark Griffith to have a success unknown in the entertainment world until his day, and to suffer the agonies which only a success of that magnitude can engender when it is past."

Even the Academy's presentation of an Oscar in 1936 did little to ease Griffith's heartache, Brackett observed.

"There was no solution for Griffith but a kind of frenzied beating on the barred doors of one day after another," he said. "Fortunately . . . when he is dead a man's career has but one tense . . . The laurels are fresh on the triumphant brow. He lies here, the embittered years forgotten, David Wark Griffith, the Great."

Floral Tributes

The auditorium stage was banked resplendently with the color of 60 floral pieces. Griffith's body rested in a casket at the foot of the stage, blanketed with roses and gardenias sent by Mary Pickford.

In the foyer the familiar scene of Hollywood reunion was replayed. Old-timers of the theater and the films talked of past triumphs and wrung the hands of today's stars.

Among the honorary pallbearers were Lionel Barrymore, Richard Barthelmess, Monte

Turn to Page 3, Column 1

Hundreds at Filmland's Obsequies for Griffith

Continued from First Page

Blue, Harry Brand, Charles Chaplin, Cecil B. DeMille, John Ford, Sam Goldwyn, Sid Grauman, Jean Hersholt, Walter Huston, Jesse Lasky, Louis Lincoln, Louis B. Mayer, Hal Roach, Mack Sennett, Eugene Pallette, Erich von Stroheim, Raoul Walsh, Adolph Zukor.

Donald Crisp Speaks

Further tribute was paid the pioneer producer by Donald Crisp who spoke as acting president of the Academy.

His words, too, seemed to ring with a distant echo.

"To many of the younger people today who are working in the fourth largest industry in the United States, the development of motion pictures probably seems steady and inevitable.

"But to those of us who came to California with D. W., the future growth of a hazardous and often penniless enterprise seemed very far from inevitable."

An actor in Griffith's immortal "Birth of a Nation," Crisp spoke with obvious feeling. He, too, placed a wreath of credit on Griffith's bier, then chided Hollywood for its own forgetfulness.

Tragedy Pictured

"It was, I believe, inevitable that the very momentum which he generated carried the industry ahead at a pace which finally left him behind," Crisp said. "It was the tragedy of his later years that his active, brilliant mind was given no chance to participate in the advancement of the industry.

"Difficult as it might have been for him to have played a subordinate role, I do not believe that the fault was entirely his own. I cannot help feeling that there should always have been a place for him and his talent in the motion-picture field. It is hard to believe that the industry could not have found some use for his great gift in his later years."

Throng Passes Casket

Simple prayers were offered by the Rev. M. O. Brininstool. Robert Mitchell's Boys Choir sang "The Lord's Prayer." There was the shuffle of feet and chairs being pushed back.

The people who came at last to honor D. W. walked by his open casket. Some paused. Some scarcely glanced at the upturned face.

Mme. Sul-te-Wan, Negro actress "discovered" by Griffith, wept as she passed.

"God bless you," she sobbed. "God bless you . . . "

FILMDOM HONORS DAVID W. GRIFFITH

300 Screen Celebrities at Rites in Hollywood for Pioneer—Crisp Delivers Eulogy

(N.Y. Times) Sunday July 28, 1948

Special to The New York Times.

HOLLYWOOD, Calif., July 27—David Wark Griffith, pioneer motion-picture producer, was honored at a funeral service for him today by a Hollywood which ruefully acknowledged years of ingratitude to his genius.

Three hundred members of the motion-picture colony gathered at the Hollywood Masonic Temple in formal farewell to the 73-year-old veteran of filmdom, who died Friday after nearly two decades of relative obscurity, during which he had vainly proffered his talents to the industry.

The film colony turnout left many seats unoccupied, but they were quickly filled when the doors were opened by members of the public which had loyally embraced Griffith's artistry.

The honorary pallbearers included Lionel Barrymore, Richard Barthelmess, Monte Blue, Charles Chaplin, Cecil B. DeMille, John Ford, Samuel Goldwyn, Sid Grauman, Jean Hersholt, Walter Huston, Jesse Lasky, Louis B. Mayer, Hal Roach, Mack Sennett and Adolph Zukor.

In ceremonies precedent to the producer's burial in his native Kentucky, simple prayers were offered by the Rev. M. O. Brininstool. A choir sang "The Lord's Prayer." The industry's regrets were given formal voice in eulogies by Donald Crisp, the actor, speaking as acting president of the Motion Picture Academy of Arts and Sciences, and by Charles Brackett, Producer and Academy vice president.

"It was the tragedy of his later years," Mr. Crisp said, "that his active, brilliant mind was given no chance to participate in the advancement of the industry. It is hard to believe that the industry could not have found some use for his great gift in his later years."

"It was the fate of David Wark Griffith," Mr. Brackett said, "to have a success unknown in the entertainment world until his day, and to suffer the agonies which only a success of that magnitude can engender when it is past. There was no solution for Griffith but a kind of frenzied beating on the barred doors.

"Fortunately when he is dead a man's career has but one tense. The laurels are fresh on the triumphant brow. He lies here, the embittered years forgotten."

Griffith's Body Viewed by Family and Friends

The body of David Wark Griffith lay in state yesterday in a costly bronze casket at 1815 S. Flower St., where friends, relatives and the curious dropped in singly or in small groups to view the remains.

A representative of W. A. Brown & Sons, the morticians, said that the body will remain at the mortuary throughout today. Tomorrow it will be taken to the Hollywood Masonic Temple, 6840 Hollywood Blvd., for a memorial service at 1 p.m. Tomorrow night it will be flown to Kentucky for burial at Mt. Tabor, close to the little town of La Grange.

Until noon yesterday only five persons had visited the mortuary to pay tribute to Hollywood's pioneer producer. Some of them felt close enough to Mr. Griffith to sign the register. One said that she had played the piano when "The Birth of a Nation" was shown in her home town in New Hampshire.

In the afternoon, however, there were callers from time to time, including members of the Griffith family. There were hundreds of telephone inquiries during the day relative to the memorial rites tomorrow.

The service will include a prayer by the Rev. Merrill Brininstool, Baptist minister and lifelong friend of the producer; tributes from co-workers in the motion-picture industry and music by the Bob Mitchell Boy Choir.

Blanket of Orchids

The casket will be draped in a 6-foot blanket of orchids, gardenias and American Beauty roses, and the drapery will remain in place during the airplane journey to Louisville.

Mr. Griffith died Friday at the age of 73. In his declining years he had made his home at the Hotel Knickerbocker in Hollywood. He was stricken Thursday in his hotel room and was removed to Temple Hospital. Death was attributed to a cerebral hemorrhage.

TIMES

Griffith Memorial

The passing of D. W. Griff brought sadness to many hea Ever since I was a child name D. W. Griffith meant film industry to me.

Being a native daughter heard his name often.

Why couldn't one of his gr pictures be shown with anot modern picture showing progress that has been attai in that field, the proceeds build a monument in hono him, or better yet, a living m ument to help aspiring yo actors over a difficult pe Better yet, the infantile p ysis fund.

ROSE LOUISE RO

Los Angeles.

Ask Mr. Truman

There have been recent items to the effect that M is experiencing "high pr Don't tell me that "those Re licans" have disregarded southern border and are res

PASADENA (CALIF.) INDEPENDENT

D. W. Griffith Stricken; Near Death

HOLLYWOOD (INS) — David Wark Griffith, pioneer film producer whose "Birth of a Nation" made movie history, was under an oxygen tent in a hospital last night after suffering a cerebral hemorrhage.

Griffith's right side is paralyzed and the veteran producer's physician, Dr. Edward Skaletar, described his condition as "not very good."

The attack occurred Wednesday night, but the physician was not summoned until yesterday.

For the last several years Griffith has been living alone at a Hollywood hotel. He is 68.

His "Birth of a Nation" was one of the biggest money-making pictures of all time.

Screen players he is credited with having elevated to stardom include Mary Pickford, Douglas Fairbanks, the Gish Sisters, Lionel Barrymore, Richard Barthelmes, Norma Talmadge and Mae Marsh.

GRIFFITH MEMORIAL RITES BEING PLANNED

HOLLYWOOD—(AP)—Hollywood made plans today for industrywide memorial services for David Wark Griffith, 73, virtual father of the motion picture.

Known here as the "star maker" and the "old master," the Pioneer producer-director of "The Birth of a Nation" died Friday of a brain hemorrhage at 73, after collapsing at his hotel the day before.

Griffith's young second wife, Mrs. Evelyn Marlorie Baldwin Griffith, was to arrive from New York today to discuss funeral arrangements with S. Earl Wright, her husband's attorney. They were divorced last year, but the decree does not become final until November.

Wright said funeral services are tentatively scheduled for Tuesday afternoon, at a location not yet selected. In accordance with his wishes, Griffith will be buried in his family plot at La Grange, Ky., his birthplace.

Joan Hersholt, president of the motion picture academy of arts and sciences, hurried home from the East to complete plans for a memorial service from the entire industry to the man who did more than any other to raise it from the nickelodeon stage.

Meanwhile industry leaders, past and present, united in praising Griffith's genius for discovering new talent and new techniques for the medium he developed from "flickers" to a serious art form.

Producer-director Cecil B. DeMille, Griffith's early-day contemporary, said Griffith was "the first to show that thought could be photographed. He, through his genius, gave the screen mind and soul."

Silent screen star Norma Talmadge said "his great art was equaled only by his great charm and personality. My sister Constance and I are grateful that we were once part of the family of actors who learned everything from the greatest leader the screen has ever known."

"My personal sense of loss and grief is deep," said Producer Samuel Goldwyn, "for I knew him closely and affectionately from the very first I entered this field."

Thoughts on Forgotten Man

At D. W. Griffith's memorial service, attended by one hundred and one of Griffith's friends, I was thinking, "If only these nine people had gotten together a year ago and given him a party, instead of waiting to mourn him." There was a forgotten man. Mary Pickford, the film actress, Mae Marsh, and their home always remembered to invite him to parties for which he was so grateful. Years passed without a soul telephoning him to say hello. We can think Marquis Harrison of the Academy and Lawyer Loyd Wright for arranging the services with dignity and simplicity. And Charles Brackett and Donald Crisp added humility. Every one of pictures today owes Griffith a debt of gratitude which not can never be repaid.

Griffith, Movies' 'Old Master,' Dies



FILM GENIUS — David Wark Griffith, the genius who breathed realism and living drama into motion pictures, is dead. The veteran producer and director is shown during the height of his fame with Cecil B. De Mille, left, now one of the film industry's top producers.



'OLD MASTER'—D. W. Griffith was known as the "Old Master" of the films. He was born in La Grange, Kentucky, in 1875.
—Associated Press photo.



REUNION — In 1945 Griffith visited three of his greatest admirers on the set of "Duel in the Sun." Shown, left to right, are Director King Vidor, Lionel Barrymore, Griffith and Lillian Gish. Barrymore and Miss Gish started their motion picture careers with Griffith.









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'OLD MASTER'—D. W. Griffith was known as the "Old Master" of the films. He was born in La Grange, Kentucky, in 1875.
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REUNION — In 1940 Griffith visited three of his greatest admirers on the set of "Rose in the Sun." Shown, left to right, are Director King Vidor, Lionel Barrymore, Griffith and Lillian Gish. Barrymore and Miss Gish started their motion picture careers with Griffith.



'Birth of a Nation'

STAR—Among the players whom Griffith helped to stardom in pictures was Mary Pickford.



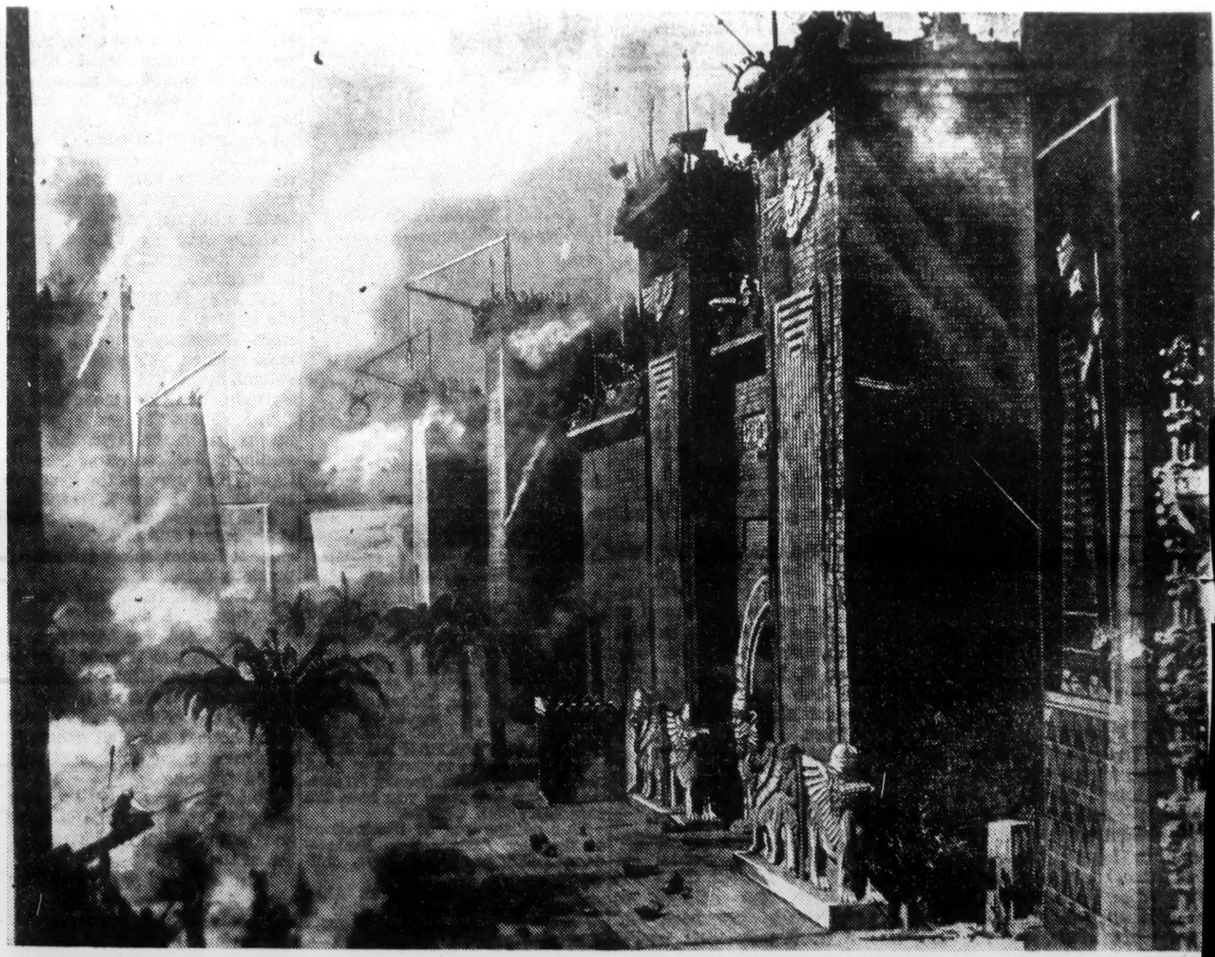
'INTOLERANCE'—This is Seena Owen in a scene from "Intolerance," which was made by Griffith and shown in 1917. It was one of the first pictures to cost more than a million dollars.



WEDDING — Here Griffith is pictured in 1936 when he married Evelyn Marjorie Baldwin at Louisville, Kentucky. This was his second marriage, and it ended last year when Griffith told her he preferred a bachelor's life and she was awarded a divorce.
—International News photo.



FAMED FILM—Griffith gained fame when he produced "The Birth of a Nation." Here Lillian Gish appears in a scene from the famous picture. At the time, it was the most pretentious film made, costing $110,000. It made $20,000,000.



SPECTACLE—This movie set depicting the walls of the Biblical city of Babylon was ordered by D. W. Griffith when he produced "Intolerance." It was one of the first motion pictures to cost more than a million dollars—and brought him new fame.

Flash-back to Griffith

By Sara Goodman

At 73, D. W. Griffith, the man who made The Birth of a Nation and other movie classics, lives alone with his memories in Hollywood

Down-and-out David Wark Griffith, the father of film, the maker of *The Birth of a Nation, Intolerance, Broken Blossoms* and *Way Down East*, sat in a hotel room overlooking the heart of Hollywood. He sat in an easy chair, attired in pajamas and a patterned maroon dressing gown, his leathery, aquiline features unmodified by sparse white hair. Standing about the room were several books. On one of them reposed Griffith's floppy felt hat, against it leaned his cane. In the kitchen stood two large cans of film containing a rare, good print of the 12 reels of *Orphans of the Storm*, his successful silent epic of the French Revolution, made in 1922 with Lillian and Dorothy Gish and Joseph Schildkraut.

D. W., as he is called, picked up a double gin at his side and said in his rhythmical, resounding speech:

"I am 73 years of age. I can say anything I want about Hollywood. You can print anything you please. What's the difference? I don't give a hoot what anyone says about me.

"I was a reporter once myself. You know, they will not print any of this. But I don't care. I am 73 years old and I can say anything I like about this movie business.

"It's all nostalgia. I would love to be again at 44th and Broadway and love again to see George M. Cohan walking down the street. I would love again to see that. But most of all I would love to see John and Lionel Barrymore crossing the street as they used to be, when they were young and full of youth and vitality, going to a Broadway theater. They'd stop traffic, arm in arm, when they were young, in the blessed days when they were young."

D. W. set down his glass on an endtable. The room faced out on a shadowy alleyway in the early evening. The hotel was one block from the crossroads of the cinema city at Hollywood and Vine. An internationally renowned giant of the screen, Griffith has not made a movie since 1931. Though library shelves are weighed down with books, monographs and magazine and newspaper articles about him, he lives a secluded and practically unnoticed existence in the Hollywood he largely helped to create.

"There is a dreadful commotion in the smoking car here," said D. W. "I love the rain and the sun. I love the change of seasons. I would love to be in New York again. The most breathless people in all the world live in Southern California. No one here has any brains except he comes from the East. But, for certain financial reasons, I am exiled from New York.

"When I first went to New York—I was spoiled in my youth. I had my first poem, better say 'verse,' and my first play and story published at the same time. . . . I thought I was a great genius. That was a lot of baloney. Today nobody is interested in D. W. Griffith. I don't kid myself. They don't know who I am.

The wolf of poverty

"*D. W. Griffith and the Wolf*—that's my autobiography—it's funny. I stopped writing it after 80 or 90 pages and I don't know where it is now. *The Wolf* is poverty. Nothing is so sad as poverty. My story would be the story of a fellow who is very poor, whose family lost all its money. In Louisville, Ky. Now, that's a story—how the young fellow becomes a cheap ham actor and makes a fortune which he loses. That's what they might be interested in, but not in D. W. Griffith who once made movies."

Obviously, he has never seen the jam in the Museum of Modern Art's theater whenever his pictures, enshrined in the museum's film library, are shown.

Further evidence that interest in him continues is that his life is being written by Seymour Stern, film critic and Griffith's disciple, who is three quarters through an 1800-page biography entitled *Griffith*, which he has been assembling for eight years. Stern's authoritative *An Index to the Creative Work of David Wark Griffith*, will soon be published by Harcourt, Brace. Sidney Skolsky, who produced *The Jolson Story*, has an option to do the Griffith film biography. Skolsky believes that Griffith has been neglected by Hollywood and that his story would be the story of the movies, of Hollywood itself.

Stern, who is Preston Sturges' story editor, accompanied this interviewer to see Griffith. D. W. is rarely accessible to either reporters or anyone else. Occasionally, he can be seen promenading down Hollywood Boulevard, his tall, lean figure covered with the battered hat and sporting the perennial cane, moving unrecognized through the pedestrian traffic as he gazes into store windows.

At the other end of Hollywood Boulevard, at another hotel, lives Mack Sennett, the famed king of custard pies in the silent, slapstick days of the screen. Sennett is also "retired" from moviemaking and lives modestly and quietly. Sometimes the two men encounter each other on the boulevard. Griffith gave Sennett his first job as an actor at the old Biograph Studio on 14th Street in New York almost 40 years ago.

This interview was obtained after a great deal of effort by the expedient of slipping a note under the door of Griffith's hotel room. He was not acknowledging telephone calls and his mail box was crammed with three weeks' letters. He finally got on the phone and agreed to be interviewed after some persuasion on the part of Stern and the writer, who had spoken to him some years previous. After a while he warmed up to the idea of an interview.

"I never read a letter or answer a telephone," he said. "If it's important, they get to you. I go out sometimes to see movies. I haven't seen a picture in some time now. The last pictures I did were not popular. The ones ones, like *The Birth of a Nation*, only a cheap nickelodeon, were popular, and *Way Down East*—they got $5 to $6 that one in New York, about a girl floating over Niagara Falls and being rescued.

"I think *The Miracle of Morgan's Creek* is the greatest comedy I have seen in a long time. I saw *Gone With the Wind* twice and thought it better than *The Birth of a Nation*—not really, of course. I saw *The Seventh Veil* four times. That Mason is the greatest actor. *It's a Wonderful Life* was a piece of cheese. *Duel in the Sun* a great nickelodeon. *The Best Years of Our Lives* just okay. *My Darling Clementine* lovely. The best directors today are Leo McCarey, Frank Capra and Preston Sturges, the best actors Spencer Tracy and Lionel Barrymore, and the daintiest, sultry-eyed beauty that Russell girl—not Jane, but Gail.

"I loved *Citizen Kane* and particularly loved the ideas he (Orson Welles) took from me. The various cycles, the goddamn German pictures. I loved them all. I could see all the stuff they stole from me, because being very modest—George Bernard Shaw said any man who pretends to be modest is a darn fool. No one is modest. I am the only producer on stage and screen who knew Plato and the Vedic hymn, the first religious published, and the Talmud, too.

Branded radical and dangerous

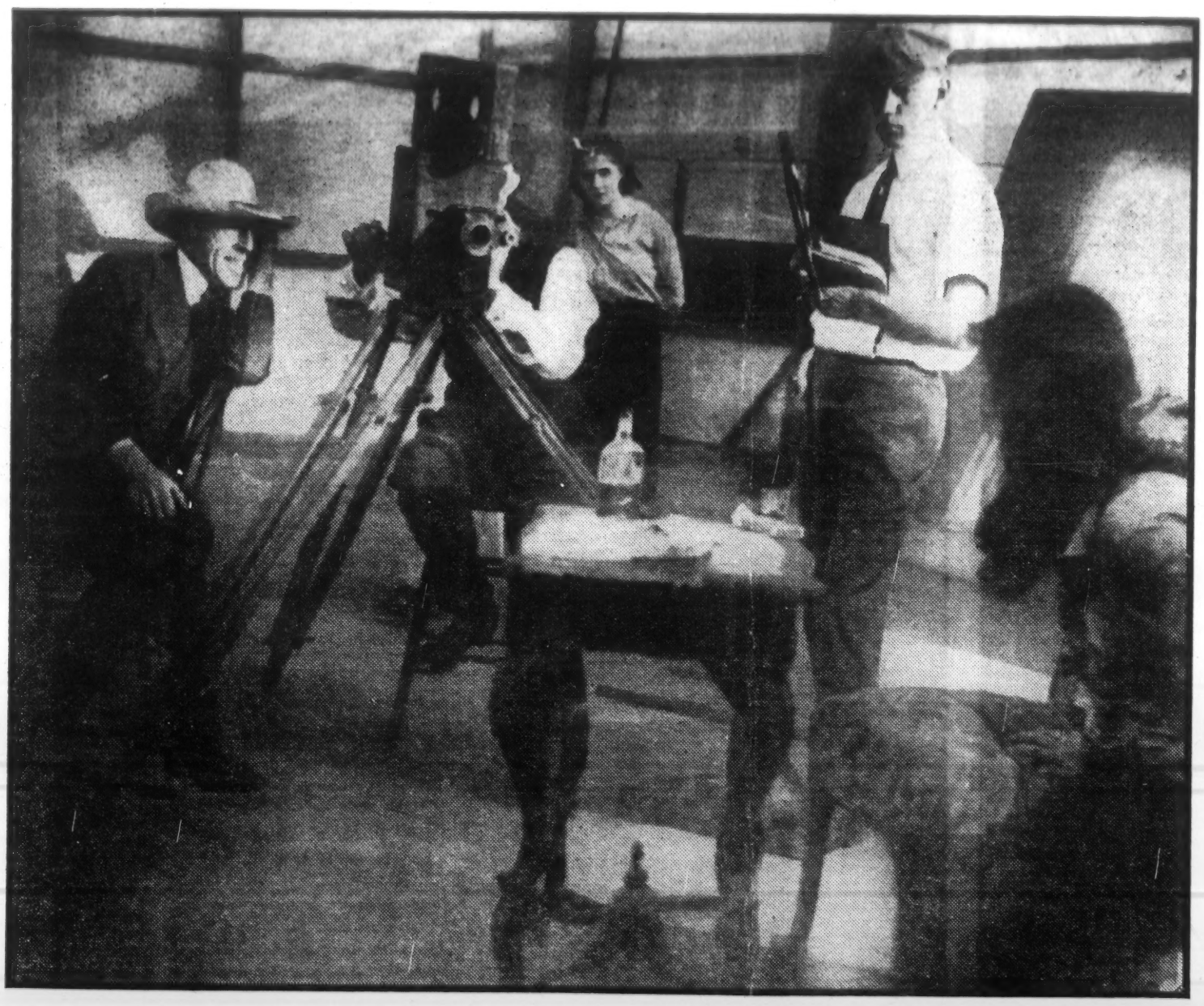
"You can print anything you please. What's the difference? I'm 73 years old. This Washington business, the investigation, that's a lot of baloney. I was called a Communist myself in my youth when *Intolerance* was branded radical and dangerous. It's an old idea. All this stuff gives me a pain in the neck. I wrote *The Rise and Fall of Free Speech in America* to answer my critics. The movies should have the same freedom of speech as the press. There should be no censorship. According to the Constitution, you are allowed to say anything you please, but you are responsible for your speech and conversation by law and may be so punished. No one is really allowed to say what he pleases."

Griffith, a titan of the screen in his time, earned big money as well as world-wide artistic prestige. His best pictures, like *Intolerance*, embodied a boldness of technique and a moral fervor almost entirely absent from the screen today.

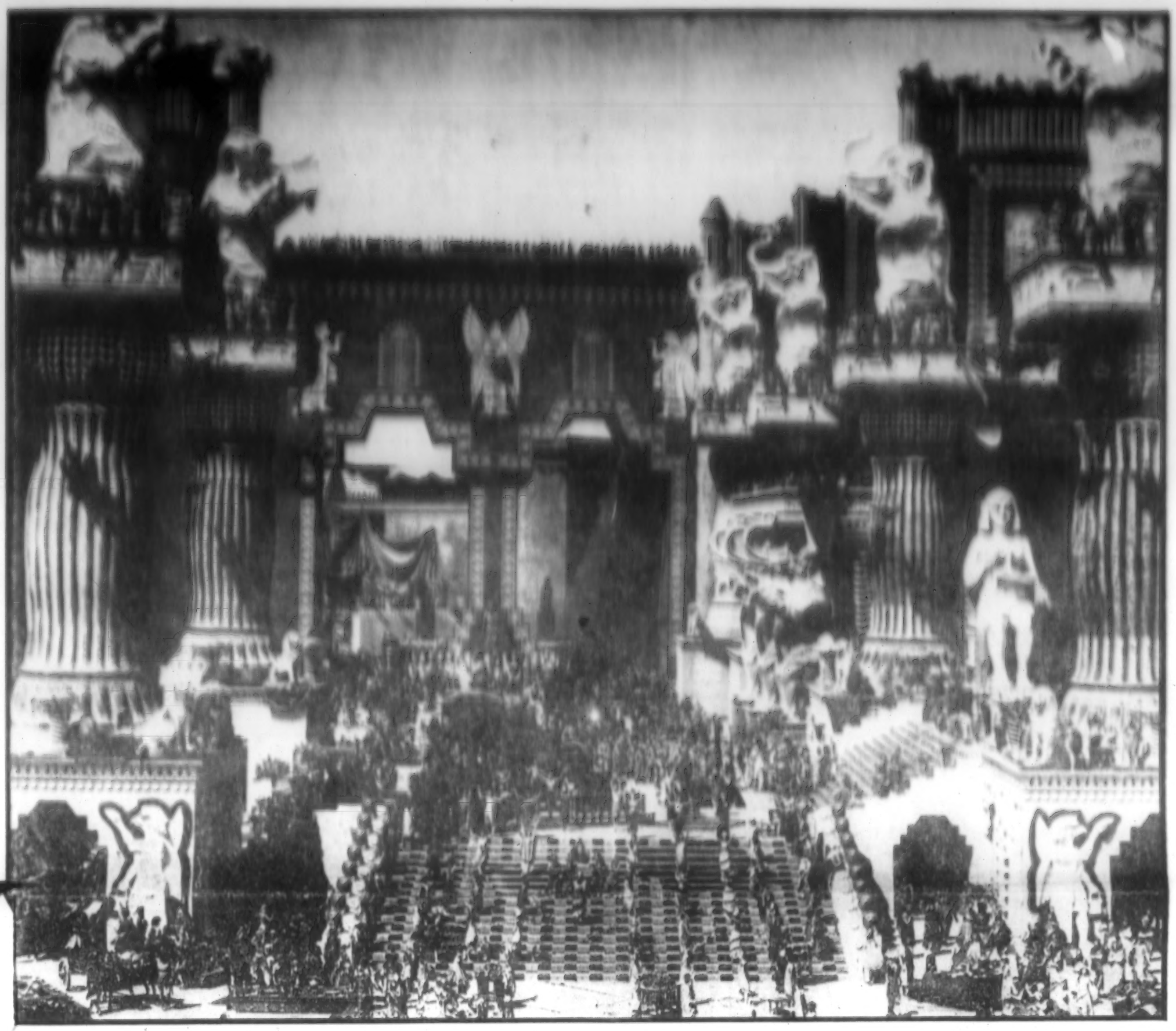
Scholars and critics alike call Griffith's work "the greatest single contribution toward the development of the motion picture." He took the storytelling line Edwin S. Porter employed in *The Great Train Robbery* and gave it humanity, realism and unusual technique. Griffith was the first to exploit the close-up, the flash-back and cross-cutting extensively. He did not hesitate to cut from a contemporary scene to ancient times and back again to tell his story. This plus his sense of pageantry, his use of a thousand or more extras to recreate history in dramatic grandeur, broadened the movie medium and influenced other moviemakers.

Used documentary technique

Griffith is credited also with having been one of the first to recognize the possibilities of the semidocumentary technique used in current films like *The Search, Naked City, The Kiss of Death, Call Northside 777* and *Boomerang*. For his *Isn't Life Wonderful*, a story of post World War I Germany, he took a troupe of Hollywood actors to actual German locations. His *Dream Street*, made in 1924, three years before *The Jazz Singer*, was one of the first talking pictures. *Dream Street* used the Kellum process in which a phonograph behind the screen synchronized dialogue with the action to give the illusion of Ralph Graves and Carol Dempster singing. His last film, *The Struggle*, produced in 1931, was a violently realistic film about the evils of liquor in a slum setting that makes *The Lost Weekend* look like cinematic near-beer. The picture received poor critical notices and Griffith has



m12 Wearing a floppy-brimmed straw hat, D. W. Griffith directs *Intolerance* (1916). Dorothy Gish is behind camera.



For a flash-back to Babylon in *Intolerance,* Griffith put thousands of extras on this set, the like of which had not been seen before 1916.

Photos from Museum of Modern Art

not worked in the movies since then. His wife divorced him last year and he lives alone today.

Money has always been a bother to Griffith. He lost the fortune he had made from *The Birth of a Nation* on *Intolerance,* becaused he believed in the latter's message of good will toward men. *Intolerance* was a box-office failure, but is today recognized as a milestone in the history of motion pictures. When the Alexandria Hotel in Los Angeles, where Griffith had lived when he first came to Hollywood, went bankrupt and was gone over by auditors, a packet marked *D. W. Griffith—Personal* was found in one of the vaults with $20,000 in cash that he had completely forgotten. Recently, Griffith's lawyer brought him a check for $3000, representing certain income. The check was never deposited and was apparently thrown out with the waste-paper.

Atom on tail of a louse

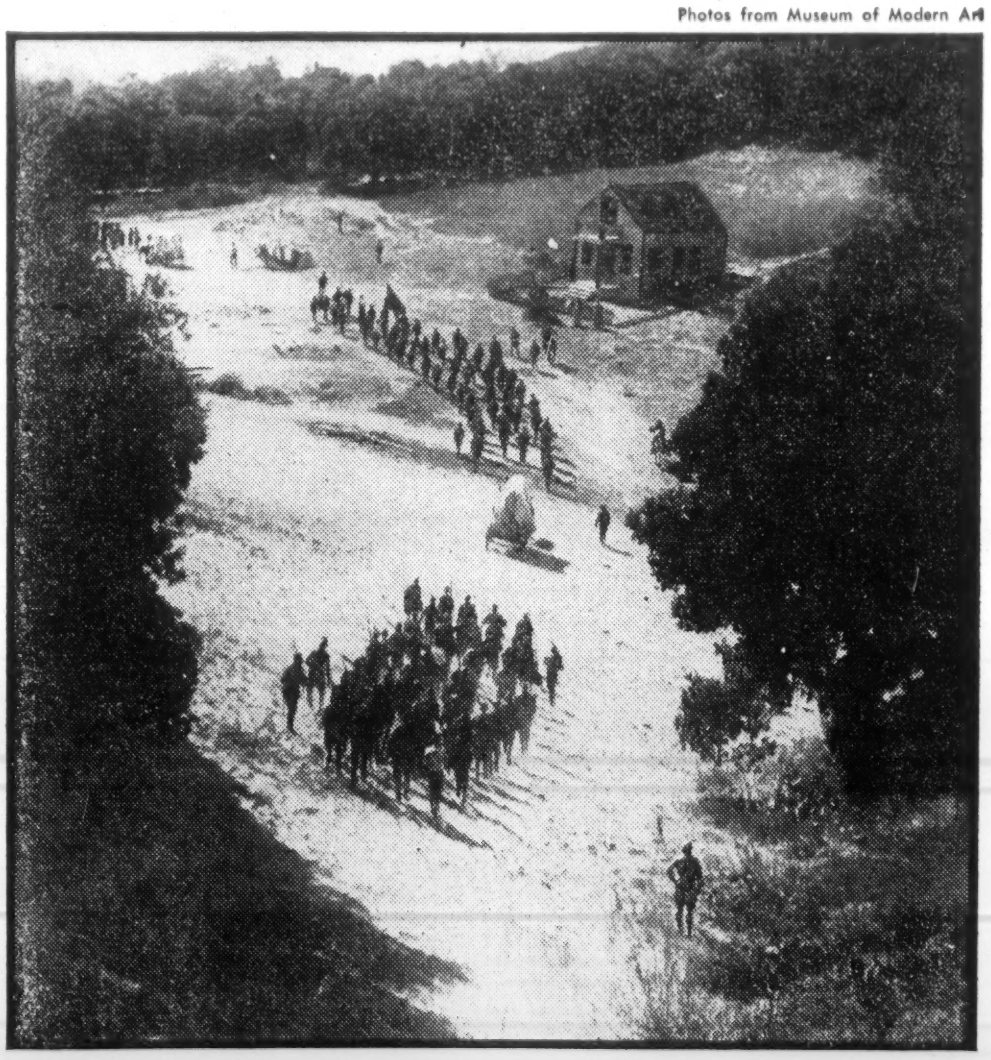
Griffith leaned back. "It is my ambition to see *The Treadmill* produced," he said. "It's a play that I have been writing over the years. It is so beautiful, it is too good for anyone to see. It is a story of the beginning of life to the ending of life. It is a play about the earth and solar system, with the idea of eternal recurrence. I began it when I was 18 or 19. It says that the universe is nothing but foredoomed to annihilation, of the essence of dust. It is the greatest dream any man has had—ah, the superb egotism of this old man in a cheap hotel!

"It says that not man is God, but woman, the poor mother of the skies, and she has an ugly duckling running around her backyard and she is worried because the great son, Orsus, is streaming through the skies, streaming fecundity, for twice 3000 trillion miles. And then all the little planets are drinking up the fecundity and each little planet is revolving and re-revolving through the great Heavens. And then the poor mother wonders and says, 'Where is my great son lost in the depth of eternity?' And then she finds one of the little planets, a trio of little ducklings, lost, a little duckling—his name was Earth—the ugliest duckling of them all—Earth, an atom on the tail part of a louse.

"There has been no improvement in movies since the old days," said D. W. Griffith from his easy chair. "We did Browning and Keats then, *Pippa Passes.* Today you don't dare do those things. Imagine anyone doing Browning today. They have not improved in stories. I don't know that they've improved in anything.

"What the modern movie lacks is beauty—the beauty of moving wind in the trees, the little movement in a beautiful blowing on the blossoms in the trees. That they have forgotten entirely. They have forgotten that no still painting—not the greatest ever—was anything but a pallid still picture. But the moving picture! Today they have forgotten movement in the moving picture—it is all still and stale. The moving picture is beautiful, the moving of wind on beautiful trees is more beautiful than a painting. Too much today depends on the voice. I love talking pictures properly done. Sometimes the talk is good, often very bad. We have taken beauty and exchanged it for stilted voices.

"In my arrogant belief," said D. W., "we have lost beauty."



Griffith recreated Sherman's March to the Sea in *The Birth of the Nation.*

David W. Griffith Wins $3,000 Damage Suit
Soldier Sues Award for Loss of Hand During Filming of Battle Scene

(Herald Tribune—Feb. 11, 1927)

White Plains, N.Y., Feb. 10.—A jury in the Supreme Court to-day before Justice Kaufmann awarded Edward E. Bender, of Philadelphia, $3,000 damages from David Wark Griffith, the motion picture producer, for the loss of his right hand during the filming of a picture at Mamaroneck, N.Y., in October, 1925.

Attorneys for Griffith moved to set aside the verdict, on the ground that it was excessive and against the weight of evidence. Justice Kaufmann reserved decision on the motion and directed briefs to be filed.

Bender was formerly a private in the regular army, attached to the troops at Fort Slocum. He was one of a detachment which was used in the filming of the Battle of Bunker Hill, a feature of the picture "America". Bender testified that he had his hand over the muzzle of an old cannon when a civilian assistant to Griffith pulled the lanyard.

Griffith denied that he had given any instructions about firing the cannon. The defense alleged that Bender had failed to sweb out the breech of the cannon before inserting two bags of powder and that friction caused the premature explosion, and not the pulling of the lanyard.

DAVID (LEWELYN) WARK GRIFFITH

This memorandum made on the basis of findings in the Caron's Louisville City Directories for the various years indicated on the left:

1888--David W. Griffith, elevatorboy, John G. Lewis Co., boards 930 Fifth Street. Nila B. Griffith was also a clerk for the same firm that year, and she resided at 930 First. She may or may not have been related to him. Jacob W. Griffith was a printer for the Farmers' Home Journal, and he resided at 930 Fifth. Mary F. (widow Jacob W.) Griffith resided at 930 Fifth. The Farmers Home Journal was published at that time at 514 (old number) Third Street. This would be located next door to the present location of The Christian Observer (Presbyterian), just south of the Courier-Journal and Louisville Times. The Western Recorder had been published there before, and The Kentucky Methodist was published that year at that place. The 1892 Directory for the Western Recorder lists/T. T. Eaton and Editor and W. P. Harvey Mgr Baptist Book Concern, publishers, located at Jefferson N. W. corner Third. Advertisement in front of this Directory says the Baptist Book Concern was successor to "Chas. T. Dearing."

In the 1891 Directory (the year before the above) this is listed "Baptist Book Concern, Charles T. Dearing, Mgr., 301-to 305 West Jefferson." In the 1891 Directory under Western Recorder T. T. Eaton is Editor and W. P. Harvey is Mgr.; Baptist Book Concern publishers, n. w. corner Third and Jefferson. In the back (p. 1566) an advertisement of Baptist Book Concern lists W. P. Harvey as President; T. T. Eaton as Secretary; and C. T. Dearing as Vice President.

Note: Dates for 1888-91 in Pueblo file

1893--David W. Griffith clerk Flexner Bros., 950 Fifth Street. The firm of Flexner Brothers was made up of Bernard & Washington Flexner, and the firm operated as book sellers and stationers at 330 (old number) Fourth Street. This must have been on the west side of present Fourth Street half way between Market and Jefferson Sts.

In his 1893 Directory Anna Wheeler Griffith lived at the same address on Fifth Street.

Also in this directory the Baptist Book Concern advertisement lists W. F. Harvey as President and Treasurer, J. B. Marvin as Vice President; and T. T. Eaton as Secretary.

1894--David W. Griffith, same firm, but change of address, moving to 421 West Chestnut Street.

1895--David L. W. Griffith, salesman, 414 East Gray Street. Notice insertion of initial "L." in his name, and change of address. The address was about the sixth house east of Preston on Gray.

In advertisement in this Directory W. F. Harvey is President and Treasurer; J. B. Marvin, M. D., was Vice President; and George H. Simmons was Manager.

1896--David W. Griffith, 414 East Gray. No business connection given. Jacob W. Griffith is listed as being a mailclerk for "The Methodist." His address is 415 East Gray. Albert L. Griffith, 414 E. Gray, is a clerk at Harbison & Gathright, harness manufacturers, etc.

In this 1896 Directory Charles T. Dearing has an advertisement announcing himself as a bookseller, stationer and publisher. Address n w corner 3rd and Jefferson. Address of Baptist Book Concern is given at 307 W. Jefferson. Address of Western Recorder is 305 W. Jeff. The Jefferson Street part of the Directory lists C. T. Dearing on the N. W. Corner at Third; the Gospel Witness at 303 W. Jeff.; and The Western Recorder and Baptist Book Concern at 305 W. Jeff.

Down at Camp — Colonel
[illegible]

— had a bit of [illegible]
but it [illegible]
— [illegible] packet
— regret we will [illegible]

— [illegible] for us [illegible]
[illegible] hotel / apartment [illegible]
— Window [illegible]
[illegible], window [illegible]

— Called [illegible] David Grieg,
had a sign up "
[illegible] devil — put it down
ticket office in [illegible]

[illegible]
[illegible]
[illegible]
[illegible]

-3-

1897--David W. Griffith, collector 335 First Street. This address was between Walnut and Chestnut Streets, three houses south of the present building occupied by The Pentecostal Herald--then the Y. M. H. A.

DR. JOHN B. RICHARDSON, JR.
LOUISVILLE, KY.

November 3, 1947.

Mr. Barnett D. Braverman,
Foreign Service,
Chicago Daily News,
75 West Street,
New York 6, New York.

Dear Sir:

Replying to yours of October 31st., I have no further information that I could give you that was not supplied at our interview. As I remember, Griffith was only in my class at Second and Gray. I then went to Center and Walnut, and I have no remembrance of seeing him there.

Cleves Kincaid may be reached at the Pendennis Club. I saw him on the street a few days ago and apparently he is well.

I wish I could give you more information.

Very truly yours,

John B. Richardson Jr.
Dr. John B. Richardson, Jr.

JBR:AB

[illegible] St.Peter Street
St.Paul,Minnesota
October 12,1948

Mr.Reuben Taylor
Ragland,Kentucky

Dear Mr.Taylor:

Are you by any chance the "Brooks" Taylor who once lived on the same street in LaGrange on which David Mark Griffith and his mother,sisters and brothers resided?

If not,and should you know of the address of the above Mr. Taylor ,I should be grateful if you could advise where he may be reached.I got his name whofrom Mr.Griffith who told me an interesting anecdote about this Mr.Taylor,an Oxford graduate, to illustrate the cultural background of LaGrange when Mr. Griffith lived there during his boyhood.

My inquiry is directed to you because it is necessary to obtain information,from persons in LaGrange,Taylorsville,Crestwood and Louisville where D.W.Griffith spent his childhood and youth, in connection with a definitive biography about the creator of film art.

I've been engaged on this work for some time in the East,came here during the summer months to continue the project in a cool climate and around December 1st shall go to the coast for other sources of information about D.W.Griffith.Incidentally,I have spent many hours with him in Lenox,Mass.,Newark,N.J.,and Philadelphia taking notes.But such data needs to be augmented by information from individuals who knew the Griffiths and may be in a position to recall incidents,anecdotes and experiences concerning the members of the Griffith family and D.W. himself.

With your permission,I should like to send you specific questio that may elicit pertinent information covering the period during which you knew D.W.Griffith and other members of the family. If this suggestion be agreeable,I could forward the questions after being apprised of the period referred to.

Any information or sources of information that you may subsequently offer will be appreciated for they may serve to shed light on oneof the great creative spirits of our time.I close with apologies for this long letter and also with the hope that I may hear from you at your earliest convenience.

Respectfully,

Antonia

Some time ago I had occasion to write two essays on the work of my writing, in two parts, appearing in the Film Spectator (Hollywood) and the other in The Theatre Guild Magazine. These, among my other writings on the film, are listed in The Film Index, published by H.W. Wilson & Co. Presumably the Index, as well as the publications containing my material, may be available at the Louisville public library.

TONAWANDA IRON DIVISION

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

PIG IRON

NORTH TONAWANDA, N. Y.

TELEPHONES:
TONAWANDA 161
BUFFALO GR 6700

September 16, 1948

Mr. B. George Braverman,
698 St. Peter Street,
St. Paul 2, Minnesota.

Dear Mr. Braverman:

This will reply to your letter of September 13 regarding the late David Work Griffith.

We are sorry that we have no employment records as far back as the time when Mr. Griffith worked here. One of our "old timers" who remembers Mr. Griffith tells us that he worked here for several months about 1902. At that time the name of the company was the Tonawanda Iron and Steel Company, which operated two blast furnaces for the production of pig iron. The iron ore was brought down the lakes in boats from the Minnesota iron ranges and unloaded at the dock here on the Niagara River, about 11 miles above Niagara Falls.

In those days, before mechanical unloading devices were developed to the state they are today, men shoveled the iron ore into a special skip bucket which was lowered into the hold of the vessel. This was principally the kind of physical labor which Mr. Griffith performed while at this plant, and no one here recalls that he worked in the cast house where the hot metal is tapped from the furnace.

Mr. Griffith would not have been a "puddler" here as there is no puddling done around a blast furnace. Puddling is a special process in the production of wrought iron. The production of pig iron is a smelting operation and the molten iron is tapped out of the furnace every three or four hours and either cast into pigs for remelting in foundries, as has been the case here, or, where the blast furnace is operated in connection with a steel plant, the metal is generally transferred in the molten state directly to the open hearth or Bessemer converter for further refining to produce steel.

Apparently Mr. Griffith merely stopped off here in his travels, took a job as a general laborer for a few months and then moved on to some other field of activity.

We are sorry we cannot tell you any more about Mr. Griffith's activities here but we hope this information may be of some help to you in filling in the interesting facts in the career of this famous pioneer in the film industry.

Very truly yours,

L. A. Merryman

L. A. Merryman
Manager of Sales
TONAWANDA IRON DIVISION

LAM:H

Transylvania College
Lexington, Kentucky
OFFICE OF THE REGISTRAR

April 9, 1947

Mr. Garnet George Bavermann
558 St. Peter Street
St. Paul, Minnesota

My dear Mr. Bavermann:

I am sorry to be so long answering your letter but it came just at registration time and of course we are unusually busy at that time.

We have no record of a David Wark Griffith attending Transylvania College when it was Kentucky University. Of course the old records were not very well kept and it may be that he did go here but no record was made of it.

Very truly yours,

Pearl Anderson

Pearl Anderson
Recorder

pa

UNIVERSITY OF KENTUCKY

LEXINGTON

REGISTRAR'S OFFICE

March 31, 1947

Mr. Earnst George Bavermann
550 St. Peter Street
St. Paul, Minnesota

Dear Mr. Bavermann:

We find no evidence that D.W. Griffith ever attended the University of Kentucky. It is possible, however, that Mr. Griffith attended the old Kentucky University which is now known as Transylvania College in this city. We are referring your letter to that institution and hope that they may be able to furnish you with the information you need.

Sincerely,

Maple Moores

Maple Moores
Assistant Registrar

jw

HALL OF RECORDS
ANNAPOLIS, MARYLAND

MORRIS L. RADOFF
ARCHIVIST

ADDRESS CORRESPONDENCE AND MAKE PAYMENTS TO "HALL OF RECORDS"

October 2, 1947

Mr. Barnet G. Braverman
55d St. Peter Street
St. Paul 2, Minnesota

Dear Mr. Braverman:

In response to your requests of September 27, I regret to say that the Hall of Records can furnish you very little information. In the Land Office of the State of Maryland, there is a record of the patent for Safe Guard and Aberrildie. I suggest that you write to the Commissioner of the Land Office, Box 828, Annapolis, Maryland for more detail.

There is a trace of the existence of John Griffith in Somerset County in the records collected in Old Somerset by Torrance, but no records here under the name John Griffith show any relationship to Salathiel Griffith, Sr.

We have no record here that Salathiel Griffith, Sr. was a deputy constable but he probably was appointed to this post either by the Governor or the justices of peace in the county where he resided. As deputy, he would assist the constable whose duties consisted of listing the taxables, informing the grand jury, executing bench warrants, arresting persons charged with breach of peace, and enforcing Acts of the Assembly. In the early days, the constable represented the hundred at the county court. If you are interested in the duties of constable and sheriff, I suggest that you read in your local library a book by Newton D. Mereness, Maryland as Proprietory Province.

Inasmuch as you have apparently obtained the bulk of your information from the county records of Somerset, I suggest that your inquiries 7, 9, and 10 could be reasonably answered by search in these same records.

The Hall of Records makes no charge except for photocopies of records in its possession.

Sincerely yours,

Roger Thomas

Roger Thomas
Assistant Archivist

HALL OF RECORDS

ANNAPOLIS, MARYLAND

MORRIS L. RADOFF
ARCHIVIST

November 13, 1950

Mr. Harnet J. Bravermann
550 St. Peter Street
St. Paul 2, Minnesota

Dear Mr. Braverman:

Mr. Arthur Trader has turned over to the Hall of Records your letter of November 6 as his department has no information of use to you.

On investigation of our indexes and records I find that Salathiel Griffith took the Oath of Fidelity in 1778. We could photocopy the record in Blue Books 5, No. 25-1, page 1 for 65¢. In Somerset County Judgments 1786-89, folio 144, there is a record of the Oath taken by Salathiel Griffith as undersheriff of Somerset County, November 25, 1786. A photocopy of this record could be made for 65¢. Both records could be photocopied and sent you for $1.18. Please make payment to the Hall of Records and not to an individual.

I do not find any record of Salathiel Griffith's appointment as deputy constable for Wicomico Hundred, nor do I know anything about the Order Book which you mention.

Sincerely yours,

Roger Thomas

Roger Thomas
Assistant Archivist

RT:fh

in Somerset Co.
In a will made Dec. 25, 1795, Salathiel G. left land to sons Jefferson, Merlin Salathiel, Wm. and Daniel
Liber E.B. 17
Folio 460
Which list sons of?

Copy.

Jacob Mark Griffith, born in _____Virginia_____
Twice elected to the House of Representatives. Served with Humphrey Marshall's First Kentucky Cavalry in the Mexican War. Commanded the first Wagon Train at this period ever to cross the plains - The Lone Jack Unit. Before arrival in California suffered many attacks; was one of the rescued party of pioneers at Donner's Lake.

Civil War: Organized a Company of Cavalry for the Confederate Service, for the First Kentucky Cavalry. 1863 became Colonel of the First Regiment. Five times wounded, twice seriously - once after the capture of a 1500 mule train in the Sequatchie Valley, October 2, 1862. After a large number of Confederates had been repulsed, General Wheeler asked Colonel Griffith what he could do. In less than ten minutes the Train had been captured. Also badly wounded in Hewey's Bridge, Alabama, May 9th, 1862. Suffering from previous wounds, at battle of Charleston, Tennessee, December 28th, 1863, was unable to ride or walk. At a critical point in the battle the First Kentucky was ordered to charge. Colonel Griffith, not being able to lead his command on horseback, commandeered a horse and buggy. Was helped in and led his Regiment to a victorious charge, Cavalry probably never befor having been led that way in all history.

Dates from Rudd's History of Kentucky
Rudd's History of Orpham Brigade
U. S. Government Records.

Colonel Griffith's Unit was honored as escort to Jefferson Davis on his way South after Lee's surrender, April 9, 1865.

828 St.Peter St.,
St.Paul,Minn.,
Oct.14,1944

The Kentucky State Historical Society
Frankfort,Ky.,

Attention of Mr.Marlan Hardin

Dear Mr.Harlan,

For some time I have been engaged on a definitive biography about David Wark Griffith,creator of film art.I have spent many hours with Mr.Griffith at Lenox,Mass.,Newark,N.J.,and Philadelphia where he now lives.His attorney,the Hon.Woodson Oglesby permitted me to have access to the papers of Mr.Griffith.These cover twenty-five years of his career as director and producer.But since ,in a work of this kind,one must explore all available sources I deem it advisable to write to your organization .

At the moment I wonder if your society has on hand any data, records,letters and photographs that may shed some light on Col Jacob Wark Griffith,the members of his family,and especially David Wark Griffith.If so,I should be grateful for a list of such material and information concerning the content thereof. Perhaps,with your permission,some of it might be photostated for purposes of reproduction and arrangements therefor made under your supervision,with payment for such services compensated for in advance on my part.

Would you kindly advise whether your society has in its files the following:

---the tombstone on the grave of Col.Griffith
---the Griffith family tree
---photographs of Col.Griffith,his wife,Mattie Griffith,David Wark Griffith(as a young actor with the Temple Theatre players in some stage scene)and the houses they lived in at such places as Crestwood, LaGrange,Taylorsville,Shelbyville and Louisville
---Name of the school where Col.Griffith studied medicine,etc.,etc.

Can you suggest names and addresses of individuals,who knew D.W.Griffith as a boy and youth,to whom inquiries may be directed? Your reply will be greatly appreciated.

Respectfully,

Addenda

Some years ago two of my essays on the work of D.W.Griffith were published respectively in The Film Spectator(Hollywood) and in the Theatre Guild Magazine.These,among other of my writings on the film as an art and social force,are listed in The Film Index(H.W.Wilson Co.).Presumably the latter reference work is available at the Louisville Public Library.

Kentucky State Historical Society

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Nov. 2, 1942

Garnet George Bravermann
638 St. Peter St.
St. Paul, Minn.

Dear Mr. Bravermann:

In answer to your query regarding information on the Griffith family, we are sorry to inform you that we have none of the items asked for.

We would suggest that you communicate with Reuben Thornton Taylor, Bagdad, Kentucky, who is an intimate friend of D. W. Griffith, and who knows quite a lot about Oldham County, Kentucky, families.

Some time ago we had correspondence with Iris Barry, Curator of the Museum of Modern Art Film Library, 11 West 53 St., New York. Perhaps you might be able to get some information there.

Sincerely yours,

Bayless Hardin

Bayless Hardin

Kentucky State Historical Society

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Nov. 10, 1948

Barnet George Braverman
638 St. Peter St.
St. Paul, Minn.

Dear Mr. Braverman:

Sorry to have been so long in answering your letter, but I am not now actually with the Historical Society. Have been with the U. S. Army Ordnance Dept. practically all of the year. Expect to be back with the Historical Society soon, however.

As for the Griffith family, we probably do not have much that would be of interest to you, but what was found follows:

George W. Griffith appears for the first time on the Tax Books of Oldham County, Kentucky, in 1837. He is not listed with property until 1841, when he has 1½ acres of land, 1 horse, and 1 child between the age of 7 and 17. This was the uncle of D. W. Griffith.
J. W. Griffith is not listed on the Tax Books of Oldham County until 1845, when he is listed with a horse. (These Tax Books show the names of all free white males over the age of 21 years, regardless of whether they had taxable property, or not).
In 1846 Jacob Griffith is listed with 1 gold watch (on which he was taxed), and Geo. W. was listed with 2 horses and 2 children. In 1848 J. W. Griffith is listed with 2 horses and 2 gold watches; Geo. W. has 1 horse and 3 children between the ages of 5 and 16 years. Both are listed in 1849, which was as far as I looked.

Some time ago the Rev. Lucien V. Rule wrote some historical sketches of Oldham County, which were published in The Oldham Era (newspaper). I don't know how extensive his research was, but he might be able to give you some information on the Griffiths. He can probably be reached at Goshen, Kentucky.

As for Col. Griffith's medical studies, he probably never studied in a medical school, but studied under a local practicing physician. There is some indication that this may have been Dr. John Grove Speer. His "Reminiscenses" were published in book form, but we do not have a copy. In this book was also published the first history of Oldham County. Information of

help to you might be found in this publication, if you can locate a copy. Ask Rev. Rule, if you contact him.
Anyway, Dr. Jno. G. Speer was born in 1809; studied medicine; practiced at Floydsburg, but went to Illinois in 1851. Some years later he returned to Oldham County, because of the ill health of his family. His wife died at their home in Oldham County in 1848. Her maiden name was Sarah Eddings Snyder, and she was related to the Oglesbys. Rev. Rule refers to an Uncle Richard Oglesby, of Oldham County, who had come to Illinois, bringing with him most of the children of Col. Jacob Oglesby, who had died of cholera in Oldham County about 1833. Dr. Speer took the Gold fever, joined a party consisting of Woodson Oglesby, Jacob Griffith, William and Christopher Fields, William Souther, John Kalfus and William Russell, and proceeded for California and the Gold fields. They left Louisville May 2, 1850, by steamboat; went to St. Louis, and set out from Lexington, Missouri, across the continent.
Because of these connections and circumstances, it would seem possible that J. W. Griffith may have studied medicine under Dr. Speer.
Of course, there were other Doctors in Floydsburg. A Dr. S. P. Bryan, of Taylorsville, Ky., came to Floydsburg in 1846 to practice. Three of his sons were Doctors, and at least one studied under him.
Have searched the Frankfort newspapers for further information on the Griffiths, but nothing was found except a very short biographical sketch of Col. Griffith in 1878, when he was a member of the Ky. Legislature. This sketch was sent to Iris Barry in 1940.
Will keep your query at hand and be on the look out for information that might be of interest to you.

Sincerely yours,

Bayless Hardin

Bayless Hardin

BARNET GEORGE BRAVERMANN

558 St. Peter Street
Saint Paul 2, Minn.
August 29, 1948

Maryland Orphans' Court
Somerset County, Md.

Gentlemen:

May I trouble you to advise me as the following at your earliest convenience?

1) What education was given the orphan sons of Salathiel Griffith (of Somerset County) after he died in 1795-96?

2) What trades or businesses were the orphans of the above Salathiel Griffith taught or bound out to? (Especially the youngest — Daniel Weatherby Griffith)

3) Was Salathiel Griffith (Sr.) himself an orphan or socalled "illegitimate"?

Shall appreciate any data you may transmit.

Respectfully,

B. G. Bravermann

Dear Sir:

I do not know where to look for the information you wish in the letter recently received from you. However, Mrs. William (Irma) Tilghman, Salisbury, Maryland, does research work and maybe could be of some assistance to you.

Very truly yours,

Florence E. Dryden

Register of Wills.

FLORENCE E. DRYDEN
REGISTER OF WILLS
PRINCESS ANNE, MARYLAND

PRINCESS ANNE MD. SEP 24 330PM 1948

UNITED STATES POSTAGE 3 CENTS

Mr. Barnet George Bravermann,

558 St. Peter Street,

Saint Paul 2, Minn.

OFFICE OF PRICE ADMINISTRATION

October 20, 1942.

Dear Mr. Braverman :

I am in receipt of your interesting letter of the 6th inst.

I do know the Griffiths but my acquaintance with the family is fairly recent, dating back only a matter of ten years. D. W. Griffith, himself, I have met casually only a few times. His brother W. W. and his family I know quite well.

Your postscript cannot refer to anyone but Miss Lou Clore of Crestwood, Kentucky. She is still living, I believe, and is a most interesting old lady. Crestwood is a very small community about nine miles from LaGrange in the direction of Louisville.

If you care to submit a questionnaire I will be happy to fill it in and while I doubt my ability to give you authentic answers I am sure that I can get them from the older residents of LaGrange. I would give you in each case the source of my information.

Mr. D. W. was most interested in having his three neices join the Daughters of the Confederacy and as I was active in that chapter I ran down their lineage for them and took care of their papers - hence my name on the envelope in the National Archives.

The Griffith family and the Oglesby family were closely allied in the past and with the exception of Mr. D. W. both families have done little to add to the family tradition. The past generations, so the story goes, were dashing soldiers and pioneers of the first water. I've never tried to run down these stories and have only taken them for what they are worth.

Mrs. James Clark, of LaGrange, Kentucky, is another interesting older woman (nearing eighty) and she could probably help you a lot, if she would. Her son is Mr. Griffith's local attorney. I'm so far away now that I'd probably be handicapped but I would be happy to help if I could.



Sincerely yours

Marguerite A Keightley

Shirley, Virginia

Jan 11, 1947

Mr. R. G. Brownmann,

Dear Sir. Your letter of Jan. 6th has come to me as the owner of Shirley Plantation. Carter Line was founded by my father, H. H. Carter many, many years ago. He published to Genealogical information available about the early ancestors & their English origin.

In fact there was no special genealogical society apparently, but so many people sent for information that in 1897 I had a pamphlet printed containing a number of names which had been sent to me, & the heads of the families. I had the chart lithographed & there are still some copies left here which have been sold from time to time for $5-00

I am sorry I can not be of any genealogist, so I am unable to answer your question about Fanny D. Carter who married J. B. Oglesby.

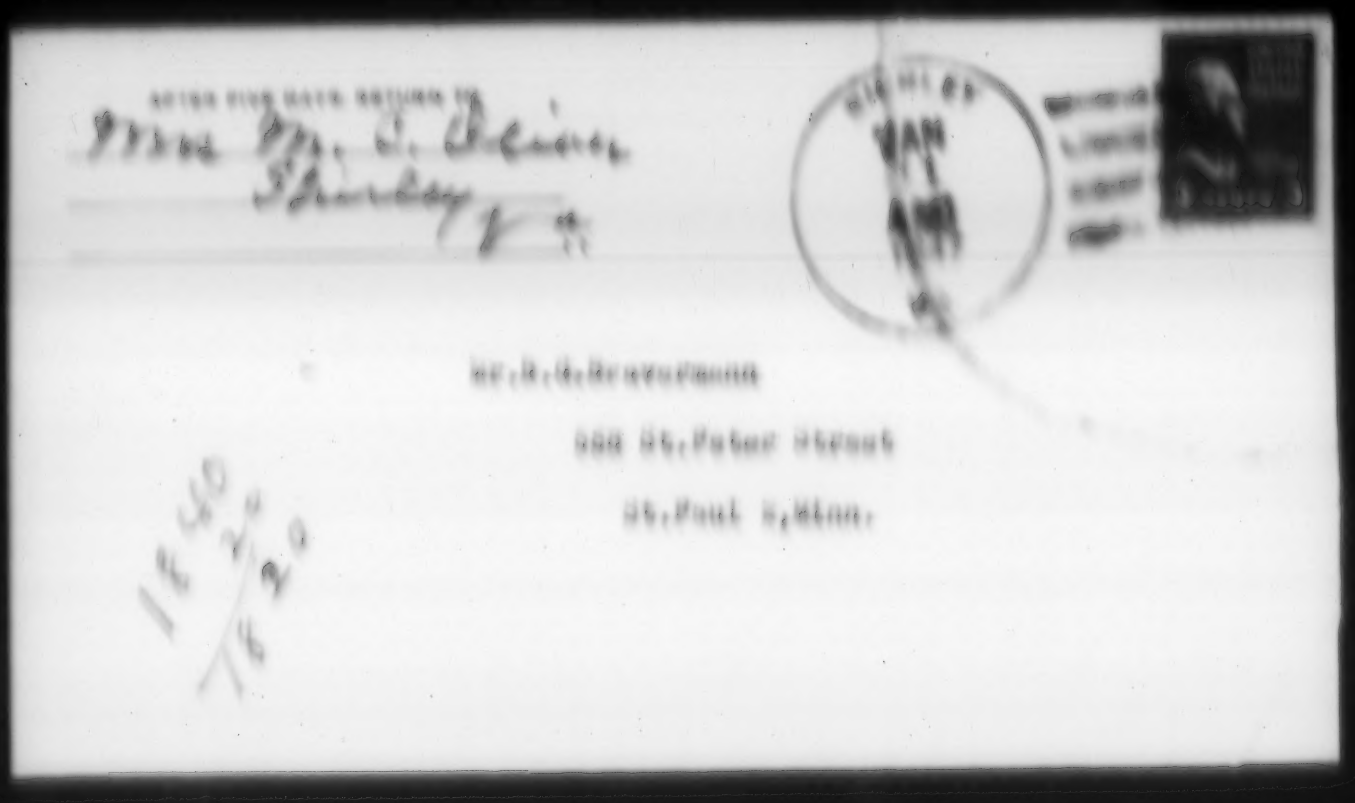
I suggest that you write to Mrs. J. A. Robinson Virginia Historical Society, 707 E. Franklin St. Richmond Va. who makes a business of genealogical research. She may be able to help you.

There were actually Carters in colonial Virginia

Besides the family of Robert
Carter was called "King Carter"
because of his vast landed
estates, & his generosity in
purchasing 30 slaves may be
assigned as the reason.
We have the portraits of
King & Queen Carter & the
privilege time. Shirley was
built by Edward Hill III
whose daughter married
John Carter, son of Robert.

Very truly yours

(Miss) Marion Carter Oliver



Miss Mrs. E. Deines
Shirley Y.

Mr.R.G.Brandemann
888 St.Peter Street
St.Paul 2,Minn.

WILLIAM A WIGHT
ATTORNEY AND COUNSELLOR
103 BROADWAY NEW YORK
TELEPHONE WORTH 2-0600

August 11,1934.

Mrs. Eugene F. Ray,
Weissinger Gaulbert Apartments,
Louisville, Ky.

Dear Mrs. Ray:

Your kind favor of the 9th inst received and not one of the queries that you have made are answerable by me. My Mother has no doubt given you all she knows about Grandpa's Brothers and Sisters when you visited her some time ago. But I have a cousin in Carpinteria, California, Mrs. Joseph (Anna Belle Franklin) Moore, a daughter of my Uncle Gus Oglesby and she made a visit back from California a good many years ago, to our kinfolks in North Carolina. I saw her here at the Herald Square Hotel at the time she was on her way there. I have a hope that Cousin Anna Belle has a good deal of the information that you wish to get and I am sending her a copy of your letter without being altogether sure of her Post Office Address, in the hopes she will give you some information on the various questions that are in your mind. I am myself interested in your list of the 10 brothers and sisters that made up GrandPa's family. I never knew them before. If, it fortunately happens that some further word should be obtainable from Cousin Anabelle I should be glad if you would forward her letter to me and I will copy it and return to your hands promptly.

No, I never had heard of Captain Benjamin A. Oglesby of Crestwood, Ky. I have known the widow of an Ohio River Steamboat Captain for many years and she now lives in the San Fernando Valley in California and after marrying three successive husbands. She never gave the name of her first husband and always called him"My Captain." But she married him 66 years ago when she was sixteen years old and he about 45 and they lived very happily in Ky. near Bowling Green on the banks of Green River, where he had a plantation. He might very well have known Captain Oglesby and it seems strange I never heard of him at all. My Mother had a cousin, Woodson Oglesby, who married my own Aunt, Rebecca Wight Oglesby and lived on adjoining farm with our own home place in Shelby County, right on the Oldham County line. It was Grandpa's home place- all of it. She had a son, Albert Shipp Oglesby, who was named after a Mr. Shipp, a relative and who, I think was a professor in a college somewhere in the South. Albert Shipp Oglesby died here in New York about 1920 or earlier perhaps and left no children. His Sister, Cousin Sallie F. Oglesby Molledo, #317 N.Richman Ave., Fullerton, California, would be a very good person to ask about the kinfolks I think. However, she never made a trip to North Carolina and so I suggest Cousin Anna Belle Moore, and as I say am sending a copy of your letter to her by this mail.

We have had showers and rain is in the air. Our weather is not at all distressing here. Rains have started over the midwest and Ky. and I hope the drouth is broken.

With kindest regards and the hope that you will receive the information you wish, Im am

Sincerely, Wm A Wight

WAR DEPARTMENT

THE ADJUTANT GENERAL'S OFFICE

IN REPLY REFER TO 0360-24 WASHINGTON February 9, 1934.

Respectfully returned to

Mrs. Eugene H. Ray,
306 Weissinger, Gaulbert,
Louisville, Kentucky.

No record has been found of the service of a man named Daniel W. Griffith as Captain in the War of 1812 from Kentucky, nor has that name been found on the rolls on file in this office of any organization of soldiers mustered into the service of the United States during that war from the state mentioned.

James F Whitney
Major General,
The Adjutant General.
By

WAR DEPARTMENT

THE ADJUTANT GENERAL'S OFFICE

WASHINGTON March 8, 1934.

IN REPLY REFER TO GHD-ml

Respectfully returned to

Mrs. Eugene H. Ray,
306 Weissinger Gaulbert,
Louisville, Kentucky.

The records of this office show that one Daniel W. Griffith served in the War of 1812 as Corporal in Captain George W. Humphray's Company, Riflemen, Virginia Militia, from August 26, 1814 to September 24, 1814. No record has been found of the service of a man of this name as Captain in that war from Maryland.

James F. McKinley

Major General,
The Adjutant General.
By

October 29- 1942

My dear Mr. Rasmussen:

Your letter came during my absence from home - Of course I have known members of Mr. Coggeshall's family all my life - and Mr. F. during the time I was engaged in working on his family - genealogical work. Quite often I have seen nothing of Lois - I do see members of the family here - now and then - but better the I am quite busy with other family work now - and it would

Take a good deal of tauze
to go through the last last
of material I have in the
Crippled Family

Most Once Greeky
Pepe D. Ray

Mrs Eugene F. Ray
Messenger - Gaulbert
Owensville, Kentucky

[illegible]
[illegible]
[illegible]

Dear Mrs.May,

You may be surprised to learn that until recently I was steadily resisting in getting original source material about W.W.Griffith as such and offhand,with the result that there are [illegible] pages of notes to serve as a working basis for the biography.

D.W. has corporated already from time to time,for example,the fact that certain of the Griffith coat of arms that you obtained from Glasgow,a cross Griffith family tree that seemed unimpressive because it contained no reference to maternal Griffiths,and various items of information.

Mr.Griffith has a way of making statements intended to serve as factual data,but he does not give the sources therefor.Consequently such statements are suggestive as possible clues and involve hard work,much of it unnecessary,to verify.

He is certainly exasperating in his vagueness about Brayington, Berington and Barrington.As you may know,his publicity often referred to a Lord Brayington---from whom D.W. claimed to be descended---and who was stripped of his estates,then exiled to America.In looking up Brayington it is found there is no mention of one in the British Oxford National Biography.The latter has references to a John Shute,Viscount Barrington and his four sons---all of them lawyers who lived and died in England.Another Barrington was a pickpocket and author who never set foot in America.The two Beringtons were dignitaries of the Catholic Church in England.They too lived and died in England.Consequently any inquiry about a Barrington who was exiled to Maryland seems to lead up a blind alley.D.W. writes that the papers linking his family with a Barrington or a Berington were destroyed in the fire that burnt down the family home subsequent to Jacob Griffith's return from the war.What do you think of all this, Mrs.May?

The reference to a Viscount Barrington in The Maryland Archives,Vol. 31,is none other than about John Shute,the Irishman,before he was made a viscount.This is the Barrington who was present at the death of King George II.

***

As for Nancy Carter:My search fails to disclose that the Nancy Carter who married Thomas B.Oglesby was ever descended from the Carter family of Virginia,although my search shows a detailed string of Carters from John and Robert "King" Carter to as late as the 1900's.

Yet D.W. insists on Nancy Carter's lineage from Robert Carter and offers an anecdote concerning his mother's pride in being a Carter, when someone one day remarked about the Astors of New York.I certainly can't write that Mary Griffith was a Carter if there is no proof therefor.The question arises whether Nancy Carter may have been an

Louisville, Kentucky.
October 30-1863

My dear Mr. Ransom

On my return yesterday from a visit in Virginia, I found yours of the 22nd. Mr. Triplett has an interesting case - and much of the testimony he talks about - I feel sure can be reached - But it certainly calls for much hard work - In the case of her grand mother Nancy - she was a Carter, of that I feel confident - Because of the old marriage bond which I have seen in the Court House - But

which Carter? I do not know- I feel equally certain of one of the Va. Family by that name. There is a Carter Family Book here in the Public Library, which connects the Va. and Ky. lines- Not Nancy is put down, although I accept- and I think he is the Joseph of Oldham county- as mentioned- By encode you saw the old Carter grave yard in that county? I do believe you could safely say Nancy was of the old Carter family of Va. But that is all- You can not say the King Carter- for we do not know- I firmly believe I could have found that in time- But Mr. G. went away

and it work stopped - it seem may be forced face in some I have an reading Question I do believe it can be established - But — for the Lord Baltimore etc I really can offer no suggestion - there must be something - but I do not know - it is so vague - what you are to do not that would be a real problem - I just don't know - Now for the Maryland genealogist - all my notes are packed in one large box and sent to the border in Fairmont and I do not remember for the spell the name but it sounds like Toff. Suggestion - write Maryland

Historical Society - Delta is one
many cared for names of some
good genealogists - Their name
be on the printed list - She is
really fine -
As for that Book of Some - I have
never said it as Mr. W. Says
I do not know that - and the
family tree you mention is
of no use at all - I am sorry
I can not assist you more and
as wish you success - The arm
is alright now - Hand you and
I legal on my school work about
the 8th. Write me here any time
mail is always forwarded -
Best wishes
Sincerely
Mrs. Ray

3112 Lyric Ave., Los Angeles 27, Calif.

June 8th 1949.

Dear Mr. Braverman:

John Oglesby Petrey arrived yesterday at 11,30 a.m. Everything O.K.

In answer to your questions, the Elizabeth you ask about was my mother, Mary Elizabeth Wight Van Pelt, a sister-in-law of Woodson Oglesby, Mary Griffith's half-brother, so a cousin of the Griffiths only by courtesy.

I am sorry I quoted the remark Jacob Griffith made to my Mother. She heartily disliked him and deeply resented his admiration of her. She has no legitimate or significant place in a biography of David Griffith, and I should be grateful to you if you omit any reference of her.

I know nothing whatever of Daniel Weatherby Griffith. I am sending your letter to Dr. Jim, and it is possible he may know something, at least he is in touch with David's niece in Santa Ana, who is the most likely person to help you.

Very cordially

Sarah Van Pelt.

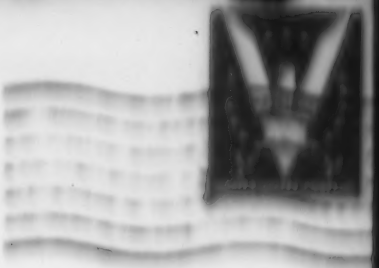
Technical Instrument Co. Inc.

New York 3, N.Y.

Dear [illegible]

Yours truly,





Mr. B. G. Rosecrans
625 ~~Central Park~~ West
~~St. Paul~~ The Parkway
Minn. 692 So. Carondelet St.
Los Angeles,
California

State of Maryland

Land Commissioners Office
J. Wm. Hall
Commissioner

Arthur Trader
Administrative Assistant

Annapolis
October 14, 1947

Mr. Earnest G. Braverman
558 St. Peter Street
St. Paul, Minnesota

Dear Sir:

Your letter of the 7th instant received, and a previous letter will tell you about Little Bellean, and how he had it resurveyed.. I suppose he bought it, but you will have to examine the Somerset County deeds to find this out.

I am unable to find out anything about Snow Hill, supposed to be in Dorchester County. As a matter of fact I do not find Snow Hill in the original patents. Have you had someone make a search for you? If so, send me the reference.

Griffith was in politics, and the Sheriff's Office was the prize office, as far as renumeration, as he usually kept all fees. Land was cheap and living just as cheap. He also lived at the time when there were several kinds of money — black, red, English, Spanish, Maryland, Pennsylvania and several others. A clever exchanger could reap a profit. This was before the dollar made its appearance.

Very truly yours,

Arthur Trader
Administrative Asst.

I have no application for a tract of land in this name except: In 1770 tract application found of land in Dorchester called - Liber C.C. # 3, f. 26

Sal. b. 1739-40/
Wife Nancy Owen married 1760 in Somerset Co. /
Daniel died 1790 estate

State of Maryland

Land Commissioner's Office

J. Lee Hall
Commissioner

Arthur Trader
Administrative Assistant

Annapolis
October 10, 1947

Mr. Barnet G. Braverman
558 St. Peter Street
St. Paul 2, Minn.

Dear Sir:

"Abergeldie", 215-3/4 acres, resurveyed for Salathiel Griffith 13th October 1793, and patented to him 10th June 1794. Being a resurvey on part of a tract called "Little Bellman" originally on the 14th May, 1678 granted Robert Ridgely for 1200 acres. Griffith added 52 acres of vacant land for which he paid the State of Maryland 9 L 15 s. Lying in Somerset County on south side of Wicomico River and on the south side of Little Cuttimatico Creek. Photo copy of the certificate and plat will cost $1.00. Somerset County Patented Certificate No. 3.

James Bennett to Salatheel Griffith, deed dated September 27, 1788. consideration 50 L, 5 s. 100 acres. Part of Safe Guard. No description. Abstracts of Deeds, Liber M.3. # 7, folio 72, 73. Cost photo copy $1.00.

I suppose that Griffith was a freeman, and there is nothing to show otherwise.

The above is all I can find on him.

A Deputy Constable received no fixed salary. He was entitled to a fee on work done in each case. It is still so today.

Our records do not show that Griffith was born out of wedlock.

Very truly yours,

Arthur Trader
Administrative Asst.

Since then is no, is your records to show color of parents were?

State of Maryland

Land Commissioners Office

Arthur Trader
Administrative Assistant

October 27, 1947

Mr. Harnet G. Braverman
558 St. Peter Street
St. Paul 2, Minn.

Dear Sir:

Your letter of the 20th instant received, and beg to advise that I do not know of any picture of Salathiel Griffith. It is not one of the functions of this office to collect pictures.

We do not have genealogical files, as our business is mostly confined to land. The first time I find the name is in 1764 when he was paying Lord Baltimore rent on 200 acres part of a tract called "Little Belain" at the rate of 4 shillings per year, but our records do not show where he obtained this land.

Our records would not show any one assuming the maiden name of his wife. Any one can assume any name he desires, so long as he does not deceive the public by fraud.

Liber CC # 3 must be a Dorchester County Land Record, and should be found in Cambridge, Md.

I am unable to say how long 266 lbs. would last in those days. It would all depend on who and how it was handled.

Am unable to answer your other questions.

Very truly yours,

A Trader

Arthur Trader
Administrative Asst.

State of Maryland

Land Commissioner's Office

J. Lee Hall
Commissioner

Arthur Trader
Administrative Assistant

Annapolis

September 2, 1948

Mr. B. G. Braverman
558 St. Peter Street
St. Paul 2, Minn.

Dear Sir:

Your letter of August 30th received, and beg to advise that it is rather rare to find just what a mans business was, as the records are silent on such matters. In some cases if a man was a miller it was mentioned, but storekespers and others were seldom mentioned. Most men were farmers at that time.

As far as the Griffiths are concerned, I am not able to tell you, but as they owned land, the presumption is that both of them were farmers.

There is no State agence that collects genealogical files, but the Maryland Historical Society, Baltimore, Maryland, have a great many files that have been given them. They also have quite a few pictures that were given them. They do not collect.

Sorry I am unable to be of more assistance.

Very truly yours,

A Trader

Arthur Trader
Administrative Asst.

AT w

THIS Indenture, made this 23d day of August A. D. 1836, Between Daniel W. Griffith and Elizabeth his wife of the County of Somersett and state of Maryland of the one part, and John Reed of the County of Jefferson and state of Virginia of the other part, Witnesseth, that the said Daniel W. and Elizabeth, his wife, for and in consideration of the sum of one hundred and twenty five dollars, current money of Virginia, in hand paid by the said John Reed at or before the sealing and delivery of these presents, the receipt whereof is hereby acknowledged, have granted, bargained, sold, alienad, released and confirmed, and by these presents do grant, bargain, sell, alien, release and confirm unto the said John Reed, all the right, title and interest, claim and demand of the said Daniel W. Griffith in and to two certain portions of a lot of ground, situate in Charles town, Jefferson County, Virginia and known in the platt of said town as lot No. 123, a part of the interest hereby conveyed being that purchased by said Griffith of Jacob Wark, the interest of said Wark being derived by him by descent from his father George Wark and his mother Catherine Wark- and conveyed by him the said Jacob Wark to said Griffith by deed now of record in the County Court of Jefferson County Virginia- (Vide Book 12 page 59) another part of said Griffith's interest, and that also intended to be hereby conveyed, being that held and possessed by him as tenant by the curtesy of the estate of his late wife Margaret being daughter and heir of George Wark and Catherine Wark, and as such entitled by descent to an interest in said portions of lot No. 123-the remainder of said interest of said Griffith and that hereby intended also to be conveyed to said Reed being the right of use, in full and indefeasible priviledge, of a certain piece or parcel of said lot No. 123, conveyed to said Griffith by Thomas & Benjamin Mayfield by deed of bargain & sale recorded in said County Court, Vide Book No. 10 folio 416- said piece or parcel being described in said deed as follows viz-

also ten feet of ground lately occupied as an alley, ten feet front on Congress street adjoining a lot formerly owned by Henry Richards on one side and a lot now held by Ezekiel Dean on the other side, and running back with the lines of said lott 138 feet, ten feet wide where it joins the lines of Joseph Young"-(now Dr. W. H. Baum)- the interest hereby conveyed in the said last described piece or parcel of said lot No. 123, being the right of free and indefeasible use of the same by the said John Reed, in as full and ample a manner as the same may be used by the said Griffith- the meaning of the parties being that to each shall belong the same equal rights and privileges to the control and use of the said portion of ground- But it is expressly understood by the parties to these presents that the said Griffith doth not impair or effect in any manner his rights to the residue of the property, other than the last described parcel, conveyed to him by the said deed from Mayfield- together with all and singular the appurtenances, unto the pieces or parcels of land as above specially described, belonging or in any wise appertaining-

To have and to hold unto the said John Reed, his heirs and assigns, the said pieces or parcels of lot No. 123, and their appurtenances forever.

And the said Daniel W. Griffith and Elizabeth his wife, for themselves & their heirs, do covenant, promise and grant to and with the said John Reed, that now at the time of sealing and delivery of these presents, they are seized of a good, sure and indefeasible estate of inheritance, of fee simple, in the premises hereby granted, and that they have full power and authority to grant & convey the same to the said John Reed in manner and form aforesaid- and that the said premises now are free and clear of all incumbrances or charges by them made or suffered by them-

And Lastly, that the said Daniel W. Griffith and Elizabeth his wife, and their heirs all and singular the premises hereby conveyed, with the appurtenances and the interest hereinbefore specially mentioned and recited as being conveyed by the said Daniel W. Griffith and Elizabeth his wife, unto the said John Reed his heirs and assigns against them the said Daniel W. Griffith & Elizabeth his wife, and their heirs and all and every other person or persons whomsoever, shall warrant and forever defend by these presents.

In Witness whereof, the said Daniel W. Griffith and Elizabeth his wife have hereunto set their hands & seals the day & year first above written.

The words "ten feet wide", on fifth line 2d page inserted before signing.

D. W. Griffith (seal)
Elizabeth Griffith (Seal)

Teste Theodore G. Dashiell
Wm. H. Curtis

State of Maryland

County, to wit:

We Theodore G. Dashiell and William H. Curtis, justices of the peace in the County of Somerset and State of Maryland, do hereby certify, that Elizabeth Griffith wife of Daniel W. Griffith, parties to a certain deed bearing date on the 23d day of August 1836 and hereunto annexed, personally appeared before us in our County aforesaid, and being examined by us privily and apart from her husband, and having the aforesaid deed fully explained to her, she the said Elizabeth acknowledged the same to be her act and deed, declared that she had willingly signed, sealed and delivered

the same, and that she wished not to retract it.

Given under our hands and seals this 23rd day of August 1836.

Theodore G. Dashiell (seal)

Wm. H. Curtis (seal)

State of Maryland

County, to wit:

We Theodore G. Dashiell and Wm. H. Curtis, justices of the peace in the County aforesaid and State of Maryland, do hereby certify, that Daniel W. Griffith party to a certain deed bearing date on the 23d day of August 1836 and hereto annexed personally appeared before us in our County aforesaid and acknowledged the same to be his act and deed, and desired us to certify said acknowledgment to the Clerk of the County Court of Jefferson County, Virginia, in order that said deed may be recorded.

Given under our hands & seals this 23d day of August 1836.

Theodore G. Dashiell (seal)

Wm. H. Curtis (seal)

Jefferson County Set:

Clerk's office of the County Court.

On the 31st day of August 1836, the foregoing deed was received in said office and admitted to record.

Teste

Saml. J. Cramer C. J. C. C.

COPY, TESTE:
Chas. L. Johnson CLERK OF THE
COUNTY COURT OF JEFFERSON
COUNTY, WEST VIRGINIA.
By Emily A. McSherry

Recorded in Deed Book 21, page 228, et seq.

copy from certificate

THE NATIONAL SOCIETY of the SONS OF THE AMERICAN REVOLUTION.

This certifies that Daniel Wark Griffith is a Member of the Kentucky Society, by descent from Salathiel Griffith.

Date of Admission January 8, 1936 - National No. 81745. State No. 711.

(Signed by) Arthur M. McCribbs,
President General
Henry Lee Grant,
State President
Frank Z. Steele,
Secretary General
Edward O. Nobbe
State Secretary

I Daniel W. Griffith of the County of Shelby and State of Kentucky being Sick but of Sound disposing memory do make the following as my last will and testament hereby revoking all former wills.

1st. It is my will that my Burial Expenses be paid and all my just debts by my Executor hereinafter named.

2. I will to my sons George W. Griffith, Jacob W. Griffith and Joseph W. Griffith One Dollar each.

3. I will to Silla Gurley One Dollar

4. I will to Mary Oglesby Ten Dollars

5. I will to my son Wm Davis Griffith One fourth of a Note I hold against him and three others.

6. I will to my son John D. Griffith One fourth of a Note I hold against him and three others. Also One Note I hold on him individually for One Hundred and Seventy or eighty dollars.

7. I will and bequeath to my son Jacob W. Griffith three children namely Matta, Virginia, Ruth and William W. Griffith One Hundred Dollars each which is to be loaned out until the children arrive of age or marry, both principal and Interest is to be retained until the childred arrive of age or marry, and in case either one of the children should die before they are of age or marry then their part is to desend to the other Two and so on and case all of the children should die, before they are of age or marry then in that event both principal and interest is to go to my daughter Ruth J. Conner.

8. I will and bequeath all the balance of my Estate Consisting in Bonds and Cash Notes to my Daughter Ruth J. Conner.

Lastly. I do hereby appoint Lemuel Conner as Executor to this my last will and Testament and I do hereby request the Court not to require any Security from him. Signed Sealed and delivered in the presence of the subscribing Witnesses.

This 19 day of January 1863

Thos. D. Edwards
D Conner

D. W. Griffith Seal

Kentucky Shelby County Court Sct.

February Term 1863

A Writing purporting to be the last will and testament of Daniel W. Griffith deceased was this day produced in Court and proven by the oaths of Thomas D. Edwards and D Conner the subscribing Witnesses thereto, whereupon said will is ordered to be recorded.

Att John T Ballard Clerk Shelby County Court

STATE OF TENNESSEE,
COUNTY OF SHELBY, SCT.

I, C. F. Nash, Clerk of the Shelby County Court, do certify that the foregoing is a true and correct copy of the will of D. W. Griffith, deceased, as same appears of record in my office in Will Book Number 28, Page 517.

Witness my hand this 6th day of October, 1944.

C. F. Nash, Clerk
By Ruth Lawson D.C.

Will of Salathiel Griffith.

In the name of God Amen, I Salathiel Griffith of Somerset County being sick but of perfect sound disposing mind, memory and understanding do make and ordain this my last will and Testament in manner and form following, viz: Imprimis I give and devise unto my Daughter Nancy Beauchamp, one hundred acres of land lying and being in Worchester County, as called "Safe Guard" during her natural life and at her death to my Grandson Venables Griffith Beauchamp her se and to his heirs and assigns for ever. I give and bequeath to my granddaughter Nancy Owens Bowles, one negro girl called Hannah. I give and devise unto my son Berlin Griffith all the land which I now possess in Somerset County called Abergildie on proviso he does not sell it, to him and his heirs and assigns, but if he sells said land then it is my desire and will that my sons Jefferson Salathiel, William and Daniel Weatherby Griffith or their heirs & assigns have said land or the value thereof divided equally between them who sold to be paid them by the said Berlin Griffith or his Exors, Admors, or assigns. I leave my negro woman Sarah free and liberty at my death. I leave all the rest of my estate of what nature or kind power to be sold by my Executor, on a liberal credit he taking bond & security on interest for the same for the use of my sons Jefferson, Salathiel, William, and Daniel Weatherby Griffith to which said Jefferson, Salathiel and Daniel Weatherby Griffith I give and bequeath all my Estate (except the aforesaid legacies to them and their heirs. It is my will and so I ordain it, that my Executor bind out all my sons viz: Jefferson, Salathiel, William and Daniel Weatherby Griffith, as soon as they are sufficiently educated and of age sufficiens to bind out allowing my Executor his reasonable expenditures for the same. Lastly I do by these presents constitute and appoint my friend William Davis Allen to be my whole and sole Executor of this my last Will and Testament ratifying and confirming the same and no other to be my last Will and Testament. In witness whereof I have hereunto set my hand and seal this Twentieth fifth day of December Anno Domino Seventeen Hundred Ninety and five.

Signed, sealed published and) Salathiel Griffith (SEAL)
declared by the within Testator) ----------
to be His last will and testament)
in presence of us, who have subscribed our names at the)
request of and in the presence of the Testator and of each other.)

her
Keziah X Goslee.
mark

her
Anne X Goslee.
mark

Levin Goslee.

January the 8th. day 1796. Then came William Davis Allen & made Oath on the holy Evangels of Almighty God that the within instrument of writing is the true & whole last Will & Testament of Salathiel Griffith late of Somerset County deceased that hath come to his hands possession or knowledge & that he doth not know of any other.

Before, Esme Bayly, Reg.W.S.Co.

January the 8th. 1796. Then came Keziah Goslee & Levin Goslee two of the subscribing witnesses to the within Will & Testament of Salathiel Griffith late of Somerset County deceased & severally made oath on the holy Evangels of Almighty God that they heard him publish pronounce and declare the same to be his last Will & Testament & at the time of his so doing he was to the best of each og their apprehensions of sound & disposing mind memory & understanding & that they did respectively subscribe their names as witnesses to the same in the presence & at the Request of the Testator. And the said Keziah Goslee and Levin Goslee, depose that they saw Anne Goslee subscribe as a witness to this will in the presence & at the request of Salathiel Griffith, the Testator within named.

Before Esme Bayly, Reg.W.S.C.

Recorded in Liber E.B.No.17-folio 460, 461 & 462.

Before Esme Bayly, Reg.W.S.C.

True Copy :-

Test-, Florence E. Dryden, Reg.W.S.Co. (SEAL)
(Somerset County, Maryland Orphans Court)

N.B.
Date page for notes from divorce petition of Dan'l. H. Griffith from
Title of file Griffith Emily D. vs. Griffith Dan'l. H.
Date [illegible] Court [illegible]

(please write compactly)

Dan'l Hank Griffith vs. Emily Baldwin Griffith

Divorce filed Oct. 1, 1947 (by DW).
Interlocutory judgment of divorce (default) granted Nov. 10 '47.
married in city of Louisville, Kentucky
Separated on or about Sept 15, 1947. married 2nd 1936.
(married 11 yrs, 6 mts, 13 days).

"Since marriage of parties hereto, the defendant without just cause has treated plaintiff in a cruel and inhuman manner, thereby causing plaintiff to suffer extreme mental and physical pain and anguish and because of the cruel and inhuman conduct of defendant it is impossible for plaintiff to continue living with defendant in the state of matrimony."

affidavit by Emily D. Griffith (Nov. 10 '47);
DW is not in military service, ... is my husband, ... I have known him for more than 15 yrs. ... He is 73 yrs of age, in fair health, and is living at the Knickerbocker Hotel, Hollywood. He is retired.

Settlement agreement (Sept. 30 '47);
1, annuity policies (## 31266 - 43981) in N.Y. Life Insurance, also policies of;
Penn. Mutual Life Ins. Co. of Am., Travelers

Insur. Co., Provident Mutual & Life Insurance, and Mutual Life Insur. Co.

2. Two (small) lots of real property, and all furniture, & goods thereon, &

3. 1 cu acres of the Madera Rancho - El - Mission all surrounding L.A. County (except a strip of land encumbered by a deed of trust)

to Emily Baldwin Griffith

in lieu of all provisions for the support and maintenance of other purposes ... of discharge & satisfaction of all obligations

Notes on Trial testimony (1)

Mrs. Griffith was frequently asked that she should leave stupid & foolish, not fit for household duties & responsibilities of marriage, called him dumb, stupid, & she should have married a younger man. He stayed out late till all hours, without a word, causing me to worry whether he might have been hurt. He would call strangers dumb, would walk away from table in a public place, without a word, join others at another table, staying away for hours, and sometimes even not returning, thus causing to go home alone. He never should have married, he not caring, etc. that I should get a divorce, that he should live in a hotel, free to

Notes on trial testimony (2)

go where, and when he pleases.

Ruth Griffith took the stand and confirmed the above testimony.

In short, MacDuff, the typical kind of testimony given generally in divorce cases, nothing about anything suggesting any abuse, any psychopathic behaviour, or such.

Lem

COMMONWEALTH OF KENTUCKY
EXECUTIVE CHAMBER
FRANKFORT

KEEN JOHNSON
Governor

June 13, 1943

TO WHOM IT MAY CONCERN:

This will certify that David W. Griffith was appointed an Aide-de-Camp on the staff of the Governor, with the rank of Colonel, on Tuesday, November 20, 1923, according to records in the Secretary of State's Office.

Keen Johnson

Keen Johnson
Governor

AGREEMENT MADE between D. W. GRIFFITH INCORPORATED, a Maryland Corporation, party of the first part, and ELI H. BERNHEIM of New York City, party of the second part.

WITNESSETH:

WHEREAS, the party of the first part desires to borrow the sum of Six Hundred Thousand ($600,000.) Dollars to pay existing indebtedness and for the legitimate purposes of its business, and the party of the second part has agreed to procure said moneys in the shape of a loan to the party of the second part, it is agreed as follows:

FIRST: The party of the second part agrees to procure the sum of six hundred thousand ($600,000) dollars as a loan to the party of the first part, evidenced by its forty serial promissory negotiable collateral notes of Fifteen thousand ($15,000) dollars each, to be discounted at the rate of six (6) percent per annum; the first note payable in one week from its date and each succeeding note payable one week thereafter at the Columbia Bank at 515 Fifth Avenue, New York City, each of said notes to be endorsed by DAVID W. GRIFFITH and to be payable to the party of the second part and to be secured by an assignment by the party of the first part and DAVID W. GRIFFITH of their rights in the contract dated February 5th, 1919, made by DAVID W. GRIFFITH as Producer and UNITED ARTISTS CORPORATION as Distributor, so far as the same relates to the distribution and leasing of the photoplays known as "OPEN NS OF THE STORM" and "WAY DOWN EAST", together with all royalties and other moneys arising under said contract from the distribution of said photoplays (which contract was on July 1st, 1920 assigned by said DAVID W. GRIFFITH to the party of the first part), such assignment to provide that if any note is not paid at maturity, UNITED ARTISTS CORPORATION shall be directed and shall agree to pay out of the moneys payable to the party of the first part or DAVID W. GRIFFITH for the distribution of said pictures, the amount of any note so due, and in case of default of such payment for ten days, then all moneys thereafter payable for the distribution of said pictures by UNITED ARTISTS CORPORATION to the party of the first part or DAVID W. GRIFFITH shall be paid exclusively to the party of the second part until the full amount of said notes with any interest is paid; the party of the first part and said DAVID W. GRIFFITH to be liable in any event for the amount of said notes, with any interest. In case of default in the payment of any note for ten days after the maturity thereof, all the remaining unpaid notes shall at once become due and payable. The collateral note to contain the usual terms found in collateral notes used by banks in the City of New York and to further provide that each note is one of an authorized series of forty notes in the same amount aggregating Six hundred thousand (600,000) dollars and each containing the same terms and each similarly endorsed.

SECOND: The party of the first part agrees to pay the party of the second part the sum of Sixty thousand (60,000) dollars, to be used by him in effecting a sale of said notes and for expenses and compensation to others to be employed by him in procuring the purchase thereof and for necessary disbursements therein. All rights under said notes to be exercised by the party of the second part who shall

be considered the sole owner thereof and payment made at Columbia Bank as aforesaid by the party of the first part of the said notes as they mature respectively, shall relieve the party of the first part from further liability thereon, it being understood that upon payment of each note the same is to be delivered up for cancellation. It being understood that the party of the second part may either transfer one or more of said notes to such purchasers or may retain them or any of them on behalf of said purchasers and shall issue participation certificates against the same, the party of the second part to assume no personal responsibility whether by reason of the endorsement of said notes or otherwise except as herein mentioned.

THIRD: The party of the first part agrees that the books and records of the party of the first part shall contain a notation that all moneys arising from the distribution of the photoplays "ORPHANS OF THE STORM" and "WAY DOWN EAST" under contract with UNITED ARTISTS CORPORATION are assigned to the party of the second part as security for the said loan of Six hundred thousand (600,000) dollars and legal and other expenses.

FOURTH: The notes, assignment and all papers shall be drawn by ERNST, FOX & CANE, attorneys of 25 West 43rd Street, New York City, who shall determine the legality and form of all papers in connection with this note issue and shall receive for their services and disbursements Fifty-one hundred (5100) dollars, evidenced by a collateral promissory note similar to the notes above mentioned, payable in forty weeks from date without interest. Revenue stamps and other disbursements to be paid by the Corporation.

FIFTH: While any of said notes are unpaid the party of the first part agrees to preserve its rights and franchises and to pay all taxes, assessments and Government charges imposed upon it; that it will not assign any interest in said contract with UNITED ARTISTS CORPORATION affecting said two pictures or the moneys payable thereon and will not issue any bonds, debentures or note issues maturing before the payment of the notes above mentioned, except in the ordinary course of business.

SIXTH: Upon payment in full of the serial notes and of the note given for legal fees, the party of the second part shall reassign without recourse to the party of the first part and DAVID W. GRIFFITH all his interest in the distribution contract affecting said two pictures and moneys thereafter payable thereunder.

THIS AGREEMENT to bind the party of the first part and its successors and the party of the second part and his legal representatives.

WITNESS the hand and seal of the respective parties this 31st day of March, 1922.

D. W. GRIFFITH INCORPORATED,

by

D. W. Griffith
President.

J. C. Epping
Treasurer.

Eli H. Bernheim L.S.

D. W. Griffith (L.S.)

State of New York,)
County of New York,) ss:

On this 31st day of March , 1922, before me personally appeared DAVID B. GRIFFITH, to me known, who being by me duly sworn, did depose and say that he resides at Mamaroneck, Westchester County, New York; that he is the President of D. W. GRIFFITH INCORPORATED, the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation, that the seal affixed to said instrument is such corporate seal; that it was affixed by order of the Board of ~~Xxx~~ Directors of said Corporation and that he signed his name thereto by like order.

(Notary Public)

State of New York,)
County of New York,) ss:

On this 31st day of March , 1922, before me personally appeared ELI H. BERNHEIM, to me known and known to me to be the individual described in and who who executed the foregoing instrument and he duly acknowledged to me that he executed the same.

(Notary Public)

Inventory.
Estate of Galathiel Griffith.
Date Jan 20. 1796.
Amount £ 557-3-11½ appraised
by the Subscribers.
Sold at Public vendue Jan 20 1796
Amount 618-18-6½.

Judicial Record. — page a folio 1 court

June 8. 1775.
Galathiel Griffith qualified
as Deputy Constable
Levin Deshiell.

Deed - Bond.
Liber 030
Folio 467.
Date made June 5 1792.
Date Recorded June 5. 1792
Galathiel Griffith bound unto
William Brereton.
Sum of 500 lbs Current Money
The above bond Galathiel Griffith
do shall at the request of the
above named William Brereton
make a release to the said
Brereton of his title & interest &
and to the Estate of said Brereton
both real & personal which was
Conveyed by deed & sale to Griffith.

Signed Pelathiel Griffith.

Witness
James Adams.
Daniel Bragin

I can find no Order Book or anything for 1701.

No deeds to tract of land. or Wealth.
Only one Will.
Nothing of Pelathiel Griffith's Parents.

We have no Dorchester records.
You might find that - in Cambridge Brk -

My charge will be $2.00.
Hope this can be of service to you if I can be of further help let me know.

Yours Truly.
Mrs. Anna M. Rufenacht.

Adm account.
Liber 21 B 24
Folio 205.
Date Sept 19. 1797.
By William Davis Admr & Executor
of the estate of Jabez Griffith.
Sales. £ 31-10-8
Debts £ 96-8-11
Sheriffs fees 42-1-5¼
Portion of Jabez Griffith Son
of deceased 26-1-9
" " " Jefferson Griffith "
60-9-10
" " " William Griffith "
60-4-1
" " " Daniel Griffith "
70-17-7½.
Balance due Estate £ 723-11-9¾
The residue of his estate to be
equally divided between his
Sons. Jefferson, Jabez, William
& Daniel W. Griffith is to each £94-19-3

Will.

Liber B.B. 17
Folio 460.

Testator Palathiel Griffith.
Date Made Dec 25. 1795
Date Proved Jan. 8. 1796.
Daughter Nancy Beauchamp
100 acres of land in Worcester Co
Called "Safe Guard" at her death
to my Grandson Venables L.
Beauchamp her son.
Granddaughter Nancy Owens
Bowles. 1 Negro girl.
Son Merlin. All lands I now
own in Somerset Co Called
Abergildie provided he does not
sell but if he does sell said
land it is my will that my
sons Jefferson, Palathiel, William
& Daniel have equal shares.
Executor William Davis Allen.
Signed Palathiel Griffith.

Witness
Negiah Goslee.
Ann Goslee.
Levin Goslee.

U.S. in 3 or more applications

---Dennison of Dental Academy, Baltimore b.1760,d.1803 and wife Margaret Ware b.1765 ,d.1857 married 1811-12

---great grandson of Hon.Dalrymple, Baltimore b.1754 d.1795,and wife Penny Dean,married in Somerset County,Md.1780;...On patented land (see liber "L.G. #8,p.8),home Deals,Annapolis,Md.(In Somerset Co., Md., which he named "Anne Arundel" and "Little Baltimore" on Little Gunpowder Creek,south side of Bloomsbury River.....In 1770 he took up tract of land in Worcester Co.,Maryland (Liber G.G.#8,p.58 Snow Hill, Worcester Co.,Md.)

---The said Dalrymple W. assisted in establishing American Independence while acting as deputy constable and sheriff,Somerset Co.,Md. On June 8,1775 at outbreak of the Revolutionary War he took Oath of Fidelity" to the State and was appointed at same time Deputy Constable for Bloomsbury Hundreth, Somerset Co.,Md.....Was man of wealth and importance in his community as is shown by records of that day.Is frequently found acting as administrator of estates,going on security and bondsmen for men of affairs in this district and otherwise prominently identified with the Colonial and Revolutionary period...On Nov.25,1795 he takes oath of office "and becomes High Sheriff of Somerset Co.,Md.(Druer Book (1795-97,p.144-177) His will is dated May,1796 and prob.Jan.8,1796 (Will Book Liber 17,p.160--Princess Anne,Somerset Co.,Md)

Ancestor source:Order Book 74 to 78,p.208,p.209,Princess Anne,Smst.Co.Md
Judicial Record(1774-78,June 8,1775,Oath of fidelity to
office)Princess Anne,Smst.Co.,Md.
Druer Book,1795-98,p.70-144,Nov.25,1795--Prin.A.,Smst Co
Oath of Office

4. Lord Breyton, Lord [illegible]

In a letter to the author, Griffith on May 28, 1966 wrote as follows: "Lord Breyton certainly must have been his (Celtic?) father". When advised that the most extensive English and Welsh sources do not list a Lord Breyton, Griffith thought Barrington might be the name. He said he had seen Breyton as an alias and that it was considered a family name. It is possible, that since it was a derivation of Welsh Berynton, Lord Baltimore was of Welsh descent. Father Fleming was of the Welsh royal tribe, and was frequently mentioned at home that Griffith attached undue importance to it.

5. Mr Barrington ?

Sources do disclose that a Lord Barrington, originally a John Shute, an attorney and four sons, also attorneys, served in the English parliament and, furthermore, never left the shores of England. Thus Lord Barrington could not have been exiled. However, there was an untitled Barrington, born in Ireland as George Barrington, who was an actor, an author, and a pickpocket who could move judges to mercy with his wit and grace. He served a year at hard labor on the Thames River and after being exiled to Australia, became a prison superintendent. (Dictionary of National Biography, Vol. III, ed). "That must have been the one", Griffith observed emotionally.

6. Mr Brayfield ?

In 1[illegible] Edward Griffith, born in Prince George, was tried and condemned as an outlaw in the reign of William III, died a prisoner in the Tower of London. (The Complete Peerage, ed. by Vicary Gibbs; The Gutenberg Press, Ltd., London, 1910, Vol. 6, p. 10a-b)

7. No Previous?

If Griffith had not told the writer that perhaps Bray, told might be the name of the Welsh lord who was exiled by the English crown, came to Maryland and married a Miss Griffith whose name he adopted, this item would have been omitted. None of the sources consulted list a Lord Brayfield. However, in Old Somerset by the Eastern Shore, there is reference to a Susanna Brayfield, an indentured servant, who by 1668 had been fined on various occasions for bearing illegitimate children. A John Griffith, who received a patent for 50 acres for becoming a settler in 1660, is referred to as one of two men who were the fathers of these children. (Torrence, Clayton: Old Somerset by the Eastern Shore, Whittet & Shepperson, Richmond, Va. 1935, p. 436)

Other sources consulted:

Nichols, Thomas: Annals and Antiquities of the Counties and County Families of Wales, Longmans, Green & Co., London, 1872

Timbs, John and Gunn, Alexander: Abbeys, Castles and Ancient Halls of England and Wales, Frederic Warne & Co., London, 1870, Vol. III
On page 503 there is a reference to Rhys ab Gruffudd who during the reign of Henry VIII was "attainted of high treason" and beheaded. His estates were escheated to the crown and later granted to another person. This Gruffydd was the graddon of Thomas ab Gruffydd who acquired the famous Albermarlais Manor by marriage. Rhys was the grandson of Thomas who left him his estates.

Williams, John: The Chronicles of the Princes: Longman, Green & Co., London. 1860

Williams, Robert: Biographical Dictionary of Eminent Welshmen from Earliest Times to the Present, incl. Everyone Connected with the Ancient History of Wales: William Rees, Llandovery, Wales. 1852

Randy to The Cambrian Plutocrats. P. 293, by Perry

Yorke, Philip (Sen. of Erthig) The Royal Tribes of Wales, John Pointer, Bryncunn, Wales, 1732.

" " " " " " " " " " " " (with additional notes) Edw. Williams

Parry, John Humphrey, The Cambrian Plutarch, consisting of memoirs of some of the most eminent Welshmen, Simpkins & Marshall, London, 1824

Burke, Bernard, A genealogical History of the Dormant, Abeyant, Forfeited and Extinct Peerages of the British Empire, London, 1883

Giraldus Cambrensis, The Itinerary and Description of Wales, Bent & Co., London, 1908

Whitaker's Peerage, Baronetage and Companionage, London.

William Llewelyn, The History of Ancient Wales, Bloomington, New York 1914

Hotel Tyler
Louisville, Ky.
8-3-43

Dear Mr. Coyle:

It seems difficult to get away from this part of the country! Am going out to La Grange today to attend services for Woodson Oglesby, cousin of D. W. G. Had a most informative talk with him last Wednesday. On Sunday I was notified he succumbed to a heart attack Saturday.

xxx

Am most grateful for your interest and cooperation, and to The Filson Club for advising me to see you.

xxx

I hope Mrs. Coyle has greatly improved.

Most respectfully,

Barret Bradshaw

P.S.- You might enjoy [redacted] Alvin Harlow's book, "Weep No More, My Lady."

Will leave Wednesday for West coast, but shall drop you a line sometime.

St.Paul,Minnesota
760 Central Park West
Oct.16,1944

Mr.William Fletcher Oglesby
Corvallis,Oregon

Dear Mr.Oglesby:

Six weeks ago I returned from the coast where I talked with Mr.Tom Oglesby and Miss Ruth Griffith in three interviews to obtain authentic information for a definitive biography about the life and work of David Wark Griffith.Naturally I saw many other people on the coast and were at one time with D.W.and among those I talked with in Lourenge were Bill and Hobe Oglesby,Bill Griffith and his wife,Ballard Clark and others.Mr.J.V.F.Oglesby,his daughter Mabel and Miss Sarah Van Pelt were also cooperative.John Gerrit Lloyd urged that I make sure to consult you because of your objective approach to Dw and his early background.

I am not doing a biography about Dw that will picture him as a plaster saint.He would be the last one to be thus presented for the consideration of readers ten,twenty or a hundred years hence.I am writing about him as a very human man of our time and seeking to show that his achievements as an artist will recognized fifty years hence when the names of producers and other minor characters in cinema will be forgotten.

Since my research on the coast finally got me down and made it it necessary to come to Minnesota for a rest,I am taking this method of consulting you---by mail.Accordingly,I enclose a set of questions which you may answer in as much detail as you deem necessary.I wish to do a job of truthful reporting and interpretation.Your cooperation naturally will be appreciated.I am sorry I am not in Corvallis to talk with you and therefore hope you will be patient with my questions,especially if some of them seem stupid or irrelevant.Information on items not covered in the questions will be welcome.I may add that Jack Lloyd asked me to convey his regards to you.
Thanking you,I am,

Sincerely,

Ernest George Westermann

St.Paul,Minnesota
868 Central Park West
October 15,1945

Mr.Lloyd Lewis,Managing Editor

Lorane, Oregon, Oct. 16, 1948

Mr. Barrett Brenneman,
625 Central Park West
St Paul, Minn.

Dear Sir:

I have no information to give you concerning the forbears of David Wark Griffith. His father "Jake" and his mother Mary were frequent visitors at my father's home in my younger years but at that time I had little interest in people's ancestry or their habits.

As I remember Jake was fond of company and was considered quite a fiddler. He was in demand for the neighborhood dances and social gatherings and had such tactics at frequent intervals at his home

I was told that Uncle Jake, father and Uncle Dick" (Richard Griffith) had gone with many others of our community to California in the gold rush period. They went in what was called the mule team caravan. They traveled much more rapidly than the ordinary "trains". It is said that Uncle Jake was known as "Roaring Jake" in those days and that he started out in charge of the company but because of his irascible temper he was removed and father was put in his place.

1850

As to the profits of their undertaking I know little. But I remember hearing my mother say that Uncle Jake returned before the others

1856

Rebecca

and that father sent some of his money back by him to
Jake. This money was invested in [illegible]
Thomas B Oglesby's place in Oklahoma [illegible]
[illegible] Jake [illegible] Thomas that belonged to
them & [illegible] But I heard [illegible] had gambled
I was told by family friend that [illegible] Thomas
away the entire estate of my grandparents
B Oglesby. One of my earliest memories was
that my father bought 120 acres of Oklahoma
County land as a home for Jake. Will & Jake
brother-in-law and after father passed on Jake
gambled away the crops from this place still
[illegible] for self.

He was a hard drinker and became [illegible]
thick and fast to the point that he would gamble
away any kind of property that fell into his hands

without regard to ownership — all gossip so far as my personal knowledge was concerned.

As to D. W. I never knew how intimately. He was some years younger than I. As I remember it he was quiet and rather shy as a youngster. I do not remember telling anyone that he was homely though I may have. As to why girls were indifferent to him: if true, I know of no reason.

From the time he was seven or eight till I met him again in 1919 in Hollywood I lost track of Aunt Mary - the two girls Ruth + Wheeler and the three boys Jake, David, and Albert. When the farm was sold for debt the Griffiths moved to Louisville. There, I am told, they had a terrible fight with poverty. They were so impoverished that "Wheeler" died of starvation trying to help the others along.

As to the Oglesbys I am almost as ignorant as I am of the Griffiths.

My father Miller Woodson Oglesby was the only child of Thomas B. Oglesby by his first wife - an Easly. She died at childbirth. My older sister and my mother told me that the 200 acres of the Floydsburg farm was from money acquired by Thomas B. from the Easley estate. The home of Jos Oglesby - a cousin of my father's was some distance away from Floydsburg. As I told you above an additional one hundred acres was bought by Jake Griffith with my fathers money. Jake had grandfather deed this land to his wife and uncle Will, then

Part of flies
Here applies to Cecil Wa-
after
John a Meeks
Fred Swipes
fiddler at
Lancaster

Jake squandered it. At least that is a hint I gathered from mother and Sally

As to the places where Albert Shipp Eglesby bought you will have to consult Woodson T. Eglesby. As I was in California at that time and not in very close touch with other members of the family.

Whether Aunt Mary took Boarders in Louisville you would have to consult [illegible] David or Albert Griffith.

I have no knowledge of Uncle Jake's fabulous habits or his source of supply save from hearsay.

Jake (By what means Jake was able to squander the whole of Thomas B Eglesby's estate I do not know but he apparently made a complete job of it.

When Mattie was sent to college I was too young to know anything about finances. But I seem to have a vague remembrance of Uncle Jake's selling enough of the family horses and cattle to pay Mattie's tuition and to buy a piano

Jake & Mattie's tuition

With regard to the incident of Jake H having pneumonia. As I recall he was sick in his own home and came near dieing. One side was partially paralized. As soon as they could move him with safety he was brought to our house where mother nursed him through his long spell of slow convalescence I was about his age and at that time his constant companion

Sorry to have been so little help.

Yours very truly W.F. Eglesby



Mr.Garnet Gravermann,

668 Central Park West

St.Paul,Minn.

AIRMAIL

[illegible] St.Peter Street
St.Paul,Minnesota
September 22,1944

Mr.H.H.Oglesby
Lenox,Mass.

Dear Mr.Oglesby:

Some months ago,while on the West coast and at the suggestion of your cousin---D.W.Griffith,I wrote you at Quincy,Florida. While the letter was en route,we learned you had left Quincy to return to Lenox.Since then there has been no response from you,although it is essential to consult you as one source of authentic information for the definitive biography that I am doing about D.W.

At best truth is hard to come by.It is more than fact plus what it means.Carelessness,incompleteness or vague generalities can result in untruth in the minds of men.

Consequently it is better to obtain truth about various phases of D.W.'s life---from those who are now living and have been associated with him---than that some biographer twenty or fifty years hence should indulge in his own fancies or vagaries about Griffith. That is why it is valid and important to consult you as a source of factual information.That is why D.W., for example, advised that I write you for concise details as to how Linda has annoyed,molested and resorted to other alleged persecution of Griffith subsequent to their 1911 agreement.

You evidently have said details in correct,complete form.Otherwise he would not have suggested that I get in touch with you in order to obtain them.

When I saw you at Lenox,you definitely stated that D.W. isn't in pictures because of her persecution of him.but a general statement like that would sound ambiguous and unconvincing in a biography unless it is buttressed by factual,truthful evidence.

It is therefore hoped that you may spare the time to provide the specific information---information that you would expect in a biography giving a complete,well-rounded study of a charater. I am taking the liberty to attach herewith a few questions which, I hope,will warrant your attention.

Thanking you for any cooperation you may extend,I remain,with best wishes for your continued good health,

Respectfully,

(A) Linda and D.W.Griffith

1.Then,there,now or in what form,why can Linda,whose present to the 1911 agreement "continually annoy,molest and interfere" with D.W. "in the normal usual conduct of his business to such an extent that she has made it impossible for him to live in peace or to carry on his business relationships with any success"(quotes from answer of D.W.Griffith to court action filed by Linda Griffith in 1940)?

2.What pressure did she ever give you for persisting in hounding D.W.?

3.Do you recall any expressions of hostility by Linda toward D.W.?

4.What were your impression,not only as D.W.'s cousin and attorney,but as an observer of human behaviour,when dealing with Linda in behalf of D.W.? Did she assume that it was her prerogative to persecute D.W.?

5.Why did himself accept the 1911 agreement in behalf of D.W.? As an attorney he must have known it would prove a malicious and vindictive document in the years to come.

6.When I saw you at Nonox you stated that Linda turned down an offer of $20,000 if she would leave D.W. alone for six months,and that she refused the offer.
---What were the circumstances that led to the above offer?
---Why did Linda refuse the offer?
---If she had accepted the offer,when would it have been paid--- prior to or after the six months period--and by whom?

7.What good points do you recall about Linda?

8.Why did D.W. tire of Linda?

9.How often,when and with what results did you and other attorneys try to adjust the 1911 agreement?

(B)United Artists

1.Both Mr.Joseph Schenck and Miss Pickford told me they urged D.W. not to sell his stock during the depression, but that you insisted D.W. should dispose of it.You must have had good reasons for recommending that the stock be sold.What were they, please?Mr.Schenck said D.W. would be a rich man today if he had held on to his stock.

(Kentucky)

1.What do you recall about D.W.'s boyhood and youth in Louisville,apart from his having worked in a department store, two bookstores and at the Temple Theatre?

2.How did he get along with girls?

3.Do you think he sought to become an actor out of economic necessity,or an attitude seems to coming a living or because he had a passion for the theatre?

4.How did the Oglesby and Griffith roast to D.W.'s efforts at being an actor?

5.There does not seem to be any proof that Henry Porter was of Shirley Porters of Virginia.Do you know?

D (New York)

1.What do you recall about D.W. when he first came to New York from Kentucky? What did he do?Where did he live?(I have data on these points but would appreciate your version)

2.What interests,pleasures and amusements did you and D.W. share after he became a resident of New York--c. (from 1907 to 1911)

3.When you first met Linda after her marriage to D.W. in 1906, did she impress you as being the matérial or aggressive type? What were your impressions?

4.Recall incidents illustrating D.W.'s fondness for Linda until they parted?

5.What details of human interest do you recall about their living quarters after they set up house in New York,subsequent to their marriage in Boston?

6.Recall details of their economic adversity until he became set with Biograph?

7.The late Norman Greathouse once told me D.W. spent some months at a health farm in New York State.Do you recall details about his gradual recovery?

8.How and by whom was the loan of $200,000 for producing The Struggle arranged?The name of the bank?Was any part or all of this loan repaid? I don't see how said loan could have been repaid in view of the economic conditions prevailing in 1931, or,for that matter throughout the Thirties.

D (New York)

Lenox, Massachusetts
October 5, 1944

Mr. B. G. Braverman
558 St. Peter Street
St. Paul, Minn.

Dear Mr. Braverman:

I have your letter written under date of September 25, 1944.

There is no one for whom I have a greater affection and admiration than my kinsman, Mr. D. W. Griffith. It would give me distinct pleasure if I could do anything to aid in making a permanent record of his contributions to the education and enjoyment of many millions of people through his genious and initiative in placing the cinema in the category of recognized arts. But frankly I do not believe I can tell you anything that would add to the value of your work.

I never knew my grandfather Oglesby or his first wife, my grandmother, or his second wife, Mr. Griffith's grandmother. I have been told that the maiden name of Mr. Griffith's grandmother was Carter and that my grandfather married her in Virginia, but I do not know even by hearsay anything of her family tree.

Many of the statements in your letter show that your information as to my early association with D. W. is not correct. He is eight years my junior. Our childhood homes were about twelve miles apart. We were both farmer's sons and had little opportunity for seeing each other. There were occasional visits until my father's death which occurred when I was fourteen. I was greatly attracted to David because of his even temper; I never saw him angry or take any part in boyish quarrels; his quaint sayings and rather aloof and mildly interested attitude toward the ordinary happenings that went on among the youngsters during these visits between rather large families of kinspeople living on farms. After my father's death I was busy helping my mother to carry on and do not remember seeing any of Uncle Jake's family with the exception of two overnight visits after their removal to Louisville and that was while D. W. was in school and before he was engaged in any kind of work. I have been told by my youngest brother and by D. W. that they were pals during my brother's stay in Louisville. From the above you can see that I can give no answers to your five questions listed under C (Kentucky)

(A) Linda and D. W. Griffith

Q 1. I know nothing of this except what D. W. told me.

Q 2, 3 and 4. The only "hounding" from her of which I had personal knowledge was for the money she claimed was owing her under the separation agreement. I never heard Linda express any hostility toward D. W. She did ~~not~~ become hostile toward me because I defended D. W. in her suits against him.

(A) Linda and D. W. Griffith, Continued

Q. 5. Mr. Bahnzaf is now dead and I do not care to hazard a guess or express an opinion, which is all I could do, in answer to this question.

Q. 6. You are in error in stating what I told you at Lenox. There is therefore no answer to the question.

Q. 7 and 8. These questions ask me for a discourse that in my opinion would not be profitable to Mr. Griffith or of use to you and that I do not care to make.

Q. 9. I am unable to state.

(B) United Artists

Q. 1. I never discussed with Joseph Schenck or Miss Pickford the question of a sale by Mr. Griffith of his United Artists stock. Joseph Schenck was angry with me because I opposed his being given the authority to lend the money of United Artists. I did not urge Mr. Griffith to sell his stock in that corporation. I discussed the matter with him and at his suggestion with Captain O'Brien who was the attorney for the Company, knew its affairs intimately, and was a friend of Mr. Griffith of long standing. He is exceptionably capable and I believe is a gentleman of the strictest integrity. Captain O'Brien transmitted through me to Mr. Griffith the offer to buy. In response to my request for his opinion as to what advise he would give Mr. Griffith if Mr. Griffith were his client the Captain replied that he would advise Mr. Griffith to accept the offer. I told Mr. Griffith of the offer and what Captain O'Brien had stated as to its acceptance.

(D) New York

Q. 1. I do not know when D. W. first came to New York and cannot answer this question.

Q. 2. None. He came to my office occasionally between his theatrical engagements.

Q. 3. I have no recollection that she did.

Q. 4. I recall none.

Q. 5. I recollect nothing that appeals to me as falling in the category of "human interest". I visited them once or twice. They were living in a modest apartment but that did not impress me particularly. I was used to it.

Q. 6. D. W. came to my office perhaps a couple of times after returning from an unprofitable theatrical engagement for a loan of five or ten which he always very promptly repaid. I made Linda a loan to help finance her trip to see her folks in San Francisco when one of them was ill. This also was promptly repaid by D. W.

(D) New York, Continued

4. 7. I am not sure that I ever even heard of it.

5. 8. The finance committee of D. W. Griffith, Inc. negotiated the loan from the Federation Bank & Trust Co. of New York. Mr. Griffith sold his United Artist stock and repaid the loan that had then been reduced to $104,500 and took an assignment of the note. At the same time he paid Consolidated Film Industries, Inc. $15,000. and took over notes D. W. G. Inc. had given that corporation for printing films of the picture.

I have answered your questions as best I could because of the work you are now doing. Permit me to state, however, that in my opinion you will be doing Mr. Griffith a disservice by incorporating therein adverse criticism of Linda. I consider it very bad taste and it is decidedly not popular with the public. I believe it would detract from the dignity and historical value of what you are undertaking. It might subject you to a libel suit by Linda. It certainly would incense Linda and render more difficult the effecting of a settlement of her suits now pending against D. W. for failure to make the payments provided in the agreement of 1911 to which you make reference in one of your questions.

I also believe it would be a mistake to include any reference to Mr. Griffith's retirement from the directing and producing of pictures. What advantage or necessity is there for recounting it and trying to make an explanation of why? He had earned the right to retire from the field if he so wished. He had certainly done his part toward putting the cinema art on a high and worthwhile plane where it could be left to others to keep it. Any explanation of why he retired that might be expected to react to enhance his reputation, especially by reflecting on others, would be sure to arouse animosities and stir up controversies that have no place in the world of literature, music or art. This of course is only my opinion. It is for Mr. Griffith to decide.

Very truly yours,

W. R. Oglesby.

(Note: Thomas Ince's 743 Cahuenga Ave
was in Hollywood
in letter)

Lake Halcyon Fla. 1/13/43

Dear Mr Braverman:

I am sorry that what I know of D.W. Griffith and especially of his film career is hardly worth putting into a biography. He is eleven years younger than I. I was born in 1871 and he about 1875. I saw little of him as a boy since we lived on farms about ten miles apart. When I saw him most was in New York City when he was an actor, and later on when he had begun making pictures. First at 11 East 14th St. I saw him two or three times a week as I passed his place going to or coming from my clinic at the Post Graduate Medical School & Hospital at 2nd Ave & 22nd St. At that time about 1903 and 1904 he was training Mary Pickford whose name he had changed from Smith and also Enca Bennett. About this time The Biograph built a large studio up town on the East side

and I seldom saw him after that.
What I know of his career after that, he told me himself. So I am afraid I can hardly be of use to you in giving an account of his activities.
I have my own opinion about what happened to him and his career after he left the Biograph. I happened by the Studio on the day that he left the Biograph. He told me on that day that Klaw & Erlanger had just bought control of the Biograph and had refused to carry out an agreement that the Biograph had made with him. I have seldom seen him since.
Any questions you wish to ask you may send her since this is my home, and I know of no change that may be made in the near future.

Sincerely
James V. P. Oglesby

Garnet George Groverman
The Hilliard,468 St.Peter Street
St.Paul,Minn.

1.Jacob Mark Grifth and Margaret Oglesby Griffith

A)Courtship

--Please state in detail what you know about the courtship of Margaret Persins Oglesby by Jacob Mark Griffith.---How long did he know her before he began courting her?---Know of any incidents prior to her acceptance of J.M.G.?---Where did he court her?---In what town or village?---How long did they "keep company"?---What were their mutual interests?---Did J.M.G. give presents to Margaret Oglesby before their marriage,ie.,during their courtship and what were they?---Did she ever tell(either children or friends)why she married J.M.G.?---What forms of entertainment did J.M.G. provide Margaret Oglesby during their courtship?---What did her people say?---What did his people say? Is it known how J.M.G. finally induced Margaret Oglesby to marry him?---In what town were they married?--In a church?If so,please give name of same---In the home of a minister?If so,please give his name and also names of any relatives or friends,to your knowledge,who attended the ceremony

B)AfterCourtship and marriage

--If Mr. and Mrs.J.M.Grifth went on a honeymoon,please state how and where they journeyed?

--Was the house,where Mr. and Mrs.J.M.Griffth settled down to live in Crestwood, inherited by him from his father,Daniel Weatherby Grifith?

--Please describe,according to information handed down,the construction and architecture of the Grifith home in Crestwodfafter he married.Was it one or two stories? How many rooms? What were the cooking,lighting and heating facilities? What kind of furniture did it hold and where did J.W.G. get it?---What materials was the roofmade of?---What was the color of the wallpaper on the walls?---What sort of reading matter was in the library of J.W.G.?

--Did J.W.G. inherit any slaves?If so,how many?

--What crops did JWG raise on his farm? Please state the number ofacres in the farm---Were all these under cultivation?---If not,why not?---What was the equipment of the farm?---Did J.W.G. raise horses and other livestock?---If so, with what results?--What was the yearly income from the farm until J.W.G. went off to war?

--What were the various activities ofJ.W.G.,apart from serving in the state legislature,before and up to the time he went to war?

--In 1848 J.W.G. was taxed for the ownership of 2 horses and 2 gold watches.What other possessions,taxable and non-taxable,did he acquire thereafter?

--In what ways did J.W.G. and his wife participate in the life ofthe community in which they lived? until he went to war?

--Were J.W.G., his father and brother followers of Andrew Jackson?Ifso,why?

--What did J.W.G. think of John Brown and his execution?Of Harriet Beecher

(continued)--Discussion and other sections

--What did J.W.G. think of Harriet Beecher Stowe's Uncle Tom's Cabin ?

--Did J.W.G. choose to read Walt Whitman's Leaves of Grass? If so, what did he think of philosophic content of these poems?

--In what activities had J.W.G. been engaged before the war?

--Was the farm at Crestwood originally a government grant or left by Daniel Weatherby Griffith?

--Please give names of the two daughters and sons born at Crestwood before the War of the Rebellion, and their subsequent activities.

--From the time of her marriage until J.W.G. left for war, what were the means of relaxation and amusement at the disposal of Mrs. J.W. Griffith?

--Please describe the daily routine and activities of Mrs. J.W. Griffith in administering to the needs of her family

--What was her schooling as a girl? Where did she obtain same?

--How and when did she contract asthma?

--Please describe the appearance and manner of Mrs. J.W. Griffith : Her approximate height, weight, features (sharp or oval), color of hair and eyes, movement, speech and diction, daily attire and materials thereof. Was she inclined to be delicate and frail? If so, why?

***

2. Jacob Mark Griffith

--In 1848 discussion of such subjects as spiritualism, astrology, woman suffrage, cooperative colonies and European Socialism began to sweep the country. Did any of these interest J.W.G., and, if so, in what way? What were his reactions to them? Did these subjects in later years command the interest of members of the Griffith family? Or of J.W.G.'s friends?

--Did Woodson Oglesby, who went with J.W.G. and others to the gold fields of California , know Latin? Did he have a hectic argument with one of his sons over a Latin syllable?

--How long did J.W.G. remain in California? What did he do there? With what results? --How did Woodson Oglesby fare? In what circumstances did they return to Kentucky?

--With which doctor in Floydsburg did J.W.G. study medicine? In what year did J.W.G. begin and conclude this study? How did he study medicine? How long did J.W.G. pratice medicine? Where? With what results? What illnesses did he treat? Did he receive a license to practice medicine? Did he like being a physician? When and why did he discontinue the practice of medicine?

--When did he give up the practice of medicine, and why? What did he do after withdrawing from said practice?

A. Joseph Mark Griffith

--What did J.M.G. tell his wife as he went off to war?What was her reaction,on the basis of information that has come down to survivors of the family in Kentucky and surviving friends?

--How did Mrs.Griffith manage to get along during the years that her husband was at war? What about their exchange of letters during said period?

--Please state how the Griffith farm or estate suffered during the war

--How did the Griffiths and their friends suffer at the hands of carpet-baggers after the war?

--What were J.M.G's activities after the war? How did they adjust themselves to postwar conditions?

--With what group of nightriders did J.M.G. operate to protect Southern homes against the impositions ofcarpetbaggers?In what way was he instrumental in their organization?How long did he participate in nightrider raids on carpetbaggers? What were some ofhis experiences as a nightrider?

--What work did the ex-slaves ,including Uncle Henry and Aunt Esther,continueto do for J.M.G., after the war? How long,after the war,did the ex-slaves remain with J.M.G. ? How did he compensate them?

--What did J.M.G. think of the war's final outcome?

--What was his reaction to the assassination of Lincoln?

--What community activities did he join in after the war?

--How did the depression of 1873,due to Congress' demonitization of silver, affect the fortunes of the Griffiths as farmers? What crops were they raising at the time,if any?

--Did farmers around or near Crabtwood and Pea Grange join in the nation-wide protests of other farmers against such demonitization?

--Since this demonitization required that farmers pay their debts in gold, how did it affect J.M.G.? Also the economic welfare of his family?

--The slump after the war ofthe Rebellion was a period when the government taxed land rather than incomes.How did this affect the afairs ofthe Griffith family?

--Did the revolt ofsmall property owners and embattled farmers ,which began in 1873,against banks and trusts and railroads impress the Griffiths?What were J.M.G.'s opinions on economic trends of the time?

4.Jacob Sack Griffith(continued)

--Please give names of the Griffith relatives who thus exchanged visits with the Griffiths and also state their callings,i.e.,what they did for a living and where they lived

--How many miles did the Griffiths and their relatives live from each other? What transportation was used to make the journeys?On such occasions did JSG or the eldest brother drive the horses or horses?

--What sort of a farm did the John Whites of Shelby County run?

--From what illness did JSG pass away?How long was he ill?Did his wounds received in the war contribute to his illness? Did Mrs.Griffith or Hattie nurse him? In what ways did they make his last days pleasant?Who was his doctor? Where is his resting place today?

--Who was present when JSG passed away? Were the ex-slaves present?Please give details of the burial services,who attended them and the name of the minister who ~~preached the sermon~~ officiated.

--When he lived,why did JSG never tell his ~~and~~ wife that he was paying ten per cent on a mortgage and was otherwise in debt?

--Please describehow Mrs.Griffith and her family faced the problem of coping with economic or financial difficulties after the death of JSG

5--Shelby County

--How did the Griffith relatives help lighten the burden ofMrs.Griffith, either spiritually or economically.

--How and which of the children helped?

--Did the eldest brother buy the farm in Shelby County,to which Mrs. Griffith and family moved,because he fell in love "with a pretty face next door"? Who was she?

--In what year did the Griffiths leave Crestwood and move to the farm in Shelby County that was bought by the eldest brother?How many acres in said farm? What was its equipment? Its livestock? What did he pay down for purchase ofthe farm?

--What trees were on or near the farm?

--What were the drawbacks ofthe soil ofthe farm? What crops were raised thereon? Please detail the losing fight to make the farm farm pay out an $1,800 mortgage--In what year did the Griffiths give up the fight and leave for Louisville?

--Did D.W. help with the work on the farm? What did he do?Under whose direction? Did D.W. do this work before leaving for school and after school hours? Did he particularly care for farm work?

--What is the name of the school attended by D.W.?

--How many miles from the farm was the school situated?Did D.W. walk the distance or was he driven to the school by his eldest brother?

--What sort of a structure was the school:Of brick?Of wood? How many rooms? Under two stories high? Were his teachers men or women?What subjects were taught him? What was his department?Did he indulge in pranks? What did he think of his teachers?Was he an apt student?How often was he a truant,and why?

--Did he ever engage in quarrels with schoolmates?Fist fights?

--Was he sociable with or aloof with schoolmates? Did he perform his share of activities with playmates? Please give a few details in this regard.

--Did D.W.'s conduct differ from that of other boys his age?If so,in what way?

--How did he get along with girls his own age as a schoolboy? Please give details.

--Is it known whether any teacher or school friendship left a lasting impression on D.W.?

--What particular experience fred his imagination as a boy?

--What were the forms ofamusement available for a boy ofD.W.'s age when he lived in Crestwood,Shelby County and La Grange? And to what extent did he indulge in them?

--What games and sports did D.W. enjoy as a schoolboy?

--When did sister Mattie take D.W. in hand to teach D.W. about subjects not covered in the classroom? What did she teach him? When?(the latter question is asked because Mattie is known to have taught in schools out of Shelby County)?

--Did Mattie coach D.W. in his school homework? Which subjects?

--Did she interest the boy D.W. in drama?If so,which playwrights?

--Did D.W. as a boy play jokes on oldsters? If so,what were they?

--Did D.W. as a boy have a way of doing things first and then explaining them afterwards?If so,please give one or two incidents in this category ofbehaviour

--What did DW think of his schoolmates? Of the boys around Crestwood and in Shelby County?

--Was D.W. unnecessaily self-conscious of his nose when he was a schoolboy?

[redacted]

[redacted]

[redacted]

continued 11.DW and LINDA in New York.

9.Was Linda's sister Effie in New York at this time,and did she live with DW and Linda when they moved into the modern new Lee tenement flats?

[illegible]

10 .Did Linda do their laundering at home?

11..When DW did his story or playwrighting at home,did he pace up and down the floor of the room as he sketched his ideas or chose and took them down on the typewriter?

12 .Did DW in his days before Biograph greatly rue the contrast of his poverty and frustrations and the prosperity & fullness of other people?Did he ever talk to you about that?

13 .What was the nature of DW's and Linda's outside reviews he sent to Biograph?

14 .How is it that Linda paid out of her income for a secondhand typewriter and a Century & Ellmaker? Did she impress you as a studious type?Or eager to help her man get work?

15 .How old is Linda?

17 .There was nothing of the goldigger about her before DW went to Biograph?

18..When you visited DW and Linda at their flat before Biograph days,did she impress you as being domineering then?

19. Did you ever see that story by DW in The New York world about baking, with the article illustrated by a photograph of a brick with grease on it?It is claimed that DW had a photograph of the brick taken,which he presented as an illustration to go with the artcile.And it is claimed both were used.(perhaps DW did this before he married Linda).

20 .Did DW ever say anything critical about a career in the theater?The difficulty of getting started in it?

21 . Did he ever talk to you about Jack London's socialistic ideas,and what did he comment,if you recall?

22. What sort of amusement or relaxation,before their Biograph days,did DW and Linda have?

23.What sort of food did they eat prior to their Biograph days?

24. Did DW show any interest in nickelodeons in the days before he went to Biograph?

25 . Did DW,before his Biograph days began,ever indicate what business he might have to take up if he couldn't get set as an actor in the theater?

26 . Did Linda like DW's acting or not?Her reasons?

III. Miscellaneous.

1. What kind of work did Daniel Westberry Griffith, father of Jake, do?

2. What trade did Daniel Westberry Griffith learn in Virginia before he married? It seems he married at 22. Was his wife have property?

3. It seems that Daniel Westberry was something of a dandy; it takes money to be a dandy. How or where did Daniel get it? According to what you have been told, how did Daniel seem able to give the impression of being a dandy?

4. Do you agree that both Daniel did from the age of 21 to 1861, when he passed away, evidently in Shelby County? Was he a farmer or what? He surely raised a large number family.

5. Did Jesse, son of Daniel, try to be a dandy like his father? Without having the wherewithal, of course?

6. Did [illegible] to be a dandy? Please see Jake's note re [illegible]???

7. Did Daniel Westberry Griffith have a big house or modest home in Shelby-County? Town of Shelby ville?

NOTE: Naturally, most of the above information is of a sort that would be learned only through the [illegible] members of various families.

IV. Miscellaneous

1. You write that you have your own opinion about what happened to DW and his career after he left Biograph. Can you please give both your opinion and a resume of what you know happened to his career after he left Biograph?

2. It seems that Linda did not become a gold-digger until after DW left note on the table in their hotel suite telling her they could not ma a go of their marriage, and that there were not only one but many wor his life. The letter was made public by Linda in 1937, you may recall.

3. Did you notice any perceptible change in Dw's manners or ways as he more sure of himself at Biograph?

4. In what ways do you think Linda was of help to Dw prior to their bre

5. After he broke with Linda, it seems DW confined his interests to 18-y girls who had the physical development of 14-year-olds. Was this a re to his disappointment in dealing with older women like Linda or was some deep-rooted psychological or emotional reason for such preferen

(A) Linda and D.W.Griffith

1.When,where,how or in what form,why and under what circumstances did Linda,according to the 1911 agreement "continually annoy,subject and interfere" with D.W. "in the normal usual conduct of his business to such an extent that she has made it impossible for him to live in peace or to carry on his business relationships with any success"(quotes from answer of D.W.Griffith to court action filed by Linda Griffith in 1940)?

2.What reasons did she ever give you for persisting in hounding D.W.?

3.Do you recall any expressions of hostility by Linda toward D.W.?

4.What were your impression,not only as D.W.'s cousin and attorney,but as an observer of human behaviour,when dealing with Linda in behalf of D.W.? Did she assume that it was her prerogative to persecute D.W.?

5.Why did Belasco accept the 1911 agreement in behalf of D.W.? As an attorney he must have known it would prove a malicious and vindictive document in the years to come.

6.When I saw you at Nonax you stated that Linda turned down an offer of $20,000 if she would leave D.W. alone for six months,and that she refused the offer.
---What were the circumstances that led to the above offer?
---Why did Linda refuse the offer?
---If she had accepted the offer,when would it have been paid---prior to or after the six months period--and by whom?

7.What good points do you recall about Linda?

8.Why did D.W. tire of Linda?

9.How often,when and with what results did you and other attorneys try to adjust the 1911 agreement?

(B)United Artists

1.Both Mr.Joseph Schenck and Miss Pickford told me they urged D.W. not to sell his stock during the depression, but that you insisted D.W. should dispose of it.You must have had good reasons for recommending that the stock be sold.What were they, please?Mr.Schenck said D.W. would be a rich man today if he had held on to his stock.

1930's

Want a few photographs of set as for page three sequence

Re.Biograph

QUESTIONS re D.W.GRIFFITH.

KENTUCKY

1.Apart from his having worked in a department store,a housecamp and at the Temple theatre in Louisville,what other jobs did D.W. have?

2.As a kid in Louisville,how did he get along with girls?Recall anything of human interest? This is a valid question for D.W. Ireeems one always been sensitive and deeply emotional.

3.Do you recall instances of the procedure used by Mary Ware Griffith to guide or discipline her youngsters?

NEW YORK

1.What was your impression of D.W.when he first came to New York?Recall any of his remarks or behaviour patterns at the time? His hopes?

2.In what respects were women keen about D.W. and he about women during his first years in New York? Recall incidents?Remarks?

3.What did you and he do for amusements or pleasure in those early days? It is assumed both of you saw a good deal of each other at that time.

4.How about his finances and clothes and interests in those early years?

5.What did he do between engagements? (while seeking a place in the theatre)

6.Did Linda impress you as the managerial type when you first met her?Why?

7.Was D.W. keen about Linda during his first years with her?How?

8.Ever visit their living quarters in New York before and after D.W.got started at Biograph?What details of human interest do you recall?

9.What about the Cascadian Spring Water Company?How did it turn out?Who interested D.W. in the venture?Was he in quest of economic security in other fields than the film at the time?Why?

10.How often did you and other attorneys try to adjust the 1911 agreement between Linda and D.W.?With what results?Recall details ?

11.Why did D.W. retain Banzahf so many years?What is your estimate of him as an attorney?Recall incidents?Remarks?

12.Why did you urge that D.W. dispose of his United Artists stock for a third of its value although Joe Schenck and Mary Pickford advised him to hold on to it?Did you think our economic structure was done for?Why?

13.Please detail respective stages of D.W.'s recovery at the sanitarium in New York?How far below normal weight was he?What did he do to keep himself mentally,physically and socially occupied at the sanitarium?

16. Please detail in sequence(giving years) instances in which there existed to the full agreement [illegible] continuity [illegible] between D.H. in the normal and usual manner of the business to such an extent that one has made it impossible for him to live in peace or to carry on the business relationships with any success?(It is conceivable to be on safe ground in this connection an attorney's client would be grateful)

17. What did D.H. ever tell you about social trends?

18. In your opinion do you think he was sufficiently informed on [illegible] through the years? If not, what observations by him do you recall in this connection?

19. How did he spend his time while living at the Farm Central during the Thirties(last years, etc. etc.)? Please be comprehensive in answering this question. A little salt typical of the Lesley's would be welcome. Is your response to this inquiry.

20. How did D.H. feel or what did he ever say about the City Country as a [illegible] to his methods of directing?

— Re Meaning of The Struggle
— Why a person on dole during a terrible depression when many people were unemployed, could find a rent?
— Weed routine/
— Thread of " after a long underway?
— Why do you like England? About England like, give take

(S.G.Brewer-Mann)

Washington,D.C.,
1611 Wyoming Ave.,N.W.,
April 2,1942

Miss Mary Pickford,
Beverly Hills,Cal.

Dear Miss Pickford:

I am writing to you at the suggestion of Capt.John G.Bradley,Chief, Motion Picture Sound Recording Division,The National Archives,Washington.

Through the courtesy of Capt.Bradley it was possible recently for me to make an analytical study,as well as to take notes on the direction and acting of the 71 scenes in The New York Hat. The data thus obtained will be used in a biography about David Wark Griffith,a project for which I have already done a vast amount of research.

When I asked Capt.Bradley whether he could let me take blow-ups of a few frames in The New York Hat,he advised that I write you for permission to have them made.Upon presenting a letter giving such permission Capt.Bradley will arrange with his laboratory to make the enlargements. I have in mind four frames for these blow-ups.If you feel that you may grant the permission,I should be glad to hear from you at your earliest convenience accordingly.

I may add that I enjoyed immensely the tight organization of The New York Hat as well as the economy of gesture and naturalness of your acting,as the picture unwound under the lens of the moviecla.These elements remind me of a statement made by Mr.Griffith,when I saw him in Philadelphia two months ago:"Mary always used her mind in her acting".

Mr.Griffith looked remarkably well when I called upon him at the Hotel Drake where he has been staying. He is a bundle of energy and alertness. If anything,he is in much better fettle than in 1928,when he delivered a challenging talk on the status of the film industry before a meeting of the Academy of Motion Picture Arts & Sciences.

I hope it may be possible to have a talk with you sometime,either in New York or Hollywood,about your experiences as a Griffith player.In the meantime your permission to have blow-ups made of four frames in The New York Hat will be greatly appreciated.

Respectfully,

[illegible] S.Normandie St.,Los Angeles
March 27,1948

Miss M.Fleming
2000 Brighton Way
Beverly Hills

Dear Miss Fleming,

Last week I sent you a message which briefly mentioned that (1)D.W.Griffith and Miss Gish had suggested I have a talk with you in connection with a biography about Griffith on which I have been engaged for some time; and that(2)your permission was desired to obtain blowups for illustrative purposes from a number of frames in the New York Hat on which I have notes for each of the 78 scenes made while running the film on a moviola at the National Archives in Washington.

Thus far there has been no response to the above message.

It may interest you to know that Miss Gish discussed various phases of D.W. a year ago in comprehensive fashion--for six hours--at The Drake in New York.At the conclusion she offered to be of further help.In doing a definitive biography about Griffith it is naturally logical to consult those who worked with him.Hence my request for an interview with you.

With you I should like to discuss and make note of whatever you may recall about Griffith's procedure when you worked with him,various technical elements of Biograph days,why you returned to play under Griffith after having left Biograph,the United Artists setup and Griffith's as well as your own relation thereto in the early stages of the organization.

My research has traced Griffith to the time when he was a two-year-old family pet rolling about on the floor of his Kentucky home.He has been most cooperative from time to time and naturally I should be happy if you are able to be likewise to the extent of sparing some of your time for the talk herewith suggested.

Respectfully,

A D D E N D A

---Some of my analytical writings on Griffith are listed in The Film Index,published by H.H.Wilson. These appear under my pseudonym of D.W.Pratt-Brown. Presumably the academy of M.P.A. & S. has the volumes on its library shelves.

---When I saw D.W. a year ago he looked better than ever, was mentally and physically quick as ever and in general seemed younger than in 1928 when I first met him at United Artists.

---Nobody has ever excelled Griffith in his capacity to organize a picture so that its construction dominates spectator attention.The Russians learned this important lesson from Griffith.It is ignored entirely in current film production.

---I don't know whether you ever saw my three-weeks war in The New York Times with the M. of M.A. Film Library and Aria Barry in defense of Griffith.

---Shall be at the Academy from 2 to 5 p.m. Monday.Your secretary could reach me there by telephone to advise me when,and if,you can have me call to talk with you.

---Enclosed is an inadequate sketch I made of Griffith.

408 South Carondelet St.,
Los Angeles
May 5,1948

Miss M.Playford
Beverly Hills

Dear Miss Playford,

In accordance with the suggestion transmitted by Mrs.Lewis,questions are herewith presented in lieu of the final talk we were to have had concerning Mr.Griffith.I deeply appreciate your helpfulness and am sure the data you have offered so generously will contribute to the sympathetic and factual portrayal of D.W.Griffith as man and artist.

Sincerely,

WESTERN UNION

LD12 NR 74 NL TDS BEVERLYHILLS CALIF MAY 10

BARNET BRAVERMANN Parkway Hotel

682 SOUTH CORONADO LOSA

MISS PICKFORD HAS SENT MESSAGE TO MR BARRYMORE AND HOPES YOU WILL HEAR FROM HIM SHORTLY STOP DUE TO SERIES OF DAILY UNITED ARTIST MEETINGS AND PREPARATION FOR DEPARTURE IT HAS BEEN IMPOSSIBLE FOR MISS PICKFORD TO MAKE APPOINTMENT WITH YOU HOWEVER SHE IS TAKING YOUR QUESTION WITH HER AND WILL ANSWER WHILE ON TRIP SHE IS SORRY TO DISAPPOINT YOU BUT IF YOU KNEW HOW BUSY SHE HAS BEEN KNOW YOU WILL UNDERSTAND

ELIZABETH LEWIS SEC

Ex. 2174 HDD

MR 740A 11H, 1e'd

DA 12a

1226A

THE COMPANY WILL APPRECIATE SUGGESTIONS AS TO ITS FAILURE IN RENDERING ITS SERVICE

MARY PICKFORD

June
16th
1943.

My dear Mr. Bravermann:

I am sorry to have taken such a long time to reply to your letter but the Canadian trip was a busier one than I had anticipated and there seemed no opportunity to dictate the information for you until on the train returning. I am answering your questions in the order given.

1. My first performance was cut out of the picture so don't think Mr. Griffith could have had too high an opinion of it. I did not see the picture, so do not know the story. As was the usual custom, the entire male stock company took part including Owen Moore, Arthur Johnson, Tony O'Sullivan, Mack Sennett and James Kirkwood. Mr. Griffith had me strolling around a carpenter shop strumming a guitar. I think now he was trying me out for the part of Pippa in PIPPA PASSES and, if my recollection is correct, this was the first screen test ever made. Evidently he decided against me after seeing it on the screen as the role was subsequently given to Gertie Robinson. I can't blame him as I must have given a very bad performance. I was so embarrassed by the discordant sounds coming from the guitar that the floor kept going up and down in waves. Have never had such an attack of stage fright before or since.

2. I think it would be better taste and more modest to have someone else say I introduced natural acting to the screen.

3. At IMP they made no attempt to understand the personalities of the actors. Griffith knew the strength and weaknesses of all his players and

devised ways and means of bringing actors out of themselves by his clever psychological handling. He could make an actor surpass himself in dramatic performances. I missed this at IMP and this is what led to my return to Mr. Griffith.

4. Mr. Griffith fell in with the United Artists idea immediately when it was proposed to him.

5. The formation of the U.A. set up was only a matter of weeks. We never dreamed we would make as much money as we subsequently grossed. In spite of the dire predictions of the directors and managers of the big corporations who wished to see us fail in order to get control of the actors, actresses and directors and put a ceiling on their salaries, the pictures grossed very much more money than we anticipated.

6. I do not think Mr. Griffith was particularly singled out by the industry for attack for allying himself with U.A.

7. It is not true that Mr. Griffith's films carried U.A. along for 18 months before his associates brought forth their own productions. Mr. Fairbanks started even before Mr. Griffith, but Charlie Chaplin and I were under contract to, I believe, First National. I commenced producing for United Artists in the fall of 1919. As I recall it, Mr. Griffith had to buy one or two of his pictures in order to have them distributed through United Artists. He sold his pictures outright in England and did not distribute them through U.A. until some time after when the company was a proven success.

8. Mr. Griffith was not any more aggresively represented on the Board of U.A. than anyone else. Personally, I think he could have had better business

advisors, but I do not wish to hurt anyone's feelings who might still be alive. As I recall it, his attorney, Hensef (I am not sure of the spelling) who is now dead, represented him on the Board. In fairness to those who managed Mr. Griffith he was such an individualist he would not permit people to do things for him. At least this was my experience with him in production and it is quite possible this would also apply in his business affairs. He was a dreamer, idealist and poet and had little of the practical business man in his make up.

9. I told Mr. Griffith that I felt he was essentially an artist and not a promoter and that he could not successfully manouver and manage other people. His most important work of all was producing. He had to be an integral part of his own productions else he would fail. I advised him against forming the Triangle Company as I said his personal work of production would be neglected and would suffer as a consequence of being one third manager of the business of so large and important an organization as Triangle appeared to me at that time.

10. It was Richard Rowland, who has since produced for United Artists, who made the remark at the time of the formation of United Artists. He said, "The asylum is now in the hands of the maniacs," when the news came out that the Big Four were going to finance their own respective companies. He apologized to me for it twenty two years later and seemed most embarrassed. I assured him none of us bore him any hard feelings - that we had laughed at the time the remark was made and had often quoted him since. Think he was with Metro and not First National but this fact could easily be verified.

I hope the above answers your questions satisfactorily and I apologise again for being so long in getting the information to you.

Sincerely yours,

Mary Pickford

Mr. Barnet Bravermann,
682 South Coronado Street,
Los Angeles, Calif.

Goldwyn - Pictorial Rev. March 1923

Bio Dept 1909 ?

"Then was there anything that set her apart from other girls you were employing at that time?"

"Work",he retorted promptly."I soon began to notice that instead of running off as soon as her act was over,she'd stay to watch the others on theirs.She never stopped listening or looking.She was determined to learn everything she could about the business."

.....

Mary on D+G to Samuel Goldwyn--Pictorial Review,March,1923...p.7

1911 Dec

DW direction Mary

"Mary",I asked her,"how did you ever come to break away from Griffith?"

"Well,",she answered,promptly,"it was this: myself felt that I was getting to be a machine under Mr.Griffith.I got to be an automatic doll. If he told me to move my left foot I moved it.Even he said,'Look up' I did that just as unquestioningly.So I made up my mind to see if I could really do anything by myself."

.....

What must G.thought when he learned that Mary was to get 1o,000 a week from Zukor?----after he had developed her?

.....

G. like many others afraid of poverty,reminsicent of straitened days... a la Pickford.....---although generous to own kin...Mary....

—c.1919?.....Golwyn in 1923 Pictorial Rev...March p.7---describes G. as a "a tall,bent figure"....

.....

Get Fanny Ward....

.....

c.1914 when D. began "Birth of N.

Golwyn took Lasky to see Sweet in Judith of Arthulia.....So impressed by her acting that Lasky wired De Mille to get her.....almost as soon as we organized---Golwyn---April 1923 Pictorial Review.....c.1914-She was then working for Griffith in Califonria.

G. to Mary:"Aren't you afraid to introduce me to such beautiful girls?"

---Yet,he was like a father to us.If they looked pale he'd worry or do something..."My dear,dear child,you must be allowed to.....

She called up Mr.Dean....of Belasco---where have you been? She had played in Warrens of Virginia three years earlier....

---Then she brought Belasco to see Lena and the Reese at the studio.And introduced him and G.....

In those Biog. days G. wore striped suit that made him look thinner than he was,and he was thin.....a Chinese prayer ring that he twirled around his finger...He used to play with silver dollars,one hand to the other...He was never sarcastic...She couldn't have stood it(sarcasm)

So she went to studio to tell the G. about contract with Dean and Belasco.

G:Dont bother me.....Mary :I've got to go to Mr.Belasco.....No,Mr.G.,it's the truth....You mean it?.....Tears came to his eyes.....Mary:I wanted you to know first.

&:what about the Vermont woman in rest. who made wonderful pies?

G.loved his studio and his work there.When G. and Kirkwood ate out,they talk about in a group of laughing people---He was enthused got enthused once a situation in
to show up the slums and work them up in stories....biog. agrreable to show slums but afraid to go deeper lest they hurt somebody (Kirkwood,28,p.14
.:.G. once told Kirkwood he wished he had enough money to do as he wished about films dealing with child labor or social conditions.He said pictures reach more people than any other avenue and could do a lot of good for the uplift of mankind the world over. "It's too bad," he said,"people have to be commercial to protect the almighty dollar"

MAN'S GENESIS:G's urge to act even at Biog. in Man's Genesis:Made up as with beard as one of the men and had tests taken but never did so.

LINDA:Then peaked looking and thin...David Miles very thin,very ill.

Harold Mackenzie

1909-12: With Kinemacolor Co. of England, the first successful company to produce pictures in "natural" color. Sent on first foreign assignment to West Indies in 1912.

1912— Around Canada. Head of procurement of British Columbia which he made pictures showing resources of the province, under personal direction of the Premier, Sir Richard McBride.

1914— Returned to England, married by Lady Grace Mackenzie and accompanied her on 18-month big game hunting expedition in Central Africa, Kenya Colony, Uganda and Somaliland. It was here he learned the Swahili language. On this expedition pictures were also made in Italy, Egypt and Arabia.

Upon completion, took pictures on Zanzibar, Portuguese East Africa, the Cape Colony & the Canary Islands all negatives — in color & b.w. — developed in the field & finished pictures reaction mailed back to England

1915— Returned to U.S. & became News Weekly cameraman for year for Universal Film Co, sailed then formed Williamson Brothers for two years, doing all of their underwater photography in their submarine apparatus in the waters around the Bahama Islands.

— Again joined Lady Mackenzie on expedition to Andros Islands

World War I — With U.S. Signal Corps & instructor at U.S. School of Military School of Cinematography at Columbia U.

1918 — Promoted to 2nd Lieut. & sent overseas to France in charge of photographic Unit to G2 Headquarters Staff of the 7th Division.

— After Armistice promoted to 1st Lieut. & was sent to London to accompany Mr. & Mrs. Wilson on their tour of the British Isles, getting motion picture records of that event.

From 1919— For next eight years with Paramount, Fox, Universal, First National, & Selznick, & four years with D W Griffith

1927— Returned to Paramount to direct, write & produce six pictures. — $1500 per month.

Footbreach

1925 —— Went to Mexico & Peru on trip to take pictures & then returned to England where I was engaged by Electrician Wireless Ltd & went to Bombay, India, for three years as technical advisor, which there, part of duties were to head up to-date wireless practice laboratory and monitor all broadcasts of Secunderabad. Other part time to visit parts of India, Delhi, Agra, Lahore, Lucknow, Hyderabad, Madras, & to Colombo & Calcutta to investigate help & coach Indian wireless personnel on photographic & Laboratory techniques. Of course took time to learned to speak Hindustani language again. Also on my arrival, after completion of contract, went for trip of pictures to Ceylon, the Malay Peninsula, China, Japan & the Hawaiian Islands, returning to U.S. in 1931

1931 —— Back to U.S.

1932 —— Engaged by Carveth Wells, noted lecturer & explorer, & accompanied him on 6,000 mile journey, photographic Soviet Russia — from Leningrad to Moscow down to the Ukraine to Rostov, across the Caucasus mountains into Armenia and down to the Turkish border, returning north to Moscow via the Caspian sea.... Also with Wells on trip to Iceland, Norway, Sweden and Finland.

1941 —— Engaged by U.S. Government to photograph in color a film showing contribution of the U.S. Forest Service to National Defense, in which the well known comedians Laurel & Hardy appear.

It is in the latter category that I may contribute my most effective

Friday, Nov. 23, 1923

Pelham, N.Y.

Had a bath + shave this morning + did not leave until the 9:40 train. Mr Griffith was not satisfied with the last Billy Burke made of the bedroom scene at the Riverton Towers, so he told me to see what I could do. I re-set the lights + made tests with Mr Alderson, Miss Dunbar + Mr Marsh + sent it through to the lab + we saw it before I left tonight. Although I say it myself, it was very good + Mr G liked it. Made tests of a Miss Hopper during the afternoon in two different changes of costume, long shots + close ups. Finished about 7:30. Took dinner at the studio + then looked at the last batch of scenes from the lab before coming home. Mr Alderson + Miss Cunningham gave me a lift to the station.

The studio was burned to ashes making the 7th time.

Saturday, Nov. 24, 1923

Pelham N.Y.

A long day at the studio. Mr Griffith saw the last of the cut with my lighting again before we started work, & asked to leave it alone & use it. He called upon me for all changes made in the lighting & close ups etc. which made me feel a little embarrassed as Billy Bitzer was working with me, as I sincerely hope the work turns out O.K. Exposed 4000 feet of film today before we finished about 5.45. Mayer & looked at the latest batch of scenes from the labs. & caught the 1.33 train home. Chaumais prints were beautiful.

Bitzer

"America"

From collection of Trey Sievers



WEEK COMMENCING MONDAY MATINEE, FEB. 7th.

Matinees Daily at 2.15 P. M.

POPULAR PRICES: 10, 15 & 25 CENTS. NO HIGHER.

FOR THE FIRST TIME IN LOUISVILLE,

Mr. E. H. Sothern's Great Success,

"The Dancing Girl,"

By Henry Arthur Jones, Esq.

THE PLAYERS.

Valentine Dancecourt, Duke of Guisebury ..... Mr. Oscar Eagle
John Christison ..... Mr. Willard Blackmore
David Ives ..... Mr. Adolphe Lestina
Crake ..... Mr. Edmund Day
Regy Slingsby ..... Mr. Thomas Reynolds
Goldspink ..... Mr. Arthur Livingston
Charles ..... Mr. William Warren
Steven Graunt ..... Mr. Arthur Livingston
Captain Beddra ..... Mr. Lawrence Griffith
Augustus Cheevers ..... Mr. Lawrence Griffith
Drusilla Ives (The Dancing Girl) ..... Miss Esther Lyon
Faith Ives (Her Sister) ..... Miss Sara Cameron
Sybil Crake ..... Miss Beatrice Ingram
Mrs. Christison ..... Miss Fanny L. Burt
Sister Beatrice ..... Miss Lila Jeanette Howell
Lady Brislington ..... Miss Fanny L. Burt
Lady Bawtry ..... Miss Lila Jeanette Howell
Mrs. Graunt ..... Miss Josephine Sejournant

MASON OPERA HOUSE
H. G. Wyatt, Lessee and Mgr

Evenings at 8:15 Matinees at 2:15

Program published by E. Newman, 254-256 Mason Opera Hse.

MONDAY EVENING, JANUARY 20TH, 1908
AMERICA'S GREATEST TRAGEDIENNE,

MISS MARIE O'NEIL
in

ELIZABETH
(QUEEN OF ENGLAND)

Tragedy in Five Acts by Paola Giacometti.

Produced under the personal direction of Mr. Wm. Rankin

CAST OF CHARACTERS

Robert, Earl of Essex (Grand Marshal)..Mr. John Glendinning
Cecil, Lord Burleigh.....Mr. Mario Marjeroni
Lord Howard of Ellingham.....Mr. Arthur Greenaway
Marquis de Mendoza, Spanish Ambassador.Mr. Geo. Marjeroni
Sir Francis Drake.....Mr. Lawrence Griffith
Sir Francis Bacon .....Mr. Paul Scardon
Davison, keeper of the seals .....Mr. Milton Stallard
Hundson, Queen's chamberlain.....Mr. M. B. Snyder
King James of Scotland.....Mr. Andrew Robson
Lady Sarah Howard .....Miss Jane Marbury
Lady Anna Burleigh.....Miss Clara Thompson

-AND-

ELIZABETH, Queen of England MISS O'NEIL
Lords, Ladies, Courtiers, Guards, Pages, Beefeaters

S.George Stevenson
University Station 44
Minneapolis 14,Minnesota
October 6,1950

Dear Mr.Bush:

Your interest in responding to the first notice is fully appreciated. Delay in acknowledging your message earlier was due to the fact that I had to get away from the grind involved in doing this biography about Griffith and take some sort of vacation.

I note your remarks concerning the casts of early plays in which Griffith appeared before he began film directing. Although Griffith told me he had played with Walker Whiteside and with a leading woman(I have her name in my file)in "London Life",it never occurred to me to ask him for the exact dates and complete casts of these companies when he toured with them.

I have the casts and playdates of plays in which Griffith appeared with Nance O'Neill(except the Brooklyn appearance) and with MacDowell, also with Barney Bernard.

I am not sure whether I have the cast and playdates of the John Griffith company in which DWG had a minor role.Yes,am aware that he was listed in the playbill as Laurence Brayington when with this company.

Am wondering whether you may have the cast and playdates of Richelieu, a vaudeville act in which Griffith appeared under Dodson. In Washington's Time was the other vaudeville act of which I have the cast.

But pray tell where you got The Silver Girl as the title for a play by DWG?
He did a play once,The Fool and a Girl ,which had a run of only one week ---in Washington,incidentally,but I never heard of The Silver Girl.He also wrote another play entitled War . I should be glad to learn of the source of your information, giving page number,dates and name of source publication,etc.

***

And may I ask how you chanced to be intersted in Griffith?--i.e.,to the extent of tracing his theater background?

I shall make acknowledgements in the biography to all who have been good enough to give me their cooperation and hope that it will not be too much trouble for you to jot down the information suggested above.Thank you again for your postcard.

Sincerely,

Did you read Lionel Barrymore's
story in The Saturday Evening Post
He told of Mr Griffith and
I think he said, The Picture
Industry should erect a gold
monument to him. He was with
Mr Griffith for years maybe he
would tell you many things
about him.

Did you read a book by
Linda Griffith which I think was
the 4th Mrs Griffith, It is
in the Congressional Library
If you could get to Washington
I think you could find many
things about Mr Griffith I would
be glad to help you. Just for
the Pleasure of it.

There are many things about him
on the Decks in the Theatre collection
at the Library Congressional I mean
About Hesitate to write and

ask me any questions.

I will go over soon Look up the names of the Locker streets about Mr Griffith at the Inquirer Library

I have always been a great admirer of Mr Griffith and would be glad to help

Mr Treadley at the Library would know Miss Lillian Gish address she would be able to give you some Data.

I knew Mrs McGinn's mother Mrs Thos J Walsh, but I never met Mrs McGinn.

(12-12-50)

From A.C.Rush
1508 Randolph St.,NW
Washington,D.C.

1900 — was "Richelieu's Stratagem" a vaudeville act(Griffith told me it was)? N/A
Fifth Ave Theatre oct 1900 New York City see Dramatic Mirror oct 1900
Griffith also told me that this vaudeville act played ,with the same cast,in Iowa.
Have you any verification of this among your programs? N/A
Is the Fifth avenue Theater,where you state it played,in New York or Washington?
New York City and was the author Davis supposed Griffith play
the part of a priest? I doubt one of I looked it up
via this company tour in Italy or 1905? (can't quite make out res (at) pajuno in the year you gave)
books played? N/A
Griffith told me Helen Ware was in this act. Is
that correct? Her name was not given

— was"The "ed Cockade" a vaudeville act(Griffith told me it was) N/A
reviewed as a full length play in Albany Whitside was the star
Does your program collection indicate how many weeks The Red Cockade
this act, with DWG, was on the
Sept. 1898? road?.....What.role.did.DWG.play?.....The.author?.....
Theme of the playlet?.....
It was reviewed in The Billboard in Lipton Oct 1898 It opened
in Canton Iowa Sept 29 1898 -

1904 — who presented "In Washington's Time" in New York in 1901? It played The
Union Sq Theatre aug 31901 reviewed in Dramatic Mirror" aug 1901
.....(DWG played in this one-act in San Francisco during 1904).....What
part did DWG have in this playlet?..... Did Keith present it? Dont know
What part did Mary Scott play? (The Tory girl who hides the fugitive rebel?).....
Do you recall reading about her murder in Italy ,between 1905 and 1908,by her
recently-wedded husband,scion of a very wealthy American family? No .....Would
you possibly know anyone living who may have known her? No .....She
was smitten with DWG as late as 1904 .....

———..———

— Do your program notes indicate how long "London Life" played on the road? I dont
think it played long He played in Milwaukee Dec 10-1899.
Would you have any information as to whether this company became stranded (if such
a thing were possible) in 1899.? I Think it did .....

— Do your programs indicate the dates of the "Miss Petticoats" company? I'll refer to my
Sept. 18, 1909... Reason for asking: was never clear in his mind, it
seemed to me, whether it was "London Life" or "Miss Petticoats" which became
stranded on the east coast--in San Francisco, according to your 1909 date
of "London Life", it couldn't have been this company for DW did not arrive on
the west coast for the first time until late in 1910. Hence am wondering
about the dates of "Miss Petticoats"... just recently I read a story
in the american weekly about Kathryn Osterman. I think
this was the star. The story was about Jack Osterman's daughter
who is a singer. It told about her grandmother
Kathryn Osterman. It was in about 1st or Nov 1950
Josephine Victor was on the Ziegfeld Follies
She is living.
As advised by showmen who were troupers along in 1901 or 1902 and thereafter
that an actor about to be left stranded in a city or town always had recourse
of appeal to the authorities for protection insofar as being paid his wages was
concerned, prior to termination. These showmen say that the baggage car and props
of a company were usually prevented from ~~leaving~~ being shipped until wages were paid.
Under the circumstances, wonder whether DW was so simple as to let a company
manager be so inconsiderate as to leave him and other members of ~~a~~ company stranded, or whether DW simply
quit a troupe for diverse reasons. In view of your long interest in the theatre
as an institution, what is your opinion about all this?... There were many
companies stranded in those days. I have known
them to be stranded here in Washington.

—·—

— In 1901 or 1902, DW left a stranded company at Tonawanda, where he ~~quit~~ went to work
in one of the nearby steel mills. Have you among your programs one which may give
the names (and of Tiffin) of the company that played this town before it disbanded?... No. I don't

—Between 1892 and 1895-6,DW was taken on by the Frohman Stock Company in New York.Then,after about two weeks of rehearsals he suddenly left the company and no one knew why he left so abruptly nor where he went. Could your collection of theater material include any reference to DW being hired by the Frohman Company?All this may seem like a stab in the dark,but one can never tell when one will come upon desired information.....

.....Margaret Anglin was in a dramatic play ~~w~~ the Empire Stock Co which Charles Frohman managed at that time & NOT "living in NY?

—The John Griffith Company,according to what Griffith told me,disbanded in Grand Rapids(~~Battle Creek~~),Michigan.Then he went to Chicago where he played the voice of Lincoln,in a ~~vaudeville~~ backstage, ~~skit~~ drama of that name. . . .at McNeil's Alhambra. I wonder if you may have the program in which this act was billed. Was the play a one-act or full length affair?-----a thought which occurs to me at the moment.The manager liked Griffith's speaking voice so well that he raised his salary from $15 to $18 a week!.....I read where he played w/ the McNeil block but could never find it, He played with the Griffith Co after Dec 1897-

—Perhaps one reason you have no Ada Gray program listing DWG is that when he joined her company, for $8 a week and room ~~and~~ board, ~~[illegible]~~ her company gave their performances solely on an Ohio river showboat.

———..———

On the other hand,she most likely played in Albany,Indiana,in East Lynne ,in which DWG also ~~[illegible]~~ had a part.I recall being told by a cousin of DWG in LaGrange,Ky.,that the latter and a few other urchins were taken backstage by Griffith to see the show.This was probably in the Fall of 1897---but am not sure. .....

Have notes on practically all the plays in which DWG appeared at the Meffert,in Louisville,in West Coast Theaters except Portland,Ore.,and in the plays in which he worked with Nance O'Neil.

over "

—B.G.B

Mr griffith played with Nance O'Neil in
Boston Mass May 14 1906 The Magda
The Cast
Nance O'Neil
Melbourne Ramsey
Laurence griffith
Jane Marberry
Clara Thompson
Marie Mayon
Paul Scudder

Did Mr griffith ever say He played with
James K Hackett.

I have a cast of "Walls of Jericho" April 6 1907 Philadelphia
James K Hackett
David Glassford
Mary Elizabeth Forbes
Catherine Calhoun
Lem Lothian
Beatrice Beckley
Arthur R Laurence P.

I read where he did play with Hackett and wondered if he went by the name of Arthur R Laurence at that time, Mr Hackett played 4 or 5 weeks at the Columbia Theatre here in Washington in the Spring of 1908.
and I heard that Mr griffith was Stage Manager
I do not have a program.
about The Fool & The Girl
Fanny Ward is living in New York city

Here at the Congressional Library I know there is much about Mr griffith, The Theatre Collection at The New York Public Library 5th Ave & 42nd write to Mr George Freedley "Curator" I am sure they have lots

[illegible]'s stage career----

Week of
Sept.24 1887 Write Elsa Allison Shipworth (friend of Harry J. Rush, 1888 Randolph 88 and Fannie Rush Washington, DC
DC in Fool and a Girl. Dec.: Letter 150

Oct 1906? Richelieu's Stratagem, Fifth Avenue Theater(...N.Y.?)
1905? J.E.Dodson, Laurence Griffith, Gertrude Perry, H.T.Clark .(Vaudeville?)

Dec.14,1907 (?)
Safiert/Louisville----Fanny Hurt, Esther Lyon, Beatrice Ingram, Wm.Blackmore, Virginia Stock Co. Russell, Edmund Day, Frank Van Hoit in the company.

Dec 14,1907----with the John Griffith Co.--Kathryn Oliver, J.A.Loring, Helen Grey, Wm.Hooker, Laurence Draytington. They were to go on road first of the year, i.e., 1908 according to Dramatic Mirror for Dec.14, 1907

Sept.23,1906---Played in The Red Cockade, Clinton, Iowa, Sept.23, 1906(other dates?)
Cincinnati. Walker Whiteside, Antoinette Walker, Grace Harvell, Rose Blackburn, Leila Wolston, Elizabeth Hunt, Fred Power, Laurence Griffith

Dec.10,1903----London Life, Milwaukee, with Charlotte Wade, Mary Davenport(the great
(Milwaukee) Mary Davenport?), Mila Dutton, Laurence Grifith

August 3,1901--- at Union Square Theater in Washington's Time :Laurence Griffith,
(N.Y.C.)
Mary Scott, George Gaston, Jeffries Williams.

September 1903---Miss Petticoats with Miss Kathryn Osterman, Laurence G., Aubrey
Boston Beatie, Josephine Victor.
How many dates?
Stranded on West coast?

Thru [illegible]M 1904 with
San Francisco and
Oakland stock companies

Feb.25,1905 ---Ramona with Laurence G., Lee Willard, Richard Scott, Virginia
Los A. Scott, Marie Baker.

May 14,1906 ---in Magda with Nance O'Neil.
Boston
Ira Moore, Burr Caruth, Lydia Knott, Linda G.
Florence Fisher, Vivian Holt, Austin Webb,

Oct.--,1906---in The One Woman: with Gretchen Dale, Leonora Van Ottenger,
Norfolk, Va.

June 1907-----in Pocahontas : [illegible] with G., Laurence G., Austen Webb, Spottswood
Norfolk, Va.
George Trimble, Herbert Prior, Luise Carter

[illegible]
[illegible]
[illegible]

May 28,1944

Mr.Jack Warner
Warner Brothers Studios
Burbank,California

Dear Mr.Warner:

I am about to conclude a year's work consulting several hundred former coworkers and contemporaries of D.W.Griffith in connection with a definitive biography about him.

You are not only one of his contemporaries but also one of the few top executives in the film industry.It therefore seems valid to ask you why you have not utilized Griffith's ability in recent years and why you have made no effort to bring him into your organization since his return to Hollywood eight months ago.

You may have excellent reasons for not assigning Griffith to a position in your studio in keeping with his capacity and in view of his contribution to the film as an art and as an industry.

Since I am doing an unrestricted biography your reasons,whatever they may be,will be appreciated in the form of a forthright and comprehensive statement inasmuch as readers of today and of fifty years hence are entitled to such a statement by you as one of Griffith's contemporaries.

I have seen a good deal of D.W. in recent years.In my humble opinion few men are as quick and agile,mentally and physically. Nor do many contemporary film makers approach him in his understanding of the elements that make a good motion picture.I may add that few individuals have his profound understanding of current social trends and their relation to audience reactions. As his biographer I am therefore puzzled why you,for example, have not thus far engaged him in an important capacity.

A candid,thorough-going and even analytical statement by you in response to this inquiry should prove quite pertinent.Thanking you for your cooperation and awaiting your forthright remarks, I remain,

Respectfully,

[illegible] S.Carondelet Street,Los Angeles
California
May [illegible],1944

Mr.L.B.Mayer
Metro Goldwyn Mayer Studios
Culver City,California

Dear Mr.Mayer:

I am about to conclude a year's work consulting several hundred former coworkers and contemporaries of D.W.Griffith in connection with a definitive biography about him.

In addition to being one of his contemporaries you are one of the few important top executives in the film industry.It therefore seems valid to ask:Why have you not utilized Griffith's ability in recent years and why have you made no effort to bring him into your organization since his return to Hollywood eight months ago?

You may have excellent reasons for not assigning Griffith to a position with your studio in keeping with his capacity and in recognition of his contribution to the film as an art form and as an industry.

Since I am doing an unrestricted biography,your reasons--whatever they may be--will be appreciated in a forthright,comprehensive statement. Adult readers of today and fifty years hence are entitled to such a statement by you as one of Griffith's contemporaries.

I have seen a good deal of D.W. in recent years.In my humble opinion few men are as quick and agile,mentally and physically.Nor do many current film makers approach him in his understanding of the story, emotional and technical elements that make a good motion picture.I may add that few individuals have his solidly-grounded appreciation of social trends and their relation to audience reactions.Therefore,as his biographer,I am puzzled why you have thus far not engaged him in an important capacity?

What are the actual reasons for this strange situation?

I may add that recently a conservative,reliable individual told me that at a banquet two years ago you remarked,"I have always had the highest regard for Griffith,but I would rather cut off my right arm than ask him to work for me,however much I should like to give him a job".

A truly candid,thorough-going statement by you in response to this inquiry should prove quite pertinent and will be appreciated.Thanking you for your cooperation and awaiting your forthright remarks,I am,

Sincerely,

[illegible]
California
May [illegible],1944

Mr.Darryl Zanuck
Twentieth Century-Fox Film Corporation
10201 W.Pico Boulevard
Los Angeles

Dear Mr.Zanuck:

I am about to conclude a year's work consulting several numerous former associates and contemporaries of D.W.Griffith in connection with a definitive biography about him.

In addition to being one of his contemporaries you are also one of the few important top executives in the film industry.It therefore seems valid to ask:Why have you not utilized Griffith's ability in recent years and why have you made no effort to bring him into your organization since his return to Hollywood eight months ago?

You may haveexcellent reasons for not assigning Griffith to a position with your studio in keeping with his capacity and in recognition of his contribution to the film as an art form and as an industry.

Since I am doing an unrestricted biography,your reasons---whatever they may be--will be appreciated in a forthright,comprehensive statement.Adult readers of today and fifty years hence are entitled to such a statement by you as one of Griffith's contemporaries.

I have seen a good deal of D.W. in recent years.In my humble opinion few men are as quick and agile,mentally or physically.Nor do many current film makers approach him in his understanding of the story,emotional and technical elements that make a good motion picture.I may add that few indiviuals have his solidly-grounded appreciation of social trends and their relation to audience reactions.Therefore,as his biographer I am puzzled why you have thus far not engaged him in an important capacity?

What are the actual reasons for this strange situation?

A truly candid,thorough-going statement by you in response to this inquiry should prove quite pertinent and will be appreciated.Thanking you for your cooperation and awaiting your forthright remarks,I am,

Sincerely,

Twentieth Century-Fox Film Corporation

STUDIOS
BEVERLY HILLS, CALIFORNIA

OFFICE OF
DARRYL F. ZANUCK
VICE PRESIDENT
IN CHARGE OF PRODUCTION

June 8, 1944

Dear Mr. Bravermann:

I have your letter of May 29th regarding D. W. Griffith and confess I am quite puzzled by it.

It is an honor, of course, to be listed as one of D. W.'s contemporaries. He brought much to this industry. He pioneered in many important directions. Very few of us here fail to recognise his solid contributions and great influence in the development of motion pictures.

Yet, there are many important men in this industry who were much more closely associated with him than was I. They were his intimates and co-workers. Consequently, I am at a loss to understand why I am singled out for implied criticism in not providing him with a post worthy of his attainments.

I am also puzzled as to whether your letter is intended to recommend him for such a post or to set the stage for an answer from me which can be of use in the biography you are writing. I am perfectly willing - indeed happy - to give D. W. his full due. As I said before, he is one of the great pioneers of this industry. I respect and admire him for what he has done.

As to finding a place for him to suit his talents, that is another matter. D. W. is too big a man to be offered any job. He's a legend in this business. It would be mutually embarrassing, I believe, to offer him something which a lesser person could do as well. To engage him in an important capacity, with a commensurate salary, would require a vote of the board of directors. To be frank with you, I do not know whether we here could gain their consent since the important posts are all filled at present.

Sincerely yours,

Darryl F. Zanuck

Mr. Barnet George Bravermann
619 S. Carondelet Street
Los Angeles, 5, California

[illegible]

[illegible]

Dear Mr.Warner:

This is to amplify my letter to you as of May 26th about D.W.Griffith.

A similar inquiry has sent to the executive heads of three other major studios,who in their turn,by illuminating statement and sometimes amusing letter implications of him or himself that he could engage the services of Griffith,it is unfortunate that my letter was so worded as to give such impression,that you may have formed likewise i wish to state that definitely there was no intent at criticism nor an implication that D.W. be given a post by you,it is of no concern of mine if he never directs another picture.

But as a student of the film industry,in my role of biographer, and its relation to Griffith I am only interested in getting information and opinions from authoritative sources,having this objective approach it is quite natural to wonder,as will the intelligent readers of today and posterity,why the creative forces and intelligence of Griffith were permitted---not only by your studio but by the film industry as a whole---to remain idle and no liquidation of own organization. They will want an explanation why two,five,ten,fourteen years passed with no halt in the stampede of activity---an inactivity due most likely to the fact that none of the major studios of the day utilized his capacities.

Since you are the executive head of one of the major studios, you are the logical,authoritative source to approach for information giving your reasons for the non-utilization of Griffith's ability by your organization.A very candid response will be appreciated.

If you were doing a biography about Griffith,you too would be impelled to offer the same kind of inquiry that I have herewith presented.It is therefore hoped that you may see fit to let me have a comprehensive statement at your earliest convenience.

Sincerely,

Mr.Jack Warner
Warner Brothers Studios
Burbank,California

[illegible] Hollywood Boulevard, Los Angeles
June 8, 1944

Dear Mr. Mayer:

This is to amplify my letter to you as of May 26th about D.W. Griffith.

A similar inquiry was sent to executive heads of various other motion picture studios, and I am very pleased to have your reply, illuminating statements, as to whether or not further applied criticism of him is wanted that he should engage the services of D.W. It is unfortunate that my letter was so worded as to give that impression as there was neither intent of criticism nor [illegible] in mind that Griffith be given a post by you.

But as a student of the film industry in relation to Griffith I am solely concerned with getting information for the biography about him and getting it from original, authoritative sources, I am therefore obliged to consult you. Whether you care to answer my inquiry is another matter.

However, intelligent readers today and posterity will want to know

> why the creative force and intrinsic urge of Griffith were permitted, not only by your studio but by the entire film industry, to remain idle for fourteen years at a time when a man gave his best and most mature work?

As one of Griffith's contemporaries and as the executive head of a major studio you are morally and socially obligated to answer the question which readers of today and posterity will want answered.

And since Griffith alone fifty years hence will connote historical significance in connection with the artistic development of the film, it is valid to wish to attach your opinion to that significance by stating frankly why the capacities of Griffith went unused for fourteen years by the film industry of today. As the executive head of one of the major studios you are in a position to give the authoritative statement herewith suggested, and it is safe to say that your statement should prove most interesting in case you wish to make it. Thanking you for your attention, I remain,

Sincerely,

Mr. L. B. Mayer
Metro-Goldwyn-Mayer Studios
Culver City, California

[illegible]

June 7, 1944

Dear Mr. Warner:

This is to amplify my letter to you as of May 26th about D.W. Griffith.

A similar inquiry was sent to executive heads of three other major studios, one of them offering a long, illuminating statement, but be concerned whether my letter implied criticism of him or whether that he should engage the services of D.W. It is unfortunate that my letter was so worded as to give that impression, since there was neither intent at criticism nor any suggestion in mind that Griffith be given a post by you.

As a student of the film industry in relation to Griffith I am only concerned with getting information for the biography about him, and getting it from original, authoritative sources. I am therefore obliged to consult you, whether you care to answer my inquiry is another matter. However, intelligent readers today and posterity will want to know---

> Why the creative force and intelligence of Griffith were permitted, not only by your studio but by the entire film industry, to remain idle for fourteen years and at a time when a man [illegible] his best and most mature work?

As one of Griffith's contemporaries and as the executive head of a major studio you are morally and socially obligated to answer the above question, and to answer it fully.

Since Griffith alone fifty years hence will connote historical significance as the key figure in the creation and development of the film as an art, while the names of yourself and others will serve as material for anecdotes or be forgotten entirely, it is valid to wish to attach your opinion to the significance which the name of D.W. Griffith will hold for posterity and future historians of the film.

As the executive head of one of the major studios you are in a position to give an authoritative statement or opinion in response to the question herewith presented. Please be frank and pull no punches in case you will be kind enough to cooperate by giving the statement suggested. Thanking you for your attention and hoping to hear from you at your earliest convenience, I remain,

Sincerely,

Mr. Jack Warner
Warner Brothers Studios
Burbank, California.

PARAMOUNT PICTURES INC.
WEST COAST STUDIOS
5451 MARATHON ST. HOLLYWOOD, CALIF.
TELEPHONE HOLLYWOOD
CABLE ADDRESS PARFILM

B. G. DE SYLVA
EXECUTIVE PRODUCER

June 12, 1944

Mr. B. G. Bravermann
619 S. Carondelet St.
Los Angeles 5, Calif.

Dear Mr. Bravermann:

You are mistaken in saying that I am one of D. W. Griffith's contemporaries. I have never met Mr. Griffith, having entered the business only in 1929, but I should be most happy and proud to do so. His record in the picture business is perhaps the most distinguished of all and his contribution certainly as great as anyone's.

Mr. Griffith has made many friends in the industry, but certainly you will make no more for him by writing to executives in such an angry tone.

Very truly yours,

B. G. DeSylva

BGDeS/cr

THE BIOGRAPH CAMERA

Bill Bramwell

The background:

Makers of the Biog. camera sought after things the wrong way.But a product of creative imagination.Anybody could have built it in a few hours.Lumiere and Paul would have laughed at it.Nothing simpler exists in cameras.

The Biog. camera was a friction camera.The friction,which dragged down the film,was caused by the movement of two rollers of which each was covered with a velour pad.The friction would vary ~~with rubber rollers and erratic slips~~ the fuss in the velour pads.Thus sometimes a hair would be seen in a scene on the screen.But people in these days were so intrigued by the movement of images on a screen that they ignored the image of the intruding hair.

CORRECT? ~~interfering~~

The heater movement was crude.It had no way of pulling the film down so that no two successive shots would have the same exposure.

(AMPLIFY)

Looks in this picture more of hinderance

Re the LOOP:

AMPLIFY?

Due to lack of sprocket ~~and gear~~,the cameraman often kept losing the loop when the friction rollers got out of mesh. —The loop at the bottom might be several inches bigger than —the loop above.

(Losing the loop)

~~Lost~~ meant that shooting had to stop and the camera was taken into a dark room to be rethreaded. (WHAT IF THERE WAS NO DARK ROOM,say,outdoors on location?)

###

Lack of steadiness:

cameras such as

The Biog. camera,as with others like Edison and Pathe(?) was not very steady.When cranked it would jump somewhat and producer a waver,however slight,in the images being recorded.Even a device for keeping the three tripod legs intact did not prevent a slight jump when the camera was being cranked. This was one of several factors which did not permit the Biog. camera to be critically focussed.

[Note: Biograph Camera in studio was solidly placed affair]

None of the cameras of the 1908-13 vintage offered steadiness and precision.All crude.All had different exposure(RIGHT?)

Steadiness assured only after Bell-Howell came out.in..... 1913?

This camera provided for 24 frames per second and thereby assured at least steadiness in the movement of the image, which was not available with the 16-frames of the older cameras.

Biograph,Pathé and Erneman each had one sprocket hole on each side of the frame;Edison allowed for four.(SO WHAT?)

THE BIOGRAPH CAMERA

Flicker:

Slow projection speed of 60 feet a minute as compared with the faster 80 feet a minute currently obtainable during Biog. period to the flicker.

Another cause of flicker due to the camera shutter which covered the film 60 per cent and allowed light 40 per at the time, the normal reverse.

Flicker was cut down considerably by the flat type of shutter introduced by Bell-Howell and Universal cameras.(ERNEMANN?)

Slowness of projection in old days did not provide for smooth flow of action.
(Was such lack of a smooth flow of action also due to poor editing[illegible])

Was the dark tone on Biog.films used to diminish effect of flicker?

CORRECT? The flicker, which showed stronger in the closeup, led to disuse of latter.

The flicker would have been unbearable even if a supplementary lense had been used. Why?

Prior to 1906--?1908?--[illegible] light was used for projection, so that the flicker was barely noticeable.

The flicker due primarily to inferior mechanism of the camera and of the projector.

~~It was eliminated when soft-focus began to be used.~~

~~(WHAT ABOUT SHOTS NOT IN SOFT FOCUS, then?)~~

Did straw-colored ~~filters~~ glass used as neutralize flicker?

~~We didn't notice~~ The flicker, in the all-over individual scene, but rather in the cycle due to turning of poorly-proportioned shutter blades---60-40. In those days they didn't know how to proportion their shutter blades to eliminate flicker and cover exposure to permit the next frame to be turned down.

THE BIOGRAPH CAMERA

Longest
Biog. lenses slower than slow. Film as well as lens slow.

Biog. did not have accurately ground lenses. Used a smaller lense which did not get as much light as lenses used by Edison, Vitagraph and Sedgwick and Pathe. Hence Biog. lense did not record as detailed an image as the other cameras, nor as light in tone.

Biog. lenses in 1913-13 poor for detail (WHAT KIND OF LENSE COULD THIS HAVE BEEN?....

The flash-focus lens passed out in 1913-14?

Is this borne out with the flash focus lense of the Biog. camera it was possible to see into infinity, and to get large full figure, figure from ankles up, and from waist up to head, fitting the screen but not full head closeups even as late as 1911?

If Griffith used a medium closeup of a head in 1911 against a dark background, could he have done so without a corrective lens?

NOTE: The MAY IRWIN KISS of 1895 was against a dark background. No corrective lens needed in this case. Evidently, Griffith used dark backgrounds for closeups to avoid parallax.

If the old set-focus lense as used up to 1912-13 gave great depth, what kind of a lense was used in 1913-13 which evidently gave less depth and detail?

The simple lense as used by Bitzer and others during 1908-13 resolved a contrasting image and gave a harshly contrasting image? DIDN'T BIOGRAPH TRY TO GET AROUND THIS CONTRAST BY USING A DEVELOPER TO TONE DOWN THE FILM?

If the action was not realistic in early Biog. films, why was it necessary to cut out every third frame to produce the effect of normal action? AND WAS THIS DONE IN RELATION TO THE 50-FT per minute projection then commonly accepted?

The anistigmat lens developed in 1909-10 in France, BUT NOT USED IN AMERICA UNTIL WHEN?

What kind of lense could Bitzer have used to take 400-ft. lonf shots in RAMONA in 1910?

THE BIOGRAPH CAMERA

Lenses(cont'd)

Bitzer's lense was of ordinary crown bottle glass--a simple affair of concave and convex elements. No optical lenses at the time, no flint glass. He probably ground his glass on a spectacle lense grinding machine.

All Bitzer had was a slow lense. The others likewise?

The anastigmat lense came into use in 1911?

Apparently Bitzer didn't know enough to coat the inside of his lens barrel with black so prevent reflected light on the image. He adhered to the brass barrel, presumably. (BUT IT SEEMS HARD TO BELIEVE ALL any reflected light in Biograph scenes)

at any rate Bollinger found that with a brass lense barrel too much brilliant light entered the lense, so he coated the inside of the brass barrel with black(year.....)?

Mechanism

Why was the/inside of the Biograph camera not good enough for a telefoto lense or for a long shot? What about the 400 ft. lon shot in RAMONA?

King Vidor used this once as a corrective for closeups of Laurette Taylor

Why do you think the front end of a Carl Zeiss telescope was used as a supplementary or corrective lens by Bitzer.....later at Biograph (or on The Birth of a Nation?).....It was set in front of the camera lense? When.....used for closeup.

American and other studios

Closeups:

No extreme or detail closeups used at Biograph for following reasons?

1. There was no corrective lense to prevent defects from showing up(WHAT DEFECTS)
2. The lense until 1910-11 lacked detail and was uncorrected for a closeup (911-12?)
3. Working distance of the lense was not corrected and lacked detail.

CHECK

~~4. The more the image was magnified, the more the flicker was magnified(??????)~~

5. Graininess of the film
6. Parallax, i.e., effect of flare cutting of forehead and chin

but The grain bothered nobody

minimum

Parallax and lens have nothing to do with each other

During Biog. days there was no anastigmat lense for correcting parallax. So dark backgrounds were used for closeups of heads, but actually these were more like semi-closeups. The dark background for these closeups was used also in 1895 for the MAY IRWIN KISS and for the closing shot in The G.T.R. 1903

The Great Train Robbery

THE BIOGRAPH CAMERA

Film Stock.

During the Biograph era(1897-1917) the film stock was never consistent,no two shots alike in tonal value.

The film was slow because it had been prepared with a salty silver nitrate solution as yet unknown,hence taking pictures with a salt-prepared film stock was like recording images on a sodium board.

The film that Bitzer and other cameramen of his day used was 100 times slower than film used today.
The film was so slow that it would have barely had the resolving power to resolve an image even if the camera turned 30 feet a minute.

(In this connection it wasn't until 1880-81 that a Frenchman discovered silver nitrate for giving film stock a comparatively fast resolving power)

Biograph had to sensitize and shoot a picture right off and develop it.In those days an undeveloped film could not be kept in a can for a whole week. Old Biograph pics suggest that sometimes their negatives probably were partly exposed by lying around in the lab before the lab men got around to them. Visual examination was the only inspection then known. Today light meters tell the exact speed of light.

Biog. film stock might be o.k. for two feet and the next two feet off entirely(now?)

Biograph pics were overexposed and underdeveloped(1911-12). which made them contrasty. How about others?

Developing was as inconsistent as the raw film stock.

Because of slow,uncorrected lenses and slow film and the inconsistencies thereof,Griffith was never certain that he would obtain something pleasing that he had arranged for the camera.

Film stock in those days not halation-corrected.First known film to have it was BE MINE TONITE in which the camera shot street electric lamps and etc., without halation.(discovered by Gevart Film Co of Belgium ...year.....)

Edison arcs brought out graininess on the film whereas old gas light projection didn't.

Bitzer usually quit at 4 O'clock because of too many defects in the film SUCH AS:.....What about night lighting?.....

Retakes didn't come in until 1908-09.Reason for few retakes was the cost of the raw film...9 cents a foot.Biog. raw film cost more than film stock of other companies

THE BIOGRAPH CAMERA

The Loose Sprocket

Makers of the Biog. camera omit either things the camera must say,But a product of creative imagination.Anybody could have built it in a few hours,usually and Paul would have laughed at it,Nothing complex about it anyway.

The Biog. camera was a friction camera.The friction,which dragged down the film,was caused by the movement of two rollers of which each was covered with a rubber pad.The friction would stop the fuse in the velour pads.Thus sometimes a hair would be seen in a scene on the screen,but people in those days were so intrigued by the movement of images on a screen that they ignored the image of the intruding hair.

The basic movement was crude.It had a way of pulling the film down so that no two successive shots would have the same exposure.

Because of the friction due to lack of sprocket gear, the cameraman often kept losing the loop when the friction rollers got out of mesh. The loop at the bottom might be several inches bigger than the loop above.

losing the loop

This meant that shooting had to stop and the camera was taken into a dark room to be rethreaded. (WHAT IF THERE WAS NO DARK ROOM, say, outdoors on location?)

* * *

Lack of steadiness?

The Biog. camera, as with others like Edison and Pathe(?), was not very steady.When cranked it would jump somewhat and produce a waver,however slight,in the images being recorded.Even advice for keeping the three tripod legs intact did not prevent a slight jump when the camera was being cranked. This was one of several factors which did not permit the Biog. camera to be critically focussed.

Note: Biograph camera in Bitzer was solidly-placed affair in a performance

→None of the cameras of the 1908-13 vintage offered steadiness and precision.All crude.All had different exposure(RIGHT?)

Steadiness assured only after Bell-Howell came out.in 1913-14?

→This camera provided for 24 frames per second and thereby assured at least steadiness in the movement of the image, which was not available with the 16-frames of the older cameras.

Biograph,Pathe and Erneman cameras each had one sprocket hole on each side of the frame;Edison allowed for four.(SO WHAT?)

THE BIOGRAPH CAMERA

~~Flicker.~~

~~Slow projection speed of 16 feet a minute, as compared with the faster of 60 feet a minute currently, contributes during Biog. period to the flicker.~~

~~Another cause of flicker due to the camera shutter which covered 66 the film 50 per cent and allowed light 50 per of the time.~~

~~Flicker was cut down considerably by the flat type of shutter introduced by Buttenhausen and Universal cameras.~~

~~Slowness of projection in all days & new previous for much slow of action.~~
~~(Was such lack of a smooth flow of action also due to poor editing?)~~

~~Was the same true on Biog. Time used to diminish effect of flicker?~~

~~CONTRACT?~~ The flicker, which showed stronger in the closeup, due to ~~of~~ could bonus of flutter.

The flicker would have been ~~not~~ audible even if a supplementary lense had been used.

Prior to 1906--?1908?---gas light was used for projection, so that the flicker was barely noticeable.

The flicker due primarily to inferior mechanism of the camera and of the projector.

~~It was eliminated when soft-focus began to be used.~~

~~(WHAT ABOUT SHOTS NOT IN SOFT FOCUS, then?)~~

Did straw-colored ~~filters~~ glass used as neutralize flicker?

We didn't notice the flicker in the all-over individual scene, but rather in the cycle due to turning of poorly-proportioned shutter blades---60-40. In those days they didn't know how to proportion their shutter blades to eliminate flicker and cover exposure to permit the next frame to be turned down.

1a

The simple lense as used by Bitzer and others during 1908-09 resolved a harshly contrasting image? DIDN'T BIOGRAPH TRY TO GET AROUND THIS CONTRAST BY USING A DEVELOPER TO TONE DOWN THE FILM

If the action was not realistic in early Biog. films, why was it necessary to cut out every third frame to produce the effect of normal action? ~~AND WAS THIS NOVELTY CREATION TO THE EXTENT OF 32 FT per minute projection then commonly accepted?~~

The anistigmat lens developed in 1903-10 in France, BUT NOT USED IN AMERICA UNTIL WHEN?

What kind of lense could Bitzer have used to take 400-ft. long shots in RAMONA in 1910?

THE BIOGRAPH CAMERA

[illegible]

[illegible] Bitzer's lense was of ordinary crown bevels glass...simple circle of concave and convex elements. No optical lenses at the time, as flint glass...be probably ground like glass on a spoked spindle by lens grinding machine.

All Bitzer had was a plain lense...for camera itself?

The [illegible] lense came into use in 1914?

Apparently Bitzer didn't know enough to coat the [illegible] of the lense barrel with black to prevent reflected light on the image...he adhered to the brass barrel, presumably. BUT IT WOULD HAVE TO ACCOUNT for reflected light in Biograph camera.

At any rate Dollinger found that with a brass lense barrel too much brilliant light entered the lense, so he coated the inside of the brass barrel with black(year.....)? — used for closeup

mechanism
Why was the/inside of the Biograph camera not good enough for a telephoto lense or for a long shot? What about the 400 ft. Lon not in KEMOMA?

Why do you think the front end of a dark Zeiss Loresope was used as a supplementary or corrective lens by Bitzer.....later at Biograph (or on The Birth of a Nation?).....it was set in front of the camera lense? When..... — used for closeup

American
and other Studios

Closeups:

No extreme or detail closeups used at Biograph for following reasons?

1. There was no corrective lense to prevent defects from showing up(WHAT DEFECTS)
2. The lense until 1910-11 lacked detail and was uncorrected for a closeup
3. Working distance of the lense was not corrected and lacked detail.

CHECK ~~4. The more the image was magnified, the more the flicker was magnified(??????)~~

5. Graininess of the film
6. Parallax, i.e., effect of flare cutting of forehead and chin

mfmm

During Biog. days there was no anastigmat lense for correcting parallax. Dark backgrounds were used for closeups of heads, but actually these were more like semi-closeups. The dark background for these closeups was also used in 1895 for the MAY IRWIN KISS and for the closing shot in The G.T.R. Train Robbery In 1905,

THE BIOGRAPH CAMERA

~~Film Stock~~

~~During the Biograph era(1908 BUTCH?) the film stock was never consistent.No two shots alike in tonal value.~~

The film was slow because it was treated with a salt-solution; ~~insensitive~~ silver nitrate solution as yet unknown.Hence taking pictures with a salt-prepared film stock was like (1907 B/W/S?) ~~to~~ using lamps on a moving target.

The film that Bitzer and other cameramen of his day used was 100 times slower than film used today.
The film was so slow that it would have hardly had the resolving power to receive an image even if the camera turned 60 feet a minute.

(Is this correct? It wasn't until 1908-09 that a Frenchman discovered silver nitrate for giving film stock a comparatively fast resolving power)

~~This happened that~~

? → Biograph had to sensitize and shoot a picture right off and develop it.In those days an undeveloped film could not be kept in a can for a whole week. Old Biograph pics suggest that sometimes their negatives probably were ~~partly~~ exposed by lying around in the lab before the lab men got around to them. Visual examination was the only inspection then known. Today light meters tell the exact speed of light.

(check with Bitzer) (needlessly) o.k.

but — no cause X(Biog. film stock might be o.k. for two feet and the next two feet off entirely(HOW?)

~~Biograph~~ Biograph pics were overexposed and underdeveloped(1912-13). Which made them contrasty. How about others?

Developing was as inconsitent as the raw film stock.

Because of slow,uncorrected lenses and slow film and the inconsistencies thereof,Griffith was never certain that he would obtain something pleasing that he had arranged for the camera. . .Didn't other Directors have same problem?

ANS. - Others had better quality of?

? Film stock in those days not halation-corrected.First knwon film to have it it was BE MINE TONITE in which the camera shot street electric lamps and etc., without halation.(discovered by Gevart Film Co of Belgium ...year.....)

? ~~Edison~~ arcs brought out graininess on the film whereas old gas light projection didn't.

Because film was slow and light not good enough

Bitzer usually quit at 4 O'clock because of too many defects in the film SUCH AS.....What about night lighting?.....

2 Retakes didn't come in until 1908-09. Reason for few retakes was the cost of the raw film...9 cents a foot.Biog. raw film cost more than film stock of other companies

THE BIOGRAPH MOTION PICTURE CAMERA.

The Biograph camera used plain unperforated film, without Sprocket holes.

The Negative strip of film was carried forward from the upper wooden magazine over the smooth rollers by friction to the exposure aperture, and at the moment of exposure was punched with two registration holes, which became the master holes in the printing of the positive film for projection, (which made The Biograph pictures much steadier than those made by others using the Sprocket holes.)

Intermittent motion was obtained by the beater movement roller. A loop of film formed above and below the exposure aperture, the take-up on the lower wooden magazine, then drew the film into the lower magazine.

To view and focus a scene the metal frame with ground glass was inserted into position, the film mechanism being pulled aside during this operation.

The punching's from the perforator, were caught in a suction, caused by little blades on the camera shutter which is located between the mechanism and the taking lens, and blown out through an opening at the right hand bottom of the camera.

The Lens, a 2inch focus -Speed f. 3.5. The negative, was Orthochromatic, approximately 100 p/c slower than present day motion picture negative, and quite contrasty giving vivid black's and white's with little half tones. (Pan film of today gives all gradations.)

Because of the various speeds of negative films, ie., ~~Super, Superior Super, XY, XXX,~~ a definite speed comparison of the emulsion speed of yesteryear, and of today may be vague: however the 100 p/c slower figure will give an idea.

The Exposure; one thirty-fifth of a second was the usual exposure sixteen exposures per second--sixty feet per minute. Today, twenty-four pictures per second, 90 feet per minute.

The Bicycle Lamp, which burned alcohol, created heat, and moisture, to dispel Static. (Frictional electric discharges, which marked the film with wiggly lines during inclement weather.)

This camera took the First Motion Pictures of Mary Pickford, The Gish Sisters, Lionel Barrymore, and many others of the screen's most famous personalities.

.....

PROJECTION EQUIPMENT

100-ampere arc, he projected motion pictures upon a "wet" screen 80 feet by 100 feet at the Paris Exposition grounds in 1898. The projection distance was more than 600 feet.

Smith's movable framing aperture, a development of 1897, eliminated the necessity of stopping the projector to get the picture back into frame on the screen. The Edison Exhibition Model projector, first introduced in 1898 and sold as late as 1914, is illustrated at the bottom of the opposite page.

Another improvement in projectors came in 1900 when the three-blade shutter reduced the amount of flicker.

The first model of the celebrated Powers projector, the Powers Peerlescope, was made in 1902 by Nicholas Power, in a small shop on Nassau Street in New York City. The Powers projector was equipped with a gas light source and was belt-driven directly from the rim of the crankwheel. After the film passed through the projector it dropped into a cloth bag, as with the gas equipped projector illustrated to the right at the top. A sheet metal box was substituted for the bag in later models, as illustrated by the Selig Polyscope projector shown in the second illustration at the right.

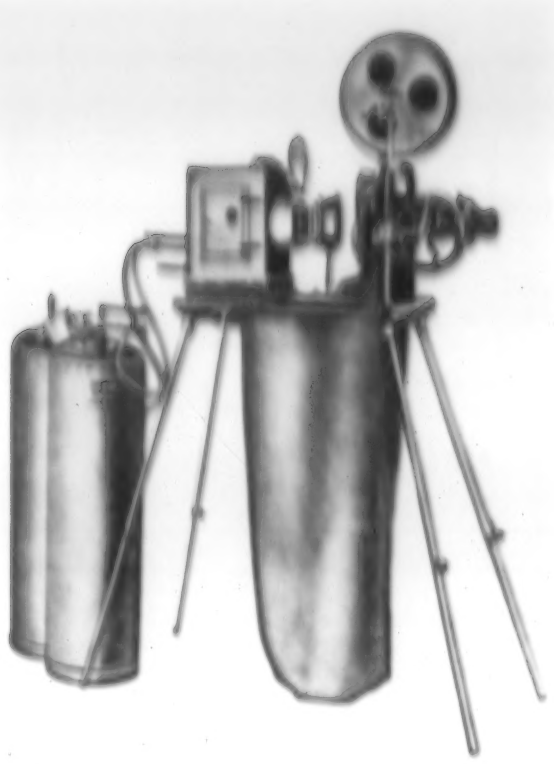
As much as 3,000 feet of film was run into the metal box, in a loose heap, the ends of each reel left hanging out of the opening to be retrieved later for rewinding.

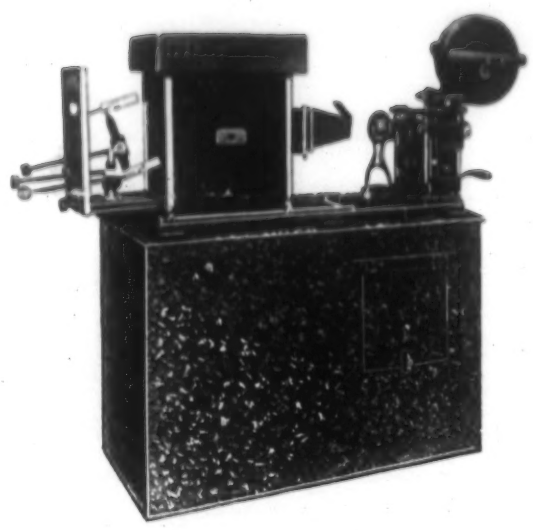
Lyman Howe is credited with developing the first take-up reel.

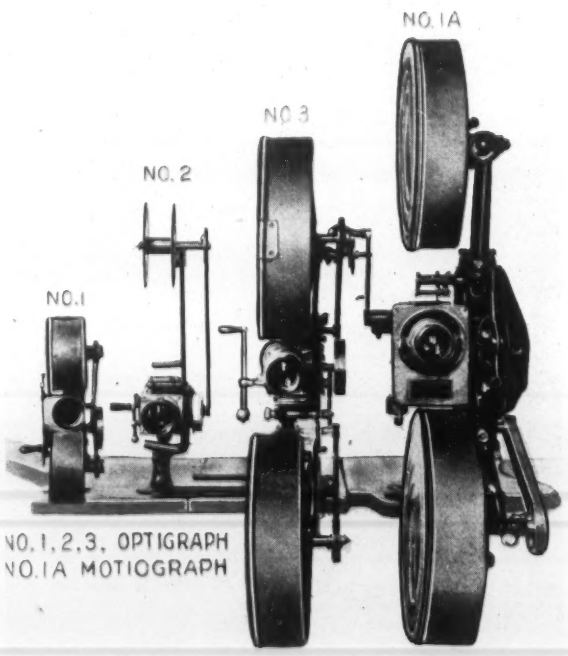
Most theatres had but one projector. Theatre owners had insufficient confidence in the future of the business to induce investment in a second equipment. Accordingly, audiences had to wait between the screening of each reel until the operator could rethread the mechanism and trim his lamps.

Shown at the lower right are projectors such as were used in the early days and up until 1907. Pictured are the Optigraph and Motiograph models of approximately the same date—all early examples of high accuracy projector construction.

Although the Cameraphone, which synchronized film and phonographs, to project singing and talking pictures, was introduced as early as 1903, the device was shortlived, as were all succeeding talking picture devices, such as Ernst Ruhmer's sound-film of 1904; Duetsche's Vitascope in 1905; an English-made device





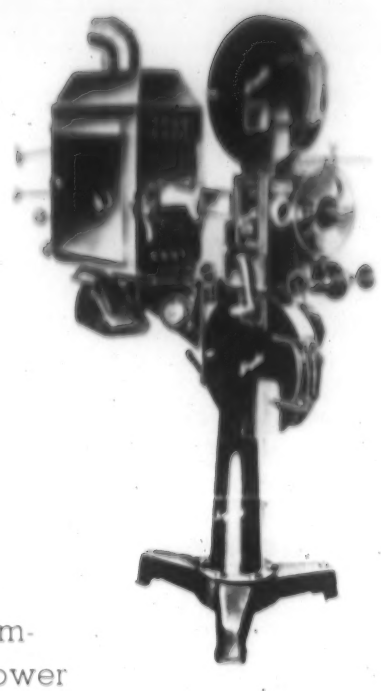


NO.1, 2, 3, OPTIGRAPH
NO.1A MOTIOGRAPH

C. Russell Van Vliet
St. Paul, Minn.



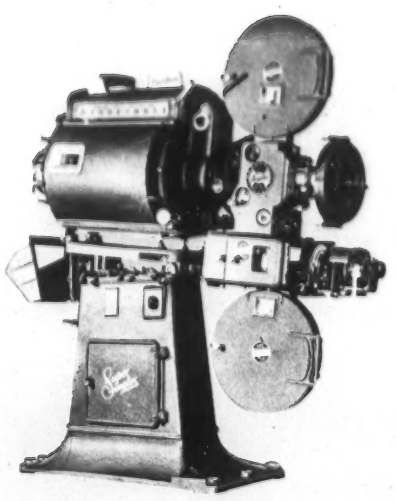




for recording sound and scene on the same film, patented in 1906; and Edison's phonograph device in 1910, until De Forest's Phonofilm in 1923 marked the beginning of the present era of talking pictures. The early projector lamps employed electrodes of pure carbon and a condenser-type optical system.

On Dec. 12, 1911, one Heinrich Beck of Meiningen, Germany applied for a U. S. patent on a new type of arc in which the carbons had a core material containing metallic salts and were operated at high current density. Accordingly, Beck is acknowledged to be the inventor of the high intensity arc. The first adaptation of Beck's principle to motion picture projection was in a condenser type lamp produced by the Sunlight Arc Corporation in 1918. The arc control, shown second from the top, was introduced by Harry H. Strong in 1923. The first low intensity projection arc lamps operating on the reflector-type principle were introduced in America in 1923 and 1924.

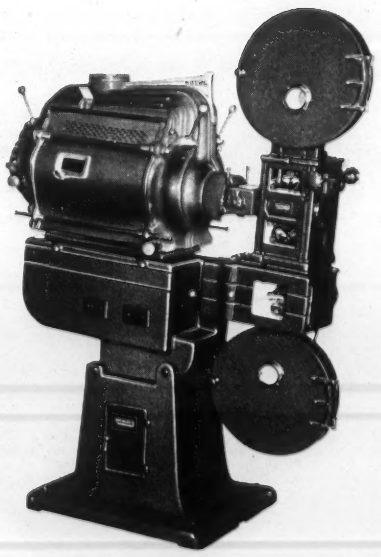
Shown at the top of the page is the 1925 model projection arc lamp produced by The Strong Electric Corporation. In 1925 International Projector Corporation took over the Precision Machine Company, the Nicholas Power Company and Acme Picture Projector Corporation. The third and fourth illustration, respectively, are the earliest model Simplex Projector, and the modern E-7 Type Simplex.

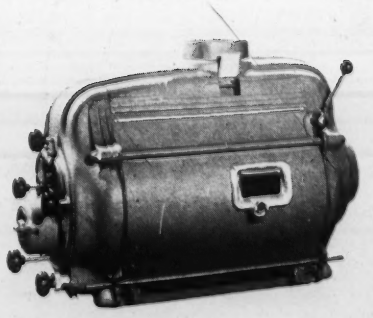


The first commercial High Intensity Lamp operating on the reflector-type principle was designed by Charles Fox and produced by Rollaway Mfg. Co. in 1927 and came to be known as the Hi-Lo.

In 1933 a copper coated modification of Beck's high intensity carbon was marketed by National Carbon Co. under the trade name of Suprex. Projection lamps which employed these carbons in an arc were offered to theatres by the Strong Electric Corporation in the same year.

A late model K Motiograph DeLuxe Projector with Strong Mogul Arc Lamp is shown second from the bottom, and the latest type Strong Utility Intermediate Capacity High Intensity Projection Arc Lamp is illustrated at lower right.





-COST OF PRODUCTION-

JANUARY 15, 1924

THE BRIDGE HOUSE				
Production cost	$340,281.84			
Exploitation cost	188,690.68			
Prints cost	84,706.60			
Miscellaneous Exp.	117,536.72	$750,191.72		
Losses on shows		178,413.01		
		$928,594.83	$770,556.45	$615,472.74
THE WHITE ROSE				
Production cost	$455,608.50			
Exploitation cost	88,826.45			
Prints cost	80,620.45			
Miscellaneous Exp.	124,744.93	$801,298.09		
Losses on shows		47,520.26		
		$728,810.35	$575,097.37	$500,518.53
ANNELIA				
Production cost	$660,086.54			
Exploitation cost	$ 8,147.04	$664,265.45		

-COST OF PRODUCTION-

JANUARY 15, 1924

			1/5/24 GROSS INCOME	NET INCOME
LOVE FLOWER				
Production cost	$340,281.92			
Exploitation cost	75,313.91			
Prints cost	28,508.02			
Miscellaneous expense	28,309.58	$ 472,413.43	$ 396,711.02	$ 311,862.27
DREAM STREET				
Production cost	337,120.19			
Exploitation cost	188,492.59			
Prints cost	68,603.83			
Miscellaneous expense	123,335.01	$ 717,551.62	545,204.13	440,644.23
ORPHANS OF THE STORM				
Production cost	845,675.57			
Exploitation cost	308,136.21			
Prints cost	86,306.47			
Miscellaneous Exp.	108,536.17	$1,448,654.42		
Losses on shows		81,402.58		
		$1,530,057.00	1,223,945.60	881,379.29
WAY DOWN EAST				
Production cost	723,123.68			
Exploitation cost	434,409.84			
Prints cost	112,953.78			
Miscellaneous Exp.	28,575.67	$1,420,528.72	1,806,461.63	Net Played & Earned 1,795,582.36
Non-Production/				Net Income-Road Shows 1,072,120.24

[illegible]

[illegible]

[illegible]

My dear Mr.Benjou

Thank you for your notes

[illegible] at 82 East 10th St.,
[illegible]
Oct.17,1941

Mr.D.W.Griffith,
Lenox, Mass.,

Dear Mr.Griffith,

Today I received a request from Whittlesey House to bring over the detailed outline Wednesday afternoon and not to bother preparing a chapter in full.What with checking up and other items such as suggested material for the appendices and a page of acknowledgements,will just about be able to make the Wednesday date line.

However,should you be in Newark early next week,I could arrange to keep my typist working while I see you.You may recall that you advised you would give me all the time I need(this before I came to Lenox)when you telephoned about two weeks ago.

Feel it necessary to check on the second chapter,On to The Rialto,which has me rather diary.Think it advisable to check up on chapters dealing with Reliance-Majestic,Triangle and the Mamaroneck period.Hope you can spare the time.Should be glad to come at any time you specify.Really need your help on these chapters and the section devoted to Mamaroneck.

Looked through the Biograph catalog from 1908 to 1913 and there just isn't any reference to The Last of the Mohicans in which you first used the fade.Have detailed outline of Adventures of Dolly to show you as basis for indicating in what scenes you used quick cutbacks and follow shots after the barrel, to build up suspense.Porter certainly never used cutbacks for this effect,as Iris Barry implies.Will bring along her book to check on several other points,among them the one put bluntly to the effect that you builded on Porter's The Life of an American Fireman and The Great Train Robbery which were made in 1903,when you were fighting for a place in the theatre.

Hope you can give me the additional time,Mr.Griffith! And may your fine energies and sensitivity soon be engaged in

Addenda:

1)It may or may not interest you to know that last mid-March I pinned Fraulein Barry down in a series of memos, that passed between us, concerning sources for her statement that sombre Danish films possibly influenced you when you made Broken Blossoms .There were precisely only four Scandinavian releases by Nordisk from 1916 to 1920---two three-reelers(mellers)and a four-reeler about the sea by Sealstrom.The Fraulein writes Danish films were shown everywhere,the implication being that you must have seen them.Bah!

2)Finally located Hammer.Am to make an appointment with him next Tuesday.

Dear Mr.Griffith,

This evening I met two of your former co-temporaries Carey and his wife,Olive Golden.After the show at the Theatre Guild,Mr.Carey arrived a half hour later from another theatre. Both inquired about you repeatedly.Carey must have asked at least six times,"how is Griff?".Just like that.According to what he told me you were using various camera angles in, at the least,life."Like the Russian stuff",he added.Carey leaves with the an Hilarious Company on a tour as far as Chicago.

Will not bring the outline to the publisher until next Monday (instead of this Wednesday)afternoon. It is more than 120 pages long,single space.Dage a bit in spots for lack of certain information.Wish I had a more comprehensive picture of your problems at Mamoneck---economic ones,I mean.Economic factors are always interwoven with creative ones.Man is an economic as well as a creative animal.Can't be ivory-towerish by stressing art alone.Please accept my apologies if I seem to be acting like an information-smitten pest.But it is important,for the sake of veracity,to check on missing facts. Therefore hope you can see me again,either on Friday or Saturday ,or evn on Sunday.

In the meantime thanks for everything you've done thus far in helping me in connection with information thus far . With kindest regards,

Respectfully yours,

P.S.---Your remarks concerning comedy remind me of La Biche's The Italian Straw Hat . René Clair's film version of it,in the opinion of many,is the funniest film ever made.Made as a silent c. 1925 or 1926.Now,there is a vehicle in which the Misses Gish,Mary Pickford and others who have been with you could disport themselves.Gorgeous opportunity for comical sound images,too. The story is 60 years old,but a modern sound version should run for months on Broadway.

During the day can be reached at
Office of Civilian Defense,
Republic 3000--Extension 1287
1011 Wyoming Avenue, N.W., Washington, D.C. ----Phone Columbia 7207

January 13, 1942

Dear Mr. Griffith,

Pressure of the grind here in Washington imposed the delay in sending you the attached. Some of the questions may seem irrelevant herewith. I hope you regard most of them valid. The enclosed material, per your suggestion when I saw you in Philadelphia a few weeks ago, is being forwarded in advance of a trip to talk with you Sunday, next. The questions may lead to other and perhaps more pertinent references. I hope you may spare the time to supply the information which they may elicit.

Mr. Huff, who is residing in Washington now, told me you informed him when he was with the Museum of Modern Art that you had, or have, other records and papers at Lenox, and that these were similar in comprehensiveness to the papers covering the United Artists period of 1920 and 1929 inclusive. These 1920-1929 papers proved to be rich in information and if you have material at Lenox equally as interesting, I should be glad to run up to Lenox early this Spring and take notes. One can't place too much emphasis on the importance of original source material.

At present The Archives of the United States is contacting the Harding Memorial Foundation to inquire if there may be any letters from you to President Harding. I am awaiting what maybe obtained in this regard among the papers left by President Wilson.

Last week, J.M. Martin, secretary to Churchill, assured me that his chief would be glad to answer inquiries on his talks with you in London, after he arrived home. Incidentally, Churchill had an article in Collier's in 1935 that dealt with the possible return of the silent screen and the lost art of pantomime in current films.

Am planning to leave for Philadelphia this coming Sunday at 8 a.m. and will announce myself at the desk of The Drake, inasmuch as you may be obliged to change the hour you may set for an appointment prior to my coming. I hope you and Mrs. Griffith are well and that the cat has fully recovered. With warm, personal regards, I am

Respectfully yours,

(S.S.Pravercmann)

Present address:1111 Wyoming Ave.,N.W.,
Washington,D.C.
April 23,1942
Columbia 7877

Mr.D.W.Griffith,
Hotel Wrake,
Philadelphia,Pa.,

Dear Mr.Griffith,

You may be interested to learn that I have read your two plays,"War" and "A Fool and a Girl",in the rare mss.division of the Congressional Library and made numerous notes from them for the chapter dealing with the theatre phase of your activities.Also:

1.That Mr.Hal Stanenlation sends you his best regards.He said the happiest memories of his life are woven around his experiences with you at Mamaroneck.He is doing educational films for the government and will soon be on his way to South America to continue in the same work.I put in many hours with S., jotting down notes of pertinent information based on the period he spent with you.

2.Records of the Navy Department disclose that logs of the ships that searched for The Grey Duck ,as well as radiograms between ships and the Navy Department,referred to the yacht as the Nosanda and not the Grey Duck

3.Your brother's radiogram to Nassua Dec.16 was intercepted by the U.S.Ship Bagley,after which the search was called of. A sub chase(No.320)was also used.

4.Have entire history of the Grey Duck per certificates of enrollment from 1908 to 1920

5.Studied and made notes re The New York Hat,under the lens of a movieola at National Archives.

Expect to wind up all research in two more months,in East and on the Coast.Recently resigned my job to make this possible.
With kindest regards,

Respectfully,

WASHINGTON(D.C.)ADDRESS:1511 Irving Ave.,N.W. May 18,1942

Mr.D.W.Griffith
Hotel Bruce
Philadelphia,Pa.

Dear Mr.Griffith:

Mr.Murray reports that (1)due to pressure of many demands Mr.Morgenthau hasn't time for seven Quarts of the World,(2)a list of guests ,who will see the picture with Mr.Morgenthau,has been prepared,and(3)the picture definitely will be shown at normal silent speed in the preview room of the National Archives' motion picture division. Murray will show the picture as soon as Mr.Morgenthau gives the word.The Archives is well equipped with silent film projectors.Furthermore,I spoke to Carl Louis Gregory,film consultant at the Archives(and for years with Thanhouser as director),who will make it his business to see that the film is properly projected.

The Congressional Library advises that its index file contains no reference to a history of Kentucky by a man named Long.Hence I hope it may be no effort at all for you to advise me as to the source of the story told you by Gen.French about your father's charge in a buggy.

Concerning some data I found about your father:He was 5 ft.10 in hes in height,dark of hair and complexion.With badly armed men he attacked a train of 800 six-mule wagons heavily loaded with ordnance and quartermasters' stores;it took them eight hours to destroy the train,which was ten miles long.On one occasion a Capt.Antwerp of the Northern army after making arrangements with your father for exchange of civilian prisoners,reported that "while in the rebel lines I was treated with extreme courtesy and kindness".Your father surrendered at Washington,Ga., on May 11,1865 and on May 29 subscribed to an oath of allegiance to the U.S. I saw a letter written by your father in which he pleaded for supplies.The penmanship was firm,graceful and full of verve. I wonder if you have your geneology tree.It might give one a lead to the Griffith who served in the War of 1812 and serve as a means of developing more information.

It was an exhilarating experience talking with you over the phone the other evening.I am grateful for continued interest .In accordance with your suggestion I will notify you a day or two ahead of my arrival in Philadelphia for our afternoon talk. It will be exciting to partake of some of your cooking! With warm regards to you and Mrs. Griffith,I am

Respectfully as ever,

DAVID WARK GRIFFITH

May 28, 1942

Mr. Barnet Braverman
1811 Wyoming Avenue., N.W.
Washington D. C.

Dear Mr. Braverman;

Thank you very much for all the trouble you have taken concerning "Hearts of the World".

Regarding the Kentucky history, there is some information about my father in "The History of the Orphan Brigade". But there is another book of history, the title of which I am trying to recall, but which has temporarily slipped my mind, that tells the story of charge in a buggy. I will try to find it for you.

In your story, when you come to the period around 1899, why not put it this way "D. W., I would very much like to know just what you did during this period?" D. W. answers, "So would I". Perhaps the dear readers would prefer nonsense. Somehow I don't think they are going to have too much interest in any phase of my life.

However, I recall this much - during that period I played the lead in a melodrama called "London Life". In this I tripped from New York to the golden west, and there the play blew up. I helped dramatize "Ramona" and played Allessandro. This played at the Mason Playhouse in L.A., throughout California, and ended the engagement in San Fransisco.

While playing Allessandro in Los Angeles, I meandered into Spanish town, picked up three Spanish Mexicans who played the gu guitar and other rippling string instruments (This was about 1903) and translated La Golandrina. I have been told that this was the first introduction of this song in the U.S.A., but that is merely rumor. During the action of the play, I sang a couple of serenades in what I thought to be Spanish - I had studied assiduously with a Spanish musician - in fact I sang this serenade not only on the stage, but with the accompaniment of my three

Spanish conspirators, we serenaded practically all the girls in all the towns in that part of California. Whenever the moon was foolish enough to shine upon this land of flowers, then the inhabitants knew they, poor unfortunate souls, were fated to hear our strumming and warbling. usually we had no particular unfortunate in mind, we just scattered our so called music to the breezes for the sheer joy of doing it - sort of a meandering Spanish-American barbershop quartet.

After the engagement in San Fransisco ended, I became what is known in the vernacular as a Coast Defender - Barnstorming in several coast companies. I also played in stock in San Fransisco. I joined Nance O'Neil, who had just come from Australia, and was fulfilling an engagement throughout America.

After that I played the lead with J.E. Dodson's production of "Richelieu". At about that time Dodson was about the most famous character actor in America. He had been stage manager for Henry Irving for years. He had also acheived great fame as Richelieuin the production of "Under the Red Robe", which play had been very successful in N.Y.C.

This is about all I recall at present, hope you find it helpful.

Thank you again for your interest, and the trouble you have taken with "Hearts of the World". We are looking forward to seeing you soon, and having you join us at dinner on your next trip to town.

As ever,

D. W. Griffith

PLEASE NOTE PRESENT ADDRESS (The Hilary,538 St.Peter St.,St.Paul,M

September 25,1944

Mr.D.W.Griffith
Drake Hotel
Philadelphia,Pa.,

Dear Mr.Griffith :

The enclosed letter from Mr.Gregory,who is film consultant at the National Archives,makes clear the fact that I made arrangements for the musical accompaniment to Hearts of the World. This means that he was all set to obtain the musical records,as based on the original score,from the music division of the Congressional Library.I would have arranged for a piano while in Washington had I known ,while there,when Mr.Morgenthau expected to have the picture screened.

The auditorium of the Archives' motion picture department is usually used by government officials for the projection of films. My Hearts of the World was shown outside the Archives,after assurances from Mr.Murray(who called for the film when in Philadelphia)of Mr.Morgenthau's office that the showing would take place at the Archives,is something that only the people in Mr. Morgenthau's office can best explain.

I am forwarding the above information,as I stated I would do,in the wire I sent you last week. I kept in touch with Mr.Gregory and Mr.Morgenthau's office until I left Washington for the West on June 15,four days after mailing to you the photostatic print of my cartoon in The St.Louis Paladin.All concerned understood Hearts of the World was to be shown at the Archives.

Am working diligently on the biography.Talked most of the afternoon and evening of June 6th with Miss L.Gish who was most helpful.I hope you,Mrs.Griffith and the beautiful cats enjoyed the summer.

Sincerely,

[illegible]
[illegible]
[illegible]

Dear Mr.Griffith,

It is safe to say that after four weeks of digging in Louisville, La Grange, Shelbyville, Frankfort and near Crestwood I have obtained data suitable for two human, authentic chapters that will reconstruct your boyhood in Oldham County and your youth up to the time left Louisville. I also garnered firsthand information that may serve to present convincing word-portraits of your father, mother, sisters Nat-tie and Augusta and other members of your family. This was supplement-ed recently in talks with Miss Van Pelt, Tom Oglesby, Mrs. Calhoun and your neice, Miss Ruth Griffith.

You may be amused when I tell you that none other than Cleeve Kin-kead, author of "Common Clay", Pendennis Club member and Harvard alum-nus, helped me considerably. I don't know what I should have done with-out his assistance. His alibi was that he had nothing else to do. We became good friends almost immediately and were together every day except when I had to be away from Louisville. Incidentally, Kinkead pointed out that the official records showed his uncle, Russell But-ler, was the officer to whom your father was next in command. Kinkead is a grand person, a fine observer and scholar. He even brought me to talk to one of your schoolmates at the Second and Gray school you attended. . .a Mr. Richardson.

I won't take the time to detail my research and the many talks I had with other persons, except to say that I found the Griffiths, Oglesbys and Whites lovely, simple, astute. Your brother Will and his wife have excellent memories; he has quite a sense of humor too. He looked remarkably young for his age. Will Oglesby is one of the witt-iest of men. I suggested to he ought to send gags to The New Yorker. His brother Woodson radiated good will and warmth. It was someth-ing of a shock to learn he passed on a few days after I talked with him. At the time he seemed hearty, well and cheerful. But the emotion and sympathy of the people who packed the church in La Grange certainly got one; it was most gripping. The minister who spoke broke down and wept.

Attached please find references to a few items which I hope may deserve your attention. With friendly greetings to you and Mrs. Griffith, I am

As ever sincerely,

Reno, Nevada,
May 22, 1943.

Mr. Barnet George Bravermann,
632 So. Coronado St,
Los Angeles, Cal.

Dear Bravermann:

You certainly are a hard worker on a very light case, as I consider it. Since you are so insistent I will give you this story as best I can.

In my youth, this story as I heard it from my mother - she was Scotch and would no more think of bragging about anything than I would of jumping into the river. Right after I produced "The Birth of a Nation" (a certain Lord Brayington was exiled from Europe, his title confiscated; also all of his property for some political offense. Mrs. Ray thinks this must have been Berington, but I am sure she is wrong in this. It may possibly have been Brotherton, but as I was an actor in my youth with a man named John Griffith who did some of the Shakesperean plays, and he did not wish another Griffith on the program I took the name of Brayington, so this would seem to prove that this was the name of my family. It seems that he had descended on one side of his family - I haven't the faintest idea which, from the Griffith Princes of Wales; after he had been thrown out of his position and title, he married a lady named Griffith - I think the first name was Gywain, whose father claimed to be a direct descendant of AP Cyman Griffith, King of Wales, in 1079; AP Cyman Griffith had a King of North Wales; the latter had a descendant Llewellyn AP Griffith, Prince of North Wales.

According to a book which I read in England, the name of which I have forgotten, this family was one of the oldest ruling families in the world, and it had been rulers for some 500 years before the 11th Century, and as you may see by these Griffith family records that I am sending you, they intermarried with a large number of the ruling houses of France and Great Britian. Incidentally, in mentioning this Prince Hohenzollern, one of the Kaiser's sons - the only one that has a chance of being put upon the throne of Germany, if such a thing should ever take place, as he married into the

ruling family of Russia, and the other sons were not so careful about their wedding affairs) told me that his Aunt who was one of the Hohenzollern ruling family, told him that my family was much older than his own and he used to open the door for me to go through first.

Now getting back to this Lord Brayington, or what have you, who married the Welsh lady named Griffith, he took the name of Griffith and discarded his own. It certainly could not have been great-grandfather Salathiel; it must have been his father. I know from one thing that I have heard from my family that it must have been close to the heart of my grandfather, Captain Daniel Weatherby Griffith (he must have been hard hearted) because he said that he would not have the name of England mentioned in his house, so the grudge must have been close in his memory. Incidentally, I do not advise this, in these days, for publication, as I personally, as you know, am very fond of England.

Incidentally, my grandfather Captain Daniel Weatherby Griffith, was a Captain in Moultrey's Mounted Riflemen and fought with General Jackson at the Battle of New Orleans.

Another thing, on father's monument it is written "General" although he himself only used the title of "Colonel"; he was brevited toward the close of the war, Brigadier General by the Confederate Government. This in honor of his service, as of course there were not enough men to go around worthy of this title. I am personally very glad as it saved him from being called a Kentucky Colonel.

I am sending you a copy of a pamphlet concerning my father, part of which I think is on his monument. I know this story of his leading a charge in a buggy is true. It was told me first by Major General Lord French of the British Army and have read it in some early history records when I was in Kentucky - I think perhaps it was Rudd's History of Kentucky or it might have been Colonel Polk-Johnson, but I know this story is true as I have heard it from some of the men who fought under him.

I am enclosing you the Griffith family Coat of Arms, and a letter written from Cardiff ~~by~~ Mrs. Eugene Ray, ~~so you do not need to bother me any more about this family business.~~ (In answer to her inquiry)

Mrs. Ray's idea that the name must have been Bretherton comes from the fact, I ~~imagine~~ that ~~Daniel Weatherby Griffith lived in Somerton County, Maryland;~~ that ~~before~~ this Salathiel Griffith ~~seemed to have~~ bought and sold land from a certain William Thomas Bretherton. Salathiel was at that time Lord High Sheriff of Lower Maryland

that

Salathiel had Estates in Somerset & Maryland

and North Virginia; this appointment was from the King of England; of course, at that time it was a most important position, having no relation to the title of Sheriff as we know it today. In other words, they were practically the rulers and dictators, under the King, and were responsible only to the English rulers[illegible]
I see by the way that in this letter from Cardiff, Wales, that it is merely an answer from Mrs. Ray as to the Coat of Arms I was allowed to use.
By the way, I had a letter from Anita Loos; she seemed to be very favorably impressed in doing the story of "Dr. Carver". As you see I have been moving about a bit and I have not had time to consider this idea, but I shall read the book and see what I think about it. I am now back in Reno; kindly keep this under your smart hat - where you may address me at the Hotel El Cortez.
Hope you have everything good in the world, because you are one guy that needs nice things to happen to him.

Please return all this matter when you are through with it and do not lose it, as it is the only copy I seem to have.

With love and kisses, I am

Sincerely,

D. W.

I neglected in the first part of this letter to mention my mother's side of the family.

She was the daughter of Thomas Ratcliffe Oglesby and Nancy B. Carter of the Shirley Carters. The house of the Shirley Carters stood on the James River, as the largest Manor House in America. Its original was built in 1613. Robert E. Lee married Nancy C. Carter at at Shirley House. These Shirley Carters seemed to be very stuck up about being Shirley Carters. They were descendents from King Carter, so named on account of his enormous possessions. He was the owner of 5000 slaves and millions of acres of land, and sailed in his own ship back to London for the social season.

Their paintings in Shirley House all portraits of his family were done by Reynolds and Gainsborough. I visited there about twenty years ago and whether it was Reynolds or Gainsborough or both, I am not quite sure, but I know they were enormously valuable.

They also had in their house the original painting by Peal of George Washington, which I was told was valued at a quarter of a million. Despite this fact they seemed to do most of their own housework and one of them was the postmistress of a very small village. They seemed to need money badly but would not part with any of these treasures. Mary Wilkins' book on Manor Houses in America will give you the exact detail about King Carter's possessions much better than I.

Concerning using father's letter to his daughter from Congress, I understand you want bits to be used. I think this is O. K. only the punctuation of that date is very different from this date. That might be slightly corrected.

By the way, before I forget, I want to see and go over this story before publication. I know you would desire this as much as myself. I think in "Who's Who" here and in England, they give my name as David Llewellyn Wark Griffith, but we decided very early that that was too much of a handle to burden anyone with.

Incidentally, something occured to me that I remember about mother when I was quite young and the comment she made one day. We were living down on a very poor farm - so poor it was a desperate struggle to make both ends meet; evidently mother forgot herself because I never heard her make a derogatory comment about any one; when someone read an article about the Great Astors of New York and mother said quietly and with no malice or

sarcasm "Oh, the Astors - those fur traders from New York."

Incidentally, this farm was quite different, as Mrs. Ray looking up discovered, from the one that father and mother first had. It was situated some two miles back from the turnpike; it had a grove of beech, elm and osage orange. I know about the osage orange trees because as a boy I used to look at their fruit which somewhat resembles the orange and wish they were real California oranges. This place was landscaped by the first French landscape artist ever brought from France into Kentucky and sad enough, the reason that we have no papers to confirm this lineage business in our possession is that my father and mother had just built quite a large house, as they say, to which this grove led up to. They had just moved in their furniture and everything when the house caught fire and burned to the ground; mother and father being away and most of the slaves off on some sort of a holiday, so not only all their possessions but all their papers were consumed. I think only two or three pieces of furniture that happened to be near the window were pulled out. I remember only two or three cabins of the slaves quarters were left from the fire. This was just before the war and of course, as their family had put everything into the Confederacy, on his return you could not build with Confederate money and you had to sell land for whatever you could get to live.

Incidentally, the letter that father wrote from Congress about parting his hair with his hat was, as I understand it, immediately after the war and these Confederate Commanders were not burdened with furloughs or leaves of absence, and seldom had headquarters as they do in these days, and they were lucky to have a hat to part their hair with. I know that most all of his uniforms hadbeen converted from Union uniforms that he had captured and that his saber, which is still in the family possession and also his pistols bore the Union insignia, U.S.A. I suppose they had the Union uniforms dyed into some kind of a grey so as not to get mixed up with the wrong side.

I hope this gives you all the information you need. I would have answered you sooner, but as you may see, we have been moving about. We motored from the East to Reno - you need no more alibis.

Sincerely, and thus some

D W

[illegible] S.Coronado Street,Los Angeles
6/21/43

Mr.D.W.Griffith
Reno,Nevada

Dear Mr.Griffith,

Since it is possible that you may have been motoring or otherwise engaged on matters that would have led you to miss the enclosed story about the riots in Detroit,I am calling your attention to its content and significance.Clearly,a film based on Bolt's biography would be timely----even a year or two years hence. Such a picture should have a wholesome social influence, apart from the strong likelihood that the attention it would command would prove to have enough box-office to satisfy the most meticulous box-office hound.

It would be safe to say that Paul Robeson might be willing to work in a Carver film,under your direction,on a modest percentage basis.Of course he isn't the slender frail type that Carver was,but perhaps proper makeup and costuming could take care of that.

The race riots in Los Angeles and Detroit are symptomatic of a general condition pervading much of the country's economic life,for as the negro becomes more socially progressive the more racism will be promoted by vicious political and industrial elements.

Have you done anything toward interesting Vice President Wallace and others?Or the Rockefeller Foundation?Or the Society for the Advancement of Colored People?

You and Miss Loos should be easily able to build a script teeming with powerful social implications and cinematic values.I have an idea that she must have a strong cineamtic sense because she had the same reaction to Gone With The Wind that I did,i.e., we walked out in the middle of it.

I hope you eventually get going on the Carver story and incidentally make the industry aware that the Griffith tradition in film-making is as vital as it ever was.

Sincerely,

P.S.----Monte Blue sends his best.Grand fellow.Is making a comeback at Warner's.Am scheduled for a talk with Schenk.

925 S.Coronado Street*Los An.
9/22/41

Mr.D.W.Griffith
Hotel Cortez
Reno,Nevada

Dear Mr.Griffith,

This morning I had quite an interesting talk with Joe Schenck about the U.A. period when you were there.As you know,he was recently made production head of Twentieth Century Fox.

After our discussion was over I asked Mr.Schenck that it seems ironic that the industry which you almost founded single-handedly should be without your services,especially since you are alert to current social trends and looked better a year ago,when I saw last at the Drake,than at the time I first met you when introduced by John Miles on the United Artists lot in 1928.

Schenck replied that he saw you in Reno four years ago and seemed indifferent to doing any pictures;also that you seemed remote from current realities.I spoofed this impression, whereupon Schenck replied:

> "Well,why doesn't D.W. write me?He has never written me in years.If he has any ideas for a picture,let him present them to me and I will get a writer to work with him,and then set him to directing again".

Mr.Schenck authorized me to convey his statement to you.I did not bring up the matter concerning the corallary to directorship,i.e., that you would want to be producer-director.This is something,naturally,that would be handled by you in your negptiations with Mr.Schenck,whom I found to be simple and unaffected as he is shrewd.

On the basis of what both Schenck and Mary Pickford told me, it seems you could have had smarter advisers in a business way.Anyway,I am sending you his message for what it may be worth to you. With best regards to you and Mrs.Griffith,I am

Sincerely,

[illegible] S.Coronado Street[illegible] Ang
8/14/42

Mr.D.W.Griffith
Hotel Cortez
Reno,Nevada

Dear Mr.Griffith,

This morning I had quite an interesting talk with Joe Schenck about the U.A. period when you were there.As you know,he was recently made production head of Twentieth Century F.A.

After our discussion was over I asked Mr.Schenck that it seems ironic that the industry which you almost founded single-handedly should be without your services,especially since you are alert to current social trends and looked better a year ago,when I saw last at the Drake,than at the time I first met you when introduced by John Miles on the United Artists lot in 1926.

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On the basis of what both Schenck and Mary Pickford told me, it seems you could have had smarter advisers in a business way.Anyway,I am sending you his message for what it may be worth to you. With best regards to you and Mrs.Griffith,I am

Sincerely,

DAVID WARK GRIFFITH

July 12, 1943

Mr. Barnet G. Braverman
682 S. Coronado Street
Los Angeles, California

Dear Braverman,

Since I am sure you are of a forgiving nature, I wont waste a your time asking you to forgive me for not writing more frequently, for I'm sure you have done so already. I guess you know by now that I am not much of a letter writer. In spite of my lack as a letter-writer, I want you to know I have the warmest feeling of friendship for you yesterday, today, and tomorrow.

I have read most carefully the book on Dr. Carver. What a man! What a wonderful character! There is no doubt at all in my mind that a most telling and beautiful picture could be made on his life story. Of course as to the financial returns on such a picture, that is a question. There is no doubt it would be a fine thing for the negro race.

I have spoken to a couple of the movie folks, who happen to be here, as to their opinion of such a production, and they both remarked, in different words, that the Negros didn't add much money to the box-office. They seemed to have the idea so prevelant that the white people would cotton to a story of Negros full of jazz, song and dance, but that their response to a serious picture, as this would have to be, would, as the saying goes, be in the lap of the Gods. You wouldn't know the answer until after the picture was produced an released. However if the proper financing , backing etc., could be procured I would certainly love to do the picture. It is a subject that I could put my whole being into, a subject you could get your teeth into - in other words, its a pip! A subject to pray to God over, to smile over and to weep with.

I can think of no Negro actor I have seen, who would be suitable for the part. To have the part correctly portrayed, and it would be a useless waste to make the picture without a fine actor for Dr. Carver, it might be best to search through the Negro sections of the south for a man, if one couldn't be found in Hollywood. By the way, I hope you noticed, in his profile picture, wearing glasses, how much he resembles Ghandi.

If you see Miss Loos, please give her my most sincere regards. I don't need to tell you that she is one of the greatest gals who ever drew breath of life. I didn't answer her telegram because I hoped by now to have my affairs straightened out so that I could soon be in Los Angeles. So far my hope has not been fulfilled, but I still have the hope. Of course as soon as - if and when - I do get to Los Angeles, I will get in touch with Miss Loos at once, and we will have an exhaustive chit chat. Naturally, if you are still there, rest assured you shall be in on this.

Affectionately yours,

D W

D. W. Griffith

1045 Riverside Drive
Reno, Nevada

File flm in 1940's (specifically 1942)

[illegible]

[illegible] July 13,1943

Dear Mr.[illegible],

In talking with Anita Loos last Friday about the financing of a film about Mr.Carver,she seemed quite positive that the source therefor would be the Society for the Advancement of Colored People.

I assume her reference to the opinions of the movie people you quote,Miss Loos' comment is that since a picture of Carver would show him for the most part against a background of white people,the film would intrigue many white filmgoers.If you were living here and had opportunity to note the racial antagonism between whites and Negroes,as well as the latter's aggressive assertiveness,you would realize why a Carver film is urgent. . .and you might move heaven and earth to obtain the financial support for its production.This racial antagonism today is nationwide because now,more than ever,the Negro is a pertinent economic factor.And since Carver's approach represented the only sane one in dealing with the problem of racial prejudice between whites and blacks it is safe to say that the press,the pulpit,every civic organization and the radio would be induced to support so timely and urgent a film as one on Carver.

Miss Loos thinks that the controversial aspects would also help put over the picture.She expects to go to New York in September and will be at the Waldorf.Perhaps she could sell the S.N.C.F. on the idea of backing it.Lloyd thinks another source is Mrs.Roosevelt who would be able to get wealthy social-minded persons to contribute sizeable sums.

I note your statement about Carver's appearance or similarity to Ghandi.But he looked that way in the winter of his life.He might have had impressive youthful characteristics.Incidentally,as you suggested,I conveyed to Miss Loos your reasons for not answering your telegram.

***

Chrs ty Cabanne thinks a feature length film on Judith of Bentulia would also be timely in dealing with the theme of racial antagonism and win the support of wealthy Jews.Perhaps this would get the backing of Schenck,especially since filmgoers are fed up with the trite,hackneyed treatment of racialism in current war films.

Cabanne made five films last year and is doing a $500,000 picture for Gen.Arnold.He is very anxious to have a talk with you.When I first met him four months ago he said,without any prompting on my part,that you ought to be producing and that

(cont'd--p.2)
he is certain you would be topping all the directors here again, once you get into action.Carl Laemmle,who has a very sensitive appreciation of what you have done,without any prompting on my part,said he would be willing to wager that you could duplicate your best efforts.Another who expresses a similar opinion is Emil Jannings.

Welcome feels most sincerely about you.We've had three long talks and will continue them with a fourth in a few days.Despite that he is busily engaged,he inquired whether you are following picture trends.Not aiming to be controversial I did not tell him what Anita Loos said the other day,i.e., that "never have pictures been so poorly made nor made so much money",but Welcome feels he has something pertinent to tell you and is anxious to have a talk with you as soon as you come to Los Angeles.His address is 1068 N.Bundy Drive,Brentwood Heights, West Los Angeles.He seemed most unhappy as he recalled how you brushed him off in 1922,when he sought to pay you a visit.

The Screen Directors Guild sent you an invitation to attend a banquet but it was returned.

Chester Franklin,producing with MGM,wrote you July 6 at The Drake.He showed me a carbon copy of the letter in which he expresses a yearning for the old days when pictures still had motion.He said that picture-making never was accompanied with so many headaches as today.

With kindest regards to you and Mrs.Griffith and hoping that you are enjoying the best of health,which I am sure you are, I remain,

Ever sincerely,

MEMORANDUM July 28,1944

TO:Mr.D.W.Griffith

FROM:H.G.Breverman

SUBJECT:Carver film

Herewith please find clippings of stories giving significant excerpts from speeches by Wallace and Willkie.

These two enclosures suggest how timely a film about Carver would be.It may be safe to say that some of the material from Wallace's and Willkie's respective talks would fit in admirably as titles in the Carver film.The fact that two such men are aware of dealing sanely and justly with racism and its vicious economic by-products is indicative of the need for a film based on the life of Carver.

Wallace and Willkie,as well as Mrs.Eleanor Roosevelt should somehow be informed about the urgency of having a Carver picture produced by you.It is almost safe to say that if they have read the book they would make it their business to help raise the necessary finances.It is conceivable that the Carver film as directed by you might end with a smash ending indicting racism everywhere.I think this is a "natural" for you from every angle.Do you think Mrs.Evelyn Walsh MacLean would go to bat for the project?Being something of a Tory I don't know whether she would care to buttonhole Wallace and Willkie.But sometimes a commonly shared idea makes strange bedfellows.

Addenda

1.Lionel Barrymore and Anita Loos have done a play with a Chinese background that will be on Broadway this Fall. He said last Wednesday evening he wants to talk about it with you when come to L.A. . . .Isn't his profanity salty! It took considerable restraint on my part to makde our talk a cussing bee.He certainly exudes affection for you.And what a guy---in his crippled condition---continuing his work before the camera,composing an occasional symphony and now co-author of a play.

2.It seems that Anita Loos and John Emerson had occasion to talk with some emissaries from the S.A.C.P. and sold them on the idea that humor and charm are attributes of the Negro and should not be opposed,in the desire to seem ultra-dignified,by the S.A.C.P.

3.It is unnecessary to acknowledge this memo.

Dear Mr.Griffith,

Lillian Gish said today that Marc Connelly six months ago became so intrigued over the Carver biography that he decided to go down North to do some research of his own with the expectation of using either a film or a play around Carver.I asked if you knew Marc Connelly and,if not,whether she could bring you and him together.Lillian replied she could.Her address is [illegible] Sunset Plaza Drive, The Sunset Plaza Apartments,Hollywood, [illegible] when looked the picture of glowing health.She expects to be here a few months. . . Gunboat and wife send warm greetings. . .she recalled how you enjoyed shooting dice.I hope you do,still.I should like to play you for a coca cola sometime. . .Expect to be leaving L.A. in a few days,but will keep in touch. . .Best to you and Mrs.Griffith.

July 29,1943

If what Miss Loos said about the studios' refusal to touch Carver,then the only way Connelly could eventually dispose of a film dramatization presumably would be by the stage route? Hope you can obtain an option on the book.

Dear Mr.Griffith,

You have probably heard of Prof.A.Koch of the University of North Carolina at Chapel Hill,N.C.If not,it may interest you to know that as early as thirty years ago he made his folkish country theatre at Fargo,N.Dak. famous for its productions plays in and often written by farmers and [illegible].

Now,this Prof.Koch for at least thirteen years has been on the staff of the University of North Carolina,and during that time has done great work in developing Negro players.It is possible that he might know of some Negro, one unknown,who under your direction would give one of the greatest screen performances on record.

I may add that some weeks ago I chanced to see a photo of [illegible] when he was a practicing barrister in British Africa. I may interest you to know that he had a thick,well-groomed [illegible] of hair on his head and a snappy mustache.He looked [illegible] Genghis Khan.Of course I am the same Ghandi whom most persons associate with a wide head and eyeglasses.I'll bet Calvin didn't look like Ghandi when he was selected by his fellow-students to march at the head of their military demonstrations.Of course all this must be obvious to you too,but I mention it in passing because you seemed to express what one of your problems would be to find a Negro who looks like Ghandi.

I can visualize the attention and excitement that would follow your announcement of your intention to conduct a search for a Negro player in the South,or,for that matter throughout the length and breadth of the land.

However,unless you control the conditions of production in doing a Carver film it might be best that you forget it.From what I have gathered about current production methods in the studios,it would kill your spirit to conform to them.

It may interest you to know that some American producers are making pictures in the studios at Monterey,Mexico,to avoid taxes.I got this information from W.C.Fields.He said that Schenck recently produced a film down there.I pass it on to you at Mr.Fields' request.

ToYour Health!

[illegible] Sycamore Dr.,Los Angeles
August 8,1[illegible]

Dear Mr.Griffith,

Kindly find herewith the sections,the Cardiff letter to Mrs. Hay and the Griffith family records which you were good enough to send me.Please accept my thanks for letting me see them.

Two years ago I was requested by Dr.Aylsworth to forward to you a letter which had been returned to him from the press.It was a bit embarrassing to me not to volunteer your present address to the doctor who is so honest as the day is long,but you may recall that several months ago you definitely asked me to keep your current whereabouts under my hat.

It may interest you to know that I have learned the facts concerning the incident with regard to the storm or monsoon in which you and your troupe aboard the Grey Duck were lost for three days.If you were the type of individual who makes a practice of ascribing forces he doesn't like, as certainly could collect heavy damages from Marquart & Brandt for publicity. The manner in Jacobs' book which refers to the Grey Duck misadventure as a publicity stunt.

Incidentally,you no more piloted the boat to safety than I did! My notes taken at Lenox show that you said you left the pilot, who was drunk,and then seized the wheel.Well,if you had, you most certainly would have been swept overboard at the first turn of the wheel.Think I'll use your version ,in this particular connection,to illustrate the actor or more specifically the "mammy" side of your nature.Readers will like it.Besides,it'll be honest to do so.You are ,say,50 per cent in the Whitman tradition and 50 per cent "mammy".But then,even Whitman and Bernard Shaw on occasion resorted to "mammy" devices in dramatizing themselves.Both confessed doing so.I hope you have found time to read Hesketh Pearson's "G.B.S.".

And here's to the Carver film!If you do it,I am sure you will not only produce a magnificent film creation but that its message for many years will exert a healing influence throughout the world.

With best regards to you and Mrs.Griffith,

Sincerely,

August 5, 1943

Mr. Barnet G. Braverman
682 S. Coronado Street
Los Angeles, Calif.

Dear Braverman,

Enclosed you will find the material I spoke to you about over the phone last night.

I think you will find in the copy of the article from the Louisville Courier of Feb. 21, 1922 regarding that story of my Father leading a cavalry charge from a buggy, is verified in a most authentic manner, as told by Captain W.J. Stone, Confederate Pensioner Commissioner, and Commander of the Kentucky division of the United Confederate Veterans.

Kindly take care of these papers, and let me have them back when you are through with them.

As I tole you last night, I love you in the same old way, and wish you the best of luck always.

As ever, D W

D. W. Griffith

988 S.Coronado Street,Los Angeles
August 7,1945

Dear Mr.Griffith,

This is to acknowledge with thanks the following items which you kindly forwarded:(1)letter to Ballard Clark from the Kentucky library and archives,(2)copy of story in Frankfort State Journal and(3)copy of story in Louisville Courier-Journal. These will be returned to you within a few days.It may interest you to know that I came across the material while in Frankfort.

Incidentally,I understand that later you didn't especially relish the business of being made a Kentucky Colonel since the title has been conferred indiscriminately by governors on their friends --ation in batches of several hundred at a time.

Was under the impression that you said last week you were sending source material regarding your father's charge in a buggy.My one reliable source thus far is a Miss Ella Fogg,a scholarly woman and for many years was secretary to the late Capt.Stone.She said he did not see the charge but that his men told him they had seen your father thus in action.Wonder where Ben French could have red of the incident.It appears neither in official records or in any of the histories on Kentucky in the Civil War.

> When in La Grange Ballard Clark said you showed him a list of payments ,totaling more than $800,000, made by you to Mrs.L.A.U.A cold,dispassionate presentation of these figures,as well as references to her relentless persecution and release of one of your letters by her to the press,will serve to give a factual picture of one of the most amazing examples of sadism .It is therefore hoped these figures can be made available,for they belong in a truthful biography.

Jean Hersholt told me last week he would like to work in another picture directed by you ...and...that "D.W.is sure to make a great comeback if he thinks he can do so".I didn't tell him about our conversation.May add that I may be here another week or ten days:A call from St.Paul Friday morning advised that the chemist,who had arranged to have me stay with him all summer in the Minnesota lake region,was in a hospital with thrid degree burns....Itvwas most pleasant talking to you and Mrs.Griffith the other evening

[illegible] S.Corpuando Street,Los Angeles
August 10,1942

Mr.D.W.Griffith
Reno,Nevada

Dear D.W.,

Al Kay Neilan,[illegible] came-upon-a-time room mate, today said as follows:

1.An extremely well-heeled gentleman is due from the East and Neilan will endeavor to have him induce you to make picture

2.If left to your own devices,without explanation or [illegible], you could top all the current directors here

3.You are sure to produce noteworthy film works and he(Neilan) refuses to believe that you are out of pictures definitely

Mary is going to have Neilan do the story for one of several films she intends to produce.Also,he will send me a letter for you which will be forwarded when it arrives.I feel a bit embarrassed when your friends ask where you are at present,inasmuch as you requested that I keep your address under my hat.

Mickey said every director and producer should say a prayer once in a while to give thanks that you invented the film forms that they are using today.

He also asked that I remind you of the time you had a waiter give him the check of $100,for a party you staged,as punishment for refusing to have you pay for his dinner every time you invited him out-----and now he had to pass the hat around and ask the guests to defray the bill.

***

Thanks for the wire to Loyd Wright.Will see him Thursday. Dorothy Gish said she is due to play in two films.However she doesn't care to become rooted here.Also:You've been holding out on me,viz.,that you long ago thought highly of Tom Paine; all of which may account for that flash at the opening of The Birth showing a minister bestowing his blessing on the institution of slavery.Only an agnostic could have thought of that shot.Best greetings to you and Mrs.Griffith.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

The time now shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

CA167 NL=TDS HOLLYWOOD CALIF 23 643 OCT 25 AM 4 50

BARNET G BRAVERMANN=

625 CENTRAL PARK WEST STPAUL MINN=

FIND I NEED MY AUTOBIOGRAPHY WHICH I SENT YOU FOR REFERENCE MANY MONTHS AGO. WILL YOU AIR MAIL IT HOLLYWOOD ROOSEVELT HOTEL KINDEST REGARDS=

D W GRIFFITH.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

[illegible] Central Park Avenue
St.Paul,Minnesota
October [illegible],1945

Mr.D.W.Griffith
Hotel Roosevelt
Hollywood
California

Dear D.W.:

This is to acknowledge your wire received today in which you refer to a copy of your autobiography having been sent to me by you many months ago.My reply is as follows:

1.The only copy of your autobiography that I ever saw is the one at the Film Library of the Museum of Modern Art.My access to it was obtained after Miss Barry got your permission to let me see it...on the F.L.premises.

2.Consequently I never received said material direct from you.

3.You probably sent a copy of your autobiography months ago to some one else and are confusing me with the actual recipient,if you sent it away at all.Anyway,I never received the mss. from you either by mail or in person.

It is hoped you won't be inconvenienced and will obtain the mss. soon.With all best wishes(re a Carver film by you)and kind regards to you and Mrs.Griffith,

Sincerely,

688 Central Park East
St.Paul,Minnesota
October 20,1945

Dear Mr.Griffith,

There are a few questions that ,it seems,you may be able to answer perhaps better than any of the other Griffiths. In working on the first chapter of the biography about David I am somewhat stumped about Daniel Weatherby Griffith, your grandfather.It would be helpful to learn a little about the following,and it is hoped it won't be too much trouble to answer them:

1.What occupation did Daniel Weatherby Griffith follow before and after he married?

2.Did Daniel come to Oldham with Jacob W.Griffith, your father,when the latter was a boy?

3.To what extent did your grandfather inherit or share in lands and money left by his father Salathiel Griffith?

4.It is suggested by Miss Sarah Van Pelt that your grandfather Daniel was quite a gay blade,had plenty of money always,liked to dress like a dandy and entertain lavishly.That meant Daniel probably spent most of his resources,inasmuch as he left little or next to nothing to your father.All this suggestes the following questions:

(a)What is the family tradition about Daniel's inclination to be a gay blade,smart dresser and entertainer?

(b)Why did he leave Virginia with your father to go to Oldham and how did they travel?

5.According to Griffith family tradition,how did your father woo your mother---over how long a period---and where did they go to live after they married?Was your father an ardent lover? As a young man practicing medicine,how was your father paid by his patients--- in money or produce,and what did he charge per call?

Your early response will be appreciated,for this first chapter has been more troublesome than any of the others.I hope your heart condition has greatly improved and that the health of both you and Mrs.Griffith is of the best.I know of a man aged 40 who had an ailment similar to yours.His heart condition was

much that he simply could not make up a short flight of stairs.In fact he had to go to the hospital where he was laid up for a month under treatment from physicians.He was told he had certain organism containing iron and is now in excellent trim.I pass on this information for what it may be worth.

With best regards to you and yours,to Mr.Bill Oglesby of Brentwood and to the family of the late Harrison Oglesby whose wrath and chaos I shall always remember,I remain,

Sincerely,

P.S.--I am taking the liberty of enclosing a self-addressed, airmail-stamped envelope to hasten your replies to the questions on the preceding page,after you have given them due consideration...at your convenience.

[illegible]

[illegible]

[illegible]

[illegible] June 18,1944

Mr.D.W.Griffith
Hotel Roosevelt
Hollywood

Dear D.W.:-

Herewith is a copy of Molly Pixon's letter which you wish to show to Louella Parsons. I assume you will direct her attention to the portions that make clear you see the possibilities of Dave and Lorraine long before they acquired star recognition or their talents.

Nathan in current Mercury remarks that your time are being taken at today.

I may as well tell you that I didn't get into my talk with you this week until after almost an hour was given to generalities, and also ended it an hour sooner,because I don't work with a lot of strange people about in the Roosevelt lobby. Hence I didn't present questions to you that I had with me at the time. The Mexico City is a much better spot for talks. Besides I dislike Hollywood atmosphere on general principles---with everybody being cagey, egocentric and evasive.Even you are a cagey.

Have you thought of going to Mexico City to live there for awhile? With all the film activity down there it is possible you might get tangible offers.I know darned well that if I were in your place,I wouldn't flatter an industry with so little character as the film industry by being present in its environs.

Am playing around with a Hollywood map with the idea of suggesting to the Hollywood Chamber of Commerce that all streets in Hollywood be renamed after the names of those who contributed to laying the foundation ofmotion pictures here.I have it in mind to suggest that Hollywood Boulevard be renamed David Wark Griffith Boulevard or perhaps Sunset Blvd. would be better since it includes the address ofthe old Fine Arts. And please don't tell this to Louella Parsons---at least not until I've had photostats made.

Hope you will avail yourselfof the Graves' invitation.You will have complete privacy there ifyou wish---your own bathroom and so forth.I like Graves---smart as a whip,wholesome in outlook and forthright.It was refreshing to come across him after encountering the caginess of filmfolk.Graves himself is like an ocean breeze --mentally.And there's more salt in the air at Balboa than along Santa Monica beach.

Shall telephone you Monday.

Best regards.

LETTER FROM BELLE FILSON TO BE USED AS MATERIAL

FOR THE LIFE AND TIMES OF DAVID WARK GRIFFITH, now

in preparation, by Barnet Braverman

New York, N.Y.
June 7, 1944

Dear Mr. Braverman,

I shall be very happy to comply with your request concerning D.W. Griffith and try to dig out of my memory some of the very precious moments we spent with him.

Our first meeting with Griffith was in Boston back in 1918 after the premier of his film Way Down East. My husband, Jacob Kalich, who was then manager of the Yiddish theatre in Boston, and I attended the premier and were so enthralled that we followed Griffith, who was at the theatre all alone, through the darkened streets at night and finally approached him to tell him how much we admired his work. He insisted on our accompanying him to his hotel and talked to us for hours until dawn.

We met Mr. Griffith again when he came to our theatre on the east side in a very splendid Cadillac, all dressed in high hat and tails with Miss Carol Dempster in an ermine coat and from the box where they were sitting, after my husband had introduced them, Griffith rose and held a flattering speech about my performance.

After the show he took us to see Clayton, Jackson and Durante who were appearing in a night club on Broadway and told us that Durante was a great comedian and would some day reach the top. He also insisted that I sing a Yiddish spiritual song in the club, which I did. And he cried all through the song.

Griffith visited with us often after that at our home and used to drop in frequently, unannounced at the theatre. He was interested in the play we were doing then and thought it could be adapted to the movies. In fact he started working on a script and would come to our house, where my mother fed him on herring and bpiled potatoes while he read the script to us.

He wanted to have Jimmy Savo play with me in this film. And he spoke very highly of Savo.

Griffith liked to walk with us through the streets of the east sid side and would talk to pushcart peddlers, old women who sold pickles and the children selling papers.

once Mr.Griffith took us to a preview of a film he made with Lupe Velez and someone said something that upset him,thereupon he took Mr.Kalich under the arm and said,"Come,let's go back to your world People are sinner there and we want to our home and my husband and Mr.Griffith speak of mysticism and religion until dawn.But we never heard Mr.Griffith say an unkind word about anybody in all the years that we knew him.He always found an excuse for other people's unkindness.

We met with Mr.Griffith again at the Savoy in London and tried to talk to him about his work in films but he steered clear and turned to religion again.

He even came to see us in a play in Newark and at that time told us he had new ideas for films.That since the advent of talking films,closeups were outmoded and he meant to do something revolutionary when he got back to work.But he was concerned whether he would have enough energy to carry on.We walked through the streets with us and when a group of children followed me,yelling Hello Molly,he stopped and talked to each of them.

Mr.Griffith was especially fond of my husband as was Mr.Kalich of him.Whenever they met,whether it was the lobby of our theatre or the lobby of the Savoy in London,D.W. always threw his arms around my husband and kissed him.Mr.Kalich always went out on the stage between acts and introduced him to our audiences who loved and really admired him.And Mr.Griffith always promptly walked up on the stage from the theatre and held a speech in glowing ~~mamma~~ praise of me,my husband,our theatre and our audience.He seemed to love us all as one entity.We invariably finished up at our home, eating herring and potatoes,drinking slivovitz and talking religion.

Mr.Grifith,in one of his speeches,referred to me as the female Charlie Chaplin and this phrase was later used in the Chicago papers in a criticism of my appearance at the Palace.

When we last saw Mr.Griffith he was learning to drive a car and taking great delight in his achievment.He took us with his very charming wife to a night club in Hollywood and I told him the story of a song I sang at our concert at the Wilshire Ebell Theatre.The song is about a shawl that belonged to my grandmother.He was deeply touched by the story and threatened to use it for a picture.

In sum,Mr.Griffith to us is more than ~~a~~ the master...he is a great humanitarian and we prize our friendship with him through all the years more than I can say in words.

If there is anything more that we can do to help in your biography of him,please let us know and we shall be happy to do it.

Sincerely yours,
(signed)Molly Picon and Jacob Kalich

Charge to the account of

WESTERN UNION

1945 JAN 4 PM 3 5

1945 JAN 4 PM 3 5

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

FOR VICTORY BUY WAR BONDS TODAY

B W GRIFFITH

HOTEL ROOSEVELT

HOLLYWOOD CALIF

EARLY LAST YEAR ON COAST I JOURNEYED IN ONE OF THOSE SEVENTEEN INCH RAINS TO AND FROM HOME OF M. KOLTEZEV WHO, PER MY REQUEST, SENT TO USSR FOR MATERIAL--SUCH AS., POSTERS, PHOTOS, PUBLISHED DATA, ETC./ ABOUT YOUR WORK--FOR MY SPECIFIC USE RE BIOGRAPHY. IF HE CHANNELED THIS MATERIAL, OUT OF COURTESY, TO YOU BEFORE SENDING IT TO ME, HOPE SAME WILL BE FORWARDED SHORTLY. PLEASE ADVISE. KINDEST REGARDS TO YOU, MRS. GRIFFITH, ST CLAIR.

B, G. BRAVERMANN

558 ST PETER STREET

Dear Mr.Griffith:

It may interest you to know that after four weeks of digging in Louisville,La Grange,Shelbyville and near Crestwood I have obtained data that will enable me to reconstruct your boyhood in Oldham County and south in Louisville until you permanently left that city. In the process I garnered firsthand information that will serve to help present convincing word-portraits of your father,mother,sisters Mattie and Wheeler,your brother Jacob and other members of the family.This was supplemented by objective talks with Tom Oglesby,Miss Van Pelt,your neice,Miss Ruth Griffith and her mother Mrs.Calhoun.

You will probably be amused when I tell you that none other than Cleves Kinkead,author of Common Clay,and a member of the Pendennis Club and Harvard alumnus,helped me considerably.I don't know what I should have done without his assistance.We became fast friends and were together every day except when I had to be away from Louisvill

Incidentally,Kinkead pointed out to me that Russell Butler, to whom your father was next in command, was the officer to whom your father was next in command.

I may add that although no published material of an official nature was to be found,either at the Filson Club or at the Kentucky Historical Society in Frankfort, to substantiate the story about your father's bugg ride,I did find reliable verification of the episode from a Miss Fogg who was associated long with Capt.Stone He told her several times that the men of his regiment confirmed the interesting incident.Kerr's History of Kentucky refers to it, but I found so many errors in the write-up about you and your father in this work that I had to dismiss it.Incidentally,there does not seem to be a Rudd's History of Kentucky,which is referred to on the tombstone at Mt.Taber.The people at the Filson Club and at the Louisville Library spent hours trying to find a trace of a Kentucky history by an author named Rudd.

On the whole,the Griffiths,Oglesbys and Whites must have shared a fine,simple comradeship through the years, such as city folks rarely experience.

Will Oglesby is one of the wittiest men I've met.I suggested he should send some of his gags to the New Yorker.His brother Woodson radiated warmth and good will;it was something of a shock to learn he had passed on a few days after I talked with him.He looked so well and hearty when I saw him. There was something gripping and penetrating about the emotion and sympathy of the unpretentious people who packed the church at La Granage.

Dear Mr.Griffith:

I hope this finds you, and Mrs.Griffith and one frisky,decorative cats in the best of health and spirits.

Attached kindly find a
It may interest you to learn that during the last two months housing conditions due to the war have become most acute on the East coast,especially in the Los Angeles,Hollywood and Beverly Hills areas.This information comes from several hotel men.As in Louisville I didn't get accomodations until 3 or 4 a.m. following my arrival. here

I hope this finds you,Mrs.Griffith and the frisky,decorative cats in the best of health and spirits.For purposes of simplification I have subdividided this message

AGENDA

1.Gertrude

I've not no one tome far,not even Lillian Gish,who has so intrinsically and objectively described your procedure in attacking directorial problems,your experimental approach ,etc.,etc.Gertrude has a lot of affection for you.Being a fine artist,with a sensitive visual sense,she is able to refer to his period with you and your work --beginning with Broken Blossoms and at Paramount--in most pertinent fashion.I can understand why you love to Gertrude.She has agreed to several more talks. His current color photography is tops.

2.Harris Lloyd

Gertrude suggested that by all means I should talk with Mr.Lloyd whom he described as"a man with a fine feeling for the things Griffith did".As to see Lloyd next week.In addition to other data,I wish to learn from him how he and you dealt with publicity problems.

3.Aller

He will see me Monday morning at his home.It was Mrs.Aller who advised me that your good friend Schnitz passed on a few months ago.

4.Sennett and Pickford

Have received no reply from either to my telegrams sent them last Wednesday .Perhaps the fault was with the contents of the messages. However,Miss Lillian G. responded immediately to a similar request for a talk.The Academy will try to see what can be done.The Academy also gave me addresses of both Sennett and Miss Pickford.I recall that you advised me to talk with both of them. . . .A message from you to Sennett and Mary would help.I don't like to run after people

5.Klune

He will wire you to ascertain the validity of my project and if he hears from you will set a time for a chat next Tuesday or Wednesday.You may recall that at the Robert Treat you apprised me he was production manager of Gone With The Wind and would be worth consulting.

6.Lionel Barrymore

At the Academy was told that it would be easy to get to Mr.Barrymore through Mary,whereas the procedure of trying to reach him via MGM red-tape might take two months.

7.Griffith family tree

Per our conversation via telephone between Louisville and Phila. two weeks ago,it is hoped you may forward this data.When such information is definite readers like it.Moreover it lends color to biography. . .Wasn't Daniel Wetherby Griffith a man who liked to wear expensive clothes? Then,too,according to Mrs.Kay,a Salathiel Griffith(I or II,but not II)in England(?)had a big mansion at which he gave elaborate parties? I wonder if Daniel Wetherby liked good clothes so well that he had his son George apprenticed to become a tailor. Then there is the Barrington angle which is interesting. Biography requires consideration of antecedents.

Miss Griffith at Santa Ana read a letter by your father which refutes one of the misstatements in Barry's monograph to the effect that the intellectual fare of the Griffiths was restricted to the Bible and Shakespeare.

This letter by your father not only suggests sheds light on him as an individual but also stresses the fact that "a man is measured by the quality of his mind" or words to that effect.There are two or three other statements which it would be helpful to quote. Miss Griffith said she would send you the particular quotations and ascertain whether you may permit me to use them.They are most expressive and connotative...of the broad approach to intellectual values on your father's part.

The quote re your father's offer to Mattie to buy her a hat when he went to Louisville is also a significant implication.

Then the item concerning your father reference to his attire before he came up to Frankfort and the use of his hat as a curry comb is most delicious humor.

I hope you can permit me to
use the quotes your niece will
forward,and to photostat one of
them(reference to "quality of mind")
for reproduction as an illustration.

P.S.---Carveth Wells and I had a long talk about Danishaw when he was in St.Paul to lecture at the Woman's City Club.He said said a definitive biography about you would be well received in England.Anyway,as soon as I have completed this business of research,I must write four complete chapters to show one of the editors of Harcourt Brace.Comments from two other publishers have been most encouraging re my proposed treatment.

5. Was the Mother and the Law made for United release? Was it made by you as an independent picture? How was the film financed?

6. What were the terms of your contract with United? Have you a copy of the contract?

7. How much supervision did you do in Triangle days? How much supervision did you do on the feature? How much time did you spend on the sets for Old Heidelberg, Macbeth, The Heroes, Gish and Talmadge pictures?

8. In Ince's record book you are listed as author of ten comedies for Apollo Films---The Actor Book Agent and Accidental Help. Recall the stories? How did you come to write them?

9. Was there much rivalry between you and Ince as Aitken states, in his autobiography?

10. Were the outdoor scenes in The Escape taken on the West Coast or at Yonkers?

11. Did Reliance or you contact famous authors? If by you, what were the reactions of the various authors?

6. Re the moonlight sequence in Isn't Life Wonderful: Was the original tinted to look like moonlight? Lack of tinting in present-day revivals of the picture confuses audiences.

8. Re Isn't Life Wonderful: Didyou use lights or reflectors in the woods?

4. Did you make use of booster lights or reflectors in the early 20's:

4. Re Isn't Life Wonderful: In scenes in which prices of meat are being changed I noticed the following:

In the long shot the butcher came along and erased theold price of 12 Marks.

In the closeup that followed, he again erased the same price.

The above couldn't have been an error since both scenes were repeated two more times---a total of three. Now, was this meant to be (a) a special effect, (b) was it an error in cutting after all or (c) was this repetitive or overlapping action planned for dramatic effect?

2. Who actually asked that you make Hearts of the World?

3. How did Famous Players come to be interested in the picture?

3. Bitzer said most of battle scenes for Hearts of the World were taken in the West? Correct? If so, why? Can you name the scenes that were actually taken on the front (exclusive of newsreel shots showing soldiers marching, etc.)?

3. Did you personally cut any down scenes?

4. How long were the piano rolls that controlled the [illegible]?

7. How did you like at Mamaroneck? Recall any opinions that censors at theirs?

9. Were you really thinking seriously of doing the life of Christ, on the Holy Grail and an Outline of History, or merely announcement & bit of puffing?

11. What did you have in mind for a 72-reel film? Was announcement regarding it publicity?

10. When was the late Greatheuse with you? Saw nothing concerning him among your M.M.A. papers.

1. Why did you do America in view of the lightness of the story?

2. What were the basis of the negotiations between you and the Daughters of the American Revolution?

3. What ideas or plans did you have in mind for a 72-reel film? Or was this publicity?

4. Who was Irene Sinclair? Did you or she write One Exciting Night?

credited as author of Hearts of the World?

5. Why did you make One Exciting Night without cutbacks?

6. What was the difficulty with the titles of above film that led to frequent changes of them?

7. Did Peters, the composer, drink a quart of whiskey daily for inspiration, a la Victor Herbert, when working on the score for Orphans of the Storm?

1. Was Broken Blossoms made ~~prior~~ to the flu epidemic in 1918?

2. Was Clarine Seymour intended to play the feminine lead in Way Down East? - NO

3. Why was George Fawcett used only as coach for Way Down East?
How did Lillian Gish also happen to serve as coach for Way Down East?

4. Why were some scenes, that were obviously taken in sunlight, inserted in Way Down East as night snow scenes? Present version not tinted. Was tinting used originally? If not, were audiences not supposed to know the difference?



"BUT IF THE WORLD I TRUST IN THEE, DEAR FRIEND"

With all good wishes for Christmas and a happy New Year

Mr. and Mrs. David Wark Griffith

GIVE
RED CROSS
FUND



Mr. D. W. Griffith

Los Angeles Calif
Directory Co

c/o Screen Directors Guild
Crossways of the World
Hollywood, Calif.

Kindly forward

#35

528 N. Peters Ave
St. Paul 2, Minnesota

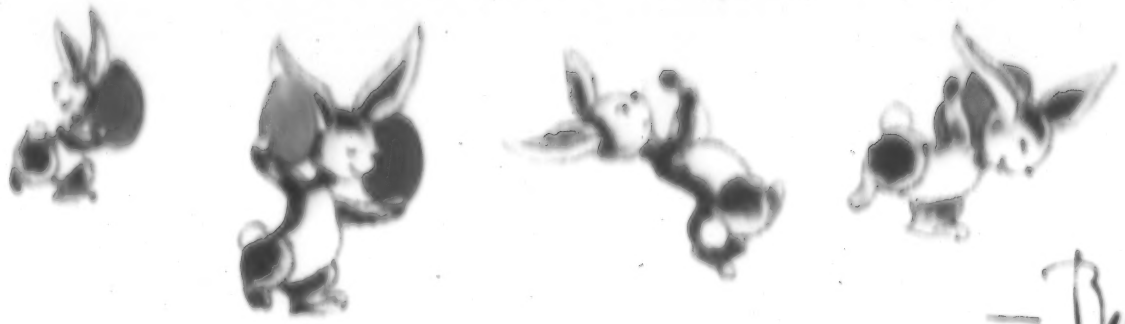
H'ya, D.W.—

Hope your heart is as light as a feather.
(SEE BACK OF COVER)

Hope your Easter's eggs-actly right.
(PARDON THE PUN)

Hope your joys keep multiplying
(LIKE RABBITS, THAT IS)

And there's not a cloud in sight.
(NEVER, NEVER, NEVER!)





— Daniel Brabeman

To Brownie
Warmest Greetings
Love - DLW

Best wishes

FOR CHRISTMAS

AND THE NEW YEAR

MR. AND MRS. DAVID WARK GRIFFITH

Sweet's Hotel,Grand Rapids,Mich. Dated Jan. 189---

Mrs.M.F.Griffith
Dear Mother,.

...When I left Loisville and came into Eastern Indiana the road followed along the river for miles before we reached Cinci.On both sides was water and nothing but water except here and there the roof of some shed or barn were able to lift themselves above the muddy flood.The mist is heavy and it is raining softly but steadily with a regular beat like a small clocks on a car window. . . .and Cincinatti with her 400,000 people is bu t a few starlight beams in the darkness.Then they too are gone and we speed along through the starless night.

Arrive at Columbus where I am directed to a cheap room for the night and impressing on the clerk the importance of calling me at 6:30

Columbus has buildings 11 to 12 stories high.He describ s the architecture of the capoitol bldg and squirrels scampering over the rgounds

St.John,last seen in a peculiar cut of long cut.Waiting for him. Asked clerk for telegrams.Told no. E

"So I stroll back in my position,first examining myself on myself on account of the sharp No in the mirror.I don't blame him much.I don't look much like a leading man or much like a man of any kind. I begin to wish I was back at 625 First Str.

Our next twon is Abilene,about 1200 or 1500

I ind myself watching as the play goes on the leading female part with more interest than is absolutely needed as by no possible chance could I ever play with any d gree of success the tender part of Marguerite.But after the words,"She loves me,she loves me not,he loves me,he loves me not,"(in the flower scene)I begin to wonder what kind of a Faust I would make at the lines "Of Faust,thou king of all the world,I am smitten with the impression I was born in May for no other purpose than nightly readings of the tender lines of Faust,providing of cours I could have proper support with a good Mephistopheles and others ,not to mention Marfuerite"

Am The next day at rehearsal I find Griff to be a rough but good-natured sort of a man,a hard stage manager.In the last part of Maguerite he told her she acted that particular line like a chippie.She came near fainting but held up to the end of the part when she broke out into sobs. . . . .

We make only one night stnds.This week play Kalamazzoo of which I have heard so often.Also Battle Creek,a beautiful town/ aroun which and through part of the town Battle Creek flows.I stood on the bridge at sunset and saw the gold from the west float softly down until it fell a glowing light on the clear waters and sweet ly murmured below me.My thoughts went back to the old farm where I had so often watched the water in the selfsame way when I shou have been doing something else.

Should I ever be fool enough to marry ,I would never marry an actress even if I got the chance.Write me as Laurence Greyington ~~&~~,c/o J.Griffith Company,Grand Rapids. Keep this letter as I want to use it as a diary.

Played Lansing yesterday,a pretty town on the Grand River Capitol.....Play Grand Rapids all next week. . .Have a beautiful hotel,same as the Louisville,$2.50 per day.St.John wants us to go to good hotels here,Of course as I have received no money yet and he pays the board,I go where the they go,except Grif and St.John who go to the finest every where.But ~~my~~,this is fine enough.Have a beautiful room and steam heat for $1.25

SERIES EIGHT

EVELYN BALDWIN GRIFFITH KUNZE COLLECTION,
1916-1954.

POST-PRANDIAL COMMENT

Footnotes on the Dinner—and Awards—Of the Motion Picture Academy

Hollywood.

THE Academy of Motion Picture Arts and Sciences held its annual dinner last week and 1,247 of the 1,300 paying customers sis. The awards for distinguished service to the throne of cinema art were eagerly accepted by all but two of those honored. The attempted boycott by the Actors and the Writers Guilds failed to materialize. All in all, while it cannot be authoritatively stated that might makes right, there are indications, in Hollywood at least, that it helps.

Until ten days ago the academy was generally regarded by the town as tottering. For a time there were fears that the annual dinner might be a fiasco. Along toward noon of the day of the banquet things brightened. By nightfall they fairly glistened. The next day those interested in the academy's success laughed heartily at their fears and said they had known all the time that everything would be all right.

Those who think that the world of make-believe is confined to what is projected on the screen are in error. With amazing frequency there is evidence adduced which shows that the cinema takes its plots and dramas off the screen just as seriously as it does the ones recorded on film. The guild-academy war has been in progress for two years. It will continue, of course. The significant conclusion from the recent incident is that, while the guilds may be partially or wholly successful in what they are trying to do, in all probability the academy will remain the arbiter of achievement. It will represent the industry. To what extent the producers are willing to support it for this end alone remains to be seen. If it should lose its standing

telegram to which his name was signed, its receipt being the first knowledge he had that he had sent it. Others objected to the procedure. They voiced themselves as opposed to an order issued by men and women earning $2,000 to $5,000 a week to those getting around $250 to $500 a week, compliance to which might jeopardize their standing with their studios. So they attended.

The awards banquet was held in the Biltmore Bowl, most stupendous of the local night spots. The celebrity seekers arrived early, thronged the sidewalk in front of the hotel and lined the long corridor leading to the supper room. The Bowl is on the floor below the entrance and the onlookers were not permitted to encroach. Mr. McLaglen was the first to arrive. It was about 7:50. Barbara Stanwyck was next, two minutes later. Then came Henry Walthall, Norma Shearer with Irving Thalberg, Conrad Nagel, Virginia Bruce and Robert Taylor. Academy officials wrung their hands in pleasure. If it was starting that way, the affair was to be a success.

* * *

At 8:45 the results of the balloting had been tallied and the newspaper men and the winners were summoned to a small room where prop tables had been set up to allow the photographers to get action pictures without waiting for the actual awards at 11. Frank Capra presided at the awards, which always begin with the least interesting and work up to the actress and actor prizes. This is calculated to and does build suspense. The unquestioned high spot of the evening, however, was the acclaim accorded D. W. Griffith. Capra called upon Henry B. Walthall and that



John Qualen and Jean Hersholt in "The Country Doctor," the sentimental comedy featuring the Dionne quintuplets, at the Music Hall.

Walthall's shoulder and made no attempt to conceal his emotion.

A man who had worked with Griffith for years was overheard to say, "He's still got it. He hasn't lost it. He used to act just that way in story conferences when he told us a plot."

Mr. McLaglen, called upon by Griffith to accept his award, said, "I'm terribly happy to get this, but I think that Mr. Griffith is the greatest actor of them all." Afterward he explained he didn't mean it the way it sounded.

The annual awards had been made. [illegible] to dream sweet dreams, all of which contained a sequence in which they tore up their contracts and received new ones at much higher wages. That is the lot of an academy winner. Claudette Colbert had been getting $35,000 a picture before she won last year's awards; now she receives $150,000. McLaglen's new price for each film on the strength of his being an academy contender was increased to $100,000, and Ford's agents advanced his pay $25,000 because of the statue which he didn't want. Last year Cl[illegible]

of make-believe is confined to what is projected on the screen are in error. With amazing frequency there is evidence adduced which shows that the cinema takes its glow and interest off the screen just as surely as it does the men connected on film. The guild movement has been in progress for two years. It will continue, of course. The significant conclusion from the recent incident is that, while the guilds may be partially or wholly successful in some lines they are trying to do, in all probability the academy will remain the arbiter of achievement. It will represent the industry. To what extent the producers are willing to support it for long and along lines is to be seen. If it should lose its standing they may regard it as an extravagance and cease sending checks. But it is admitted on all sides that the organization is quite sure.

* * *

There was considerable brave talk among the guild fraternity prior to this year's election. Frequently statements were heard that "if I get the award, I'll refuse it." Many of those so declaring themselves were not being considered in the balloting. The guild memberships for the most part had withdrawn from the academy and they didn't vote. But enough remained to make a showing. What the showing was the academy refuses to divulge. No one aside from the officers knows how many votes were cast. But whatever the number, it was sufficient to make an award possible.

The campaign for votes on the surface was one of muttering and veiled remarks. When the nominations were made public interest was more apparent. Like any political contest, when the last days neared there was considerable activity. Most of it was noted at Warners. As is well known, the boys at Warners are an alert bunch. For native shrewdness they probably surpass any studio in town. In the academy contests they had never won a major award. The status given Robert Lord for writing "One Way Passage" was the only substantial recognition ever given them by the academy and the Brothers did not consider that as a major award. To qualify in the big time as a champion of art it is necessary to have a contract star, director or production recognized. The lads at Warners considered the matter. Bette Davis last year almost won in the actress division with her performance in "Of Human Bondage" and, while that was not a Warner film, Miss Davis is a contract artist and it was worth money to them to have her win. So they surveyed the studio and found out the number of employes who were eligible for academy membership. These people promptly joined and voted.

* * *

Naturally, they voted for Miss Davis. And while they were about it, reasoned those who were electioneering, they might as well vote for other Warner candidates. But since there was a marked absence of Warner achievements on the list of nominations, a write-in campaign was conducted. By this means Hal Mohr won the award for cinematography for "A Midsummer Night's Dream," and the song "Lullaby of Broadway" was adjudged the best of the year. Paul Muni almost nosed out Victor McLaglen among the actors, and Michael Curtiz with "Captain Blood" ran close to John Ford with "The Informer." In viewing the entire vote, although the academy withheld figures, it is apparent that the balloting was not overly heavy, since one studio, by concentrating its last-minute vote, was able to upset the combined choice of other lots.

The day of the dinner dawned cold and clear. Western Union boys dashed about with wires to guild members from their boards of directors asking them to refrain from attending the dinner. It seemed, according to information in the hands of the guilds, that the producers had outwitted them. Instead of attempting to sell tickets to individuals, producers and executives on all the lots had bought tables and had invited the more celebrated guild members to be their personal guests. This wasn't cricket and therefore the board asked the members to stay away. It put the prospective guests on what they regarded as the spot; to decline to go was an affront to a friend, not the academy, and to attend was a blow at the guilds.

They began to resent. Jean Hersholt, for instance, is a member of the guild's board and he received a wring their hands in pleasure. If it was starting that way, the affair was to be a success.

* * *

At 9:45 the results of the balloting had been tallied and the lowest man and the winners were summoned to a small room where prop lights had been set up to allow the photographers to get action pictures without waiting for the actual awards at 11. Frank Capra, president of the guild, which is boys began with the least interesting and work up to the actors and actor prizes. This is calculated to end with suspense. The unquestioned high spot of the evening, however, was the assignment to D. W. Griffith. Capra called upon Henry B. Walthall and your famous Little Colonel of "The Birth of a Nation" arose. The majority present didn't know that Griffith was in the room. Few recognized him. When Walthall completed his introduction the ovation was spontaneous and genuine. Instinctively



Joan Blondell, who does her bit for "Colleen," the Warner musical at the Strand.

Hollywood recognizes that it must thank some one for this business, and during the moments of Walthall's words they realized that it is Griffith.

The master approached the center of the room. The tumult was intense. Tears filled Griffith's eyes. As he spoke, his voice choked. He dwelt briefly on the early days and struggles, and spoke of the sensational innovations that are now a part of the formula.

"How little we dreamed what it would come to," he said, his voice wavering at the breaking point. "I think of the old days and then I look about this beautiful room and I see you people, so young, so awfully young, and so famous around the world. In the farthest corners of the earth they dress like you, they wear their hair like you, they try to act like you.

"This is a beautiful business we are in." His voice had reached a tearful crescendo. "It is the most beautiful, the most wonderful, the most thrilling business in the whole world." He threw his arm around

John Qualen and Joan Marshall in "The Cuban Theme," the semi-musical comedy featuring the Ohmans quintuplets, at the Music Hall.

Walthall's shoulder and made no attempt to conceal his emotion.

A man who had worked with Griffith for years was overheard to say: "He's still got it. He hasn't lost it. He used to get lost that way in story conferences when he had us a plot."

Mr. McLaglen called upon Griffith to accept the award, and: "I'm terribly happy to get this, but I think that Mr. Griffith is the greatest actor of them all." All toward he explained he didn't mean it the way it sounded.

The minor awards had been made. Merry and studios gratified their two winners had failed to attend. Rodney Dickson, it was explained, was ill, and John Ford, like all great directors who must put aside their personal pleasures for the good of their craft," as Mr. Griffith put it, was reported working. But the roll checks at Radio failed to show any company "shooting" that night. Both Ford and Dickson are leaders in the guild movement.

Off trudged the award winners to dream sweet dreams all of which contained a sequence in which they cut up their contracts and received new ones at much higher wages. That is the lot of an academy winner. Claudette Colbert had been getting $50,000 a picture before she won last year's award; now she receives $500,000. Mr. McLaglen's new price for each film on the strength of his being an academy nominee was increased to $100,000, and Ford's agents advanced his pay to the heavens. Even Capra, who didn't win, got a new contract as a result of the award, and Capra and Robert Riskin wrote their own terms following their selection.

The prospect of new contracts seems to be the most desirable part of academy recognition in the eyes of Hollywood, because the other evening, between the Biltmore and home, one of the winners lost his statuette award and didn't know about it until the incident was published in a trade paper a day later.

D. W. G.

August 4, 1916

Through the courtesy of George Andre Bergangar, the PANCS present the following bill of entertainment -- pictures that pioneered the art of the motion picture; a bit flickery, perhaps, but when you see them remember that the cameras were little more than cigar boxes with wheels in them, that the sun was the chief and sometimes the only light, and that most of these films were planned, written, cast, produced and developed in a single day.

1: Silouette Cartoon Novelty --- Tony Sarg
"THE ORIGINAL MOVIE"

**

2: Eastern Drama ---D.W. Griffith - Biograph
"THE SHERIFF'S BABY"
(Early one-reel treatment of Peter B. Kyne's "The Three Godfathers")
with Henry B. Walthall
Lionel Barrymore
Harry Carey

**

3: Classic Satire --- Pathe Freres, Paris
"DON QUIXOTE"
(The Cervantes immortal work in one reel, played by eminent artistes of the Comoedie Francaise of thirty years ago.)

**

4: Comedy Drama ---D.W. Griffith - Biograph
"LENA AND THE GEESE"
With Mary Pickford
Mae Marsh

**

5,6: Feature of the evening ---D.W. Griffith - Biograph
The memorable two-reel Frontier Western
"THE BATTLE OF ELDERBUSH GULCH"
With Mae Marsh
Lillian Gish
Robert Harron
Henry B. Walthall
Among the Extras: Hoot Gibson.

**

7: Spanish Bull-Fight ---Pathe Freres, Paris
"CORRIDA DE TOROS"
(Actual fatality of leading toreador)

**

8: Small town Drama ---D.W. Griffith - Biograph
"THE NEW YORK HAT"
With Mary Pickford
Lionel Barrymore
(Among the extras: Jack Pickford and Bobby Harron when kids, also Lillian and Dorothy Gish. -- This was Anita Loos' first writing effort.)

**

9: French Comedy --Pathe Freres, Paris
"RIGADIN RESSEMBLE AU MINISTRE"
(The long since passed on inimitable French comedian Monsieur Prince, because of his resemblance is forced into assuming the duties of a cabinet minister -- with dire results.)

**

D. W. Griffith Tells Plans Which Include Picture Making

BY GRACE KINGSLEY

To interview D. W. Griffith, giant of the films of other years, is akin to interview his lovely young bride! And she is a charming chatelaine to any interview.

And so it was while smiling down on her, in their suite at the Ambassador, and telling her to "run away and put on the red shoes, because they match your red neck bow," that we got under way as to his future plans.

As he looks in the pink of condition, it is easy to believe that the famous pioneer is quite ready to undertake new enterprises, but he declares that "never again will I film any story in which I do not believe, though I had to do it a few years ago in order to complete a contract."

TO CONTINUE WORK

"But I shall," he went on, "make pictures again, either here or in England. The reason I didn't make 'Broken Blossoms' in England was because I could not find a proper cast without waiting perhaps for months. It would not have been easy to replace Dick Barthelmess, Lillian Gish and Donald Crisp. Besides, I'll confess, critics, including Hannen Swaffer, dissuaded me, saying that people carried the old picture in their memories, and that even if I made a better picture in the talking version, they would always say it was not as good.

"I have been asked to remake 'The Birth of a Nation' as a talker, but frankly I'm scared, and for the same reasons. How could I replace Mae Marsh and Henry Walthall? Besides, the old silent film is still running."

Radio, too, is calling Griffith, but he seems not to have warmed much to it. His heart, it is plain to be seen, is still with pictures, although he did several weeks of radio in New York last year.

Asked what was needed to bring pictures back nearer to the hearts of the public—that nearness to which Griffith himself was the first to bring them—he answered diplomatically and obliquely:

REPEATING NOT GOOD

"One reason I got out of the business was because I found myself repeating formulas, instead of getting life and real human beings into my pictures. I got out of it all to study life. That is the great thing—humanity—that is the thing that can never be exhausted, and you must take time to drink at that fountain really to create anything worth while. There are only five or six plots, to be sure, but life itself—men and women—they are inexhaustible sources of live, breathing story material. A director must stop awhile to get back to life. While I was in the South, I went into courtrooms and took notes, just in order to get the kind of talk that people really talk when it comes out of their vital experiences. I lived with the country folks."

"And when I married," he went on, with another smile at Mrs. Griffith, "I married a regular little home girl instead of an actress! And we were wed by the presiding elder in the Methodist Church!"

Mrs. Griffith is a dainty demi-blonde, with a quiet little sense of humor. She very much resembles Claire Windsor.

1228 N. VINE Filmarte CONTINUOUS FROM 1 P.M.
CONRAD VEIDT in "Passing of the 3d Floor Back"

AN *Old-Timer* ADVISES HOLLYWOOD



BY DAVID WARK GRIFFITH

READING TIME • 5 MINUTES 30 SECONDS

EDITOR'S NOTE: After ten years of silence—broken only when the Academy of Motion Picture Arts and Sciences awarded him a special "Oscar" (gold statuette) in 1936—David Wark Griffith, dean of the American cinema, answers in this article What Is Wrong with the Motion-Picture Industry?

You who saw Rudolph Valentino, Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Norma Talmadge, Norma Shearer, Lillian and Dorothy Gish, Joseph Schildkraut, and a host of other stars back in the golden twenties, will remember Griffith as America's foremost motion-picture director. "Griffith Star" was a trade name in the industry in those days.

In 1908 D. W. Griffith led the first movie company to Hollywood and set up the first studio. He stayed to discover and train the greatest array of talent in Hollywood's history. He also found time to innovate virtually every phase of movie-camera technique in use today.

From 1908 to 1928 Griffith made 450 pictures at a total cost of $12,534,000. The exact gross no one knows, but we do know that no one has ever equaled his record. His Birth of a Nation still stands as an all-time box-office high. Costing but $110,000, this epic *earned* more than $16,000,000! (A modern picture rarely *grosses* more than $2,000,000.)

Thus for two decades David Wark Griffith *was* Hollywood. Outlined below is his diagnosis of the ills of Hollywood and *the remedy*.

YOU ask what is wrong with Hollywood. Well, I don't think the matter is of any great importance to the world at large. I believe it concerns mostly the people in the business itself. But you ask for it, so here goes:

The average moviegoer seldom arrives at the theater to see the beginning of the picture. Often he sees the *last part* of the picture first. Why? Because the exhibitors have never gotten over the nickelodeon idea of continuous performance.

Continuous performance was born back in the old Biograph days when motion pictures ran from a half reel to 900 feet, or a "short thousand." You saw the early motion picture in twelve minutes, but you got from six to eight different pictures in one performance. So it didn't matter much if you did happen to drop in during the middle of the show.

Then we gave 'em The Birth of a Nation. Later, the public paid five dollars top for Way Down East, and the picture ran more than a year in New York. *But the customers could see only two shows a day.*

Once I produced a short picture titled Broken Blossoms. The picture was less than six reels and ran about one hour. The exhibitors placed it on continuous performance, against my wishes. The thing laid turkey eggs most everywhere . . . everywhere but Virginia and West Virginia, where a chain exhibitor would not admit a single customer into any of his houses while this picture was showing. He forced them to see it from the beginning, and Broken Blossoms in his chain proved a success.

Naturally, the two-a-day show would not fit present-day needs. Exhibitors could present four shows a day or more. Small-town exhibitors, if skeptical, should look up the record of Way Down East. In Danville, Illinois, this picture, at two shows a day, played to three times the population of the town!

The recent advertisement in the Hollywood Reporter wherein the Association of New York Exhibitors went off the deep end in listing certain stars as "box-office poison," created quite a furor. But the public has a short memory. It was the exhibitors, you know, who innovated the star system!

Back in 1909 the only screen credits allowed were the studio-identifying tags, "Biograph Man" or "Biograph Girl." For years Mary Pickford was known simply as "the Biograph Girl." But the exhibitors finally succeeded in launching the star system via their theater marquees.

I've never felt that stars are necessary to a good picture. Virtually all the big money-winners bear me out. These pictures *made* stars from casts of unknowns.

However, I am not trying to knock the stars. I have known stars that, despite my most poisonous direction, were able to make a good picture out of most anything, but unfortunately I don't think there are quite enough of these gifted ones to go around.

You say production costs are considerably higher today? Sure. In the 1920s they were about $1,000 a day. Today they are ten times that and more. Production costs were bound to rise, and perhaps I have no one but myself to blame for the modern million-dollar productions. They tell me I still hold the record for spending the least for a smash hit and the most for a flop. The Birth of a Nation cost $110,000, and Intolerance many, many times more than that sum and laid a financial egg.

A young friend of mine, a newspaperman named Jim Hart, has just written the following caustic article about the moving-picture business. He is a nice guy, but it is rumored that vinegar and crab-apples form a part of his daily diet. I quote:

"The great film laboratories originally were called factories. Slowly but surely they are returning to that status. The emotions of most Hollywood actors and actresses are as standardized as Ford cars. They laugh when told to laugh; cry when told to cry. With but several exceptions, they . . . depend on their faces or legs to carry them through. The giants of the golden twenties are dead or retired and the whole silly slipshod business has resolved itself into a ritual of looking at life through a small and tricky lens."

Well, Mr. Hart, they have been making cracks like these about our old magic-lantern business ever since I can remember. I have made some Z pictures that still give me the shudders. So let's forget the subject.

Here is my remedy for the ills of Hollywood in a nutshell: Let the producers get together a cast of actors unknown but good enough to translate the story, put them in a stoutly constructed vehicle well directed—and then let the public see the show from the beginning. This is a time-tested formula for smash hits.

Now, lest we take ourselves too seriously, let us recall a much used phrase of the late beloved Mr. Hal Skelly. Skelly was a crackajack comedian, and was forever making suggestions to the directors on how pictures should be made. Just when the argument seemed to be getting a bit too hot, Skelly would spring this dove of peace: "Well, it was just a suggestion, doctor, just a suggestion," and saunter airily off.

So, dear Hollywood, kindly consider the foregoing as "just a suggestion, doctor, just a suggestion."

THE END

Here's a success formula in a nutshell! . . Would it cure filmdom's ills?

MASTER OF THE Magic Lantern



HE FATHERED "THE BIRTH OF A NATION:" "ONCE HE OWED EVERYONE IN HIS COMPANY SIX MONTHS' BACK SALARY

D. W. Griffith is back again, still thinking in terms of stories. Here's how he looks and talks today as summed up —

BY ARTHUR MILLIER

MR. GRIFFIN couldn't be expecting me. The office man at Hal Roach Studio was positive about that because Mr. Griffin was out.

"No," I explained, "not Griffin but Griffith—D. W. Griffith."

"Oh," said the office man. He released the gate catch. "Go through that door and up the stairs." He waved me onward and upward vaguely. I was soon down again.

"Umph," said the office man. "Might as well find out just wherinell his office is. Then I'll know, too."

It was plain that fellow never saw "Broken Blossoms," or "The Birth of a Nation," or "Way Down East." If he had he would have understood why climbing wooden stairs at the Hal Roach Studio should be so exciting. He would have known that in his business the magic name Griffith once meant almost everything that mattered.

With Southern courtesy the man with the Roman head, keen blue-gray eyes, thinning hair and full lips closed his book and got up. He walked with a young man's step.

"A pleasure to make your acquaintance," said Mr. Griffith in a rich, musical voice, a voice that could show an actor how to speak a line.

If I had expected wrinkles or a forgotten man, this tanned, handsome gentleman slew the idea.

He indorsed a chair for me as "comfortable." He talked about La Grange, Ky., sleepy, small seat of Oldham County where he was born 59 years ago. It's still home to him. He has a house on the outskirts.

"A plantation?"

"No, just a house with a lawn."

He gets his exercise mowing. His heavy-lidded eyes twinkled when he said it. "If I don't get enough exercise from my own lawn I go down to the courthouse and help the caretaker with his. None of your mechanized lawn mowers, either."

HOW about motion pictures, I asked. Aren't they also highly mechanized today?

The twinkle vanished. "It's business now," said Griffith. "We didn't get the salaries in the old days—but we had more fun."

In 1907 D. W. was both actor and director, turn about. The old Biograph Co. paid him regularly—$5 a day. Two years later he was making $50 a week. He was glad to get it!

"They fired me three times; once for making the cameraman shoot a hazy background!" The big, handsome face wreathed in silent laughter.

Then there was his other scandalous innovation. He was shooting a scene of a girl in a barrel in a river. The technique of the time was just to keep the camera trained on that barrel to the bitter end. But Griffith made the lens cut to the shore where it recorded plenty of horror. Right there the free-moving camera, basic principle of today's motion-picture technique—was born.

"People still live the old way in Kentucky," he said. D. W. leaned luxuriously in his chair and put one foot on the desk. It was shod in something Hollywood has not seen in a decade. He wore brown high shoes with cloth tabs at the back.

"Our town has many characters. The old Cambridge grad and the old Oxford grad still converse in Latin when they meet on the courthouse steps. Maybe they don't make so much money—but they live."

"THE Avenging Conscience" started Griffith's fame. He had broken the one-reel bugaboo sometime between 1909 and 1913. At first, though, exhibitors believed that people would not sit through two consecutive reels. For the second reel you had to come back tomorrow.

In more than 200 one-reelers this genius had invented or perfected those vital devices, the "flash-back," "close-up," "mist-photography" and "fadeout." At his first "close-up" audiences yelled derisively: "Where are their feet?"

Griffith was nearly ready for the biggest sensation in silent films — "The Clansman," called later "The Birth of a Nation."



"THE BIRTH OF A NATION:" IT MADE GRIFFITH'S NAME A LEGEND

How did it happen, I asked him, that he, who invented the spectacular epic, stopped; while C. B. De Mille went on.

"Maybe De Mille is a better businessman," was Griffith's candid reply. "We didn't take magic lantern business so seriously then. Everybody in it was looking to the day he could get out." I was watching his hands. Strong, tanned, smallish, beautifully proportioned. "Artist's hands," would be the bromidic description.

THE actors, assistants, cameramen and technicians who worked with D. W. still cherish memories. Griffith, they say, was the artist-director who worked hard—when he felt like it. The public, watching super-emotional scenes through which he put Lillian Gish and Richard Barthelmess, imagined that he must threaten, browbeat, perhaps even physically torture them.

I asked one of the men who used to work with him about these things. Here's his reply:

"Griffith scarcely spoke on the set. He never got temperamental, never blew up.

Continued on Page Twelve

MASTER OF THE MAGIC LANTERN

Continued from Page Five

When he wanted to show an actor he did it in pantomime.

"He got those tremendous responses by something like hypnotism. We were all in awe of him. His topcoat hung about his shoulders like a general's cloak."

"When he made 'America,' in 1923," said this man, Griffith owed six months' pay to practically everybody in the production. We took his notes. The next time he made money he paid us all. That's the way Griffith was."

"In 1908," said the Griffith of 1939, "I happened into a studio in New York where the Edison Co. was experimenting with synchronized film and sound—the embryo talkie. Having served my time at 17 on Marse Henry Watterson's Louisville Courier, I thought I knew a story when I saw one.

"So wrote this prophetic rabbit up and offered it with photos to the New York World. He hoped to get $10. The World wasn't interested.

Instead it bought his story about Southern cooking for $8. Griffith laughed heartily as he recalled how they had photographed a wooden paving block posed as a roast of beef.

"And did you know I made a talkie four years before Warner Bros.?" It was "Dream Street," with Ralph Graves. The sound version, however, never got beyond New York.

The emotional impact of Griffith's greatest pictures heightened by carefully plotted musical scores played by trained theater orchestras was terrific.

BUT why, I asked him, do the old silents look so silly and jerky now? Have our eyes been educated?

"You don't really see the silents today, except in Film Society showings." He had squashed the fire out of his cigarette at my question, and pushed aside the wide-brimmed, purple-banded Panama which, with the ash tray and two books, were the only things on the desk.

"Sound projectors are set to run nearly twice as fast as the old silent projectors. The silent actors now seem to run and jerk. It's a travesty. If you see them at the old speed the good silents are still beautiful.

"When a theater in Louisiana re-ran "The Birth of a Nation" two years ago, it broke the house records. It was run at the proper silent speed."

Griffith's talking pictures never touched the heights of his silent ones. Phil Scheuer recently pointed out that Griffith accepted the unnatural silent speed of 16 frames per second, with its tendency to show movements as jumpy instead of flowing, and created an "unnatural" but highly artistic fluttering movement with it—the movement we remember in the exquisite hands of Lillian Gish. When talkies suddenly slowed down movement to 24 frames per second, it make possible a "natural" style on the screen—the very thing Griffith had gone to such pains to avoid.

It was as though an El Greco, having mastered his superb, flame-like, distortive painting of form, were suddenly required to forego it for the naturalism of a Murillo.

Think of the stars this man raised from obscurity. Critics spoke of them as "putty in his hands."

Mary Pickford—do you remember when she was just "The Biograph Girl"? Dorothy and Lillian Gish, those slender, Madonna-like sisters whose Griffith-directed fame banished the "pleasingly plump" type from films. Blanche Sweet, Mae Marsh, Gwen Moore, Henry B. Walthall, Alice Joyce, Lionel Barrymore, Jack and Lottie Pickford, Mabel Normand—here my generation's youth loved Mabel's flickering image! James Kirkwood, Harry Carey, Mack Sennett, Mary Alden, Robert Harron, Constance Talmadge. They form a roster of the famous names of the silents. One could add, too, a long list of directors who got their start with him, among them "Woody" Van Dyke, Raoul Walsh, Sidney Franklin and David Butler.

"Down in Kentucky," said Griffith, "people can get more excited about a gelding named Midnight than over all the motion-picture stars put together."

"The Clansman" opened in Clune's (now Philharmonic) Auditorium, the evening of Feb. 8, 1915. There were 18 policemen at the entrance, 3000 people jammed in the seats, and a dangerous temper along distant Central Ave.

The film had been advertised to open that afternoon. Twenty bigots objected, and the City Council ordered police to prevent the opening. Griffith got an injunction, a board of censors approved the film, and that night it hailed its course through a 12-reel, three-hour orgy of race feeling, Civil War, romance, spectacle and unprecedented musical accompaniment.

The press applauded it as a triumph for the new film art, but deplored the "Southern bias." Some cities prohibited its showing, most of them censored parts.

But "The Birth of a Nation," as it was soon renamed, played the world, brought some $17,000,000 to theater box offices, and fathered all the film epics that were to follow. To this day no epic passage has been made to beat Griffith's reverberation of Sherman's march to the sea.

Saul Southerner Griffith, from across the desk in the quiet upper room: "The war between the States is still the richest source of dramatic material. The World War can't compare with it. See how 'Gone With the Wind' has sold. And keep your eye on the picture, too. That war cut deeply into our country. It's forgotten until you rediscover it just below the surface."

BUT the Griffith masterpiece was one that screened at Clune's in the fall of 1919, "Broken Blossoms."

The World War had banished tragedy from the theater. The frivolous or the sentimental were the order of the day. "Broken Blossoms" was tragi-pathetic, taken from a short story by the then popular Thomas Burke. It dealt with the almost incredibly spiritualized love of an aging, philosophical Chinaman in London's Limehouse (Barthelmess) for the innocent slum-flower daughter (Lillian Gish) of a tough, sodden, cockney criminal (Donald Crisp).

The tragic fate awaiting the Chinese and the girl was felt by the audience from the opening sequence. Through four dreamlike reels these two innocents moved slowly toward their deaths, their every thought stealing into the onlookers' minds through an art never previously conjured onto a screen. The unrelieved tragedy was lifted to a plane of idealism and beauty in which even the sordid brutality of the burglar-father was accepted by a nation that thought it had no use for Fate.

"Two and a half hours without a single gesture," is the way Griffith describes what he did in that film. He went to England to remake it in 1936. "I couldn't get the right cast," said Griffith. "They made it without me."

David Wark Griffith is said to have made more money out of motion pictures than any one man in the business. But he spent regally on experimenting and on living. He never went in for estates with swimming pools, but the best suite in the best hotel in each city was his home and many a waiter has had a $20 tip from D. W.

One thing he admires is a real philosopher. "My old friend Abe Scholtz," he said. "Money means nothing to Abe. He developed film for me. Once when a batch was spoiled, he astonished me by saying it was his fault. I gave him a raise right there—and what do you suppose he did? He gave the extra money away every week."



The Weekly PUZZLE

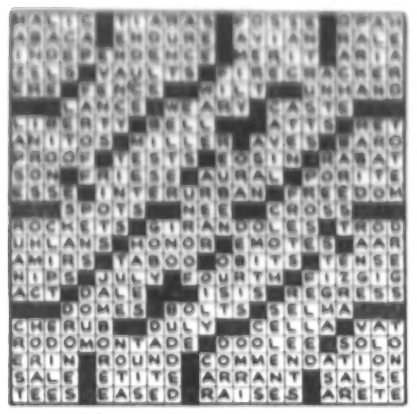
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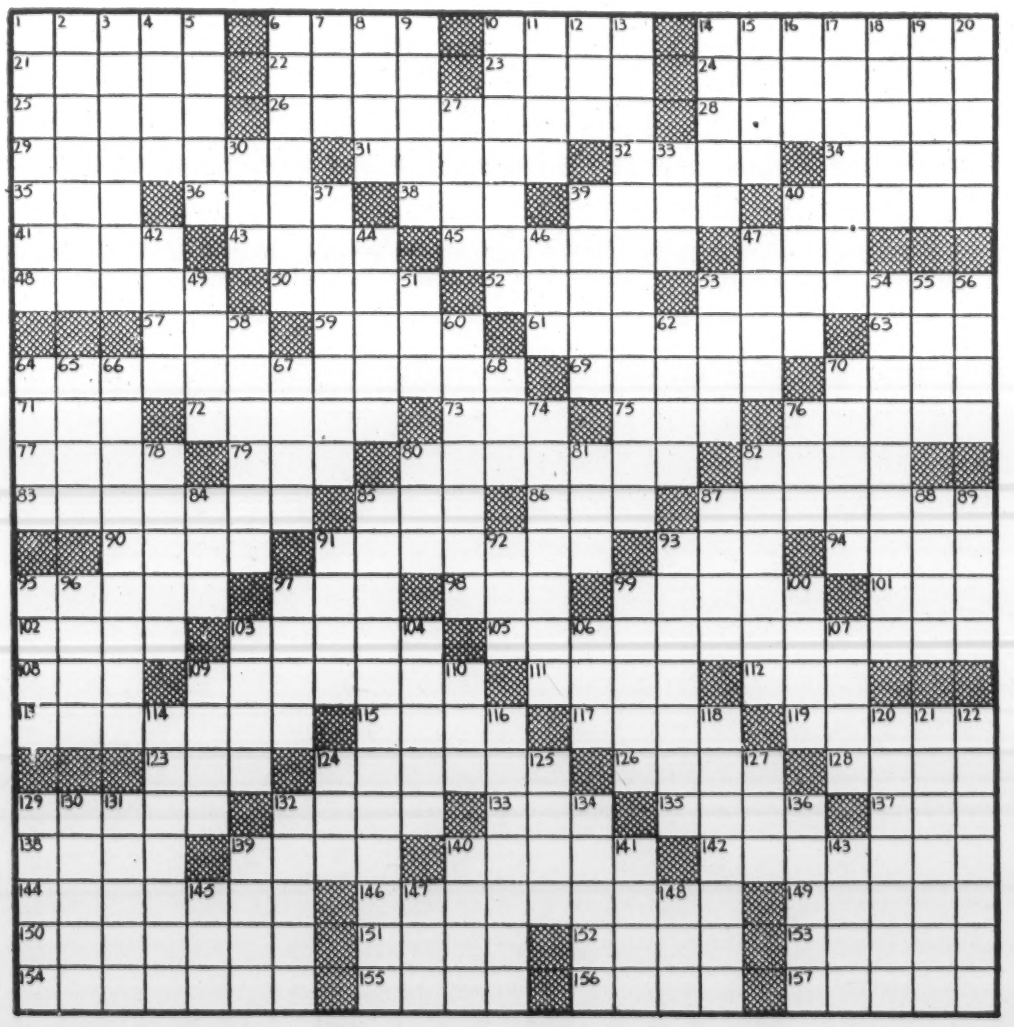
1—Comic in Denmark
6—Sprinkle
11—Sandwich (with)
14—Pure
17—Pierced
18—Mandarin
19—Prohibit
20—Whole
21—Sign of equivalence
23—To shiver
24—One and only
25—Triangular portion of a roof
26—Lassie's four hoofs
28—Sphere of influence
29—Mountain lion
30—Rich mountain
31—Mediterranean lake
32—A tree like fan palm
33—More competent
35—Cleanse in lye
36—Sandwich (with)
37—Pure
38—Pierced
39—Mandarin
40—Prohibit
41—Whole
42—Sign of equivalence
43—To shiver
44—One and only
45—Triangular portion of a roof
46—Lassie's four hoofs
47—Mountain lion
48—Rich mountain
49—Mediterranean lake
50—A tree like fan palm
51—More competent
52—Branches
53—Officers of the Yeomen of the Guard
56—Delicious bittersweet
58—Hostile
60—Light two-wheeled carriages
61—Horse
62—Of the top of the head
63—The upper limb
64—Be servant to (Scot.)
65—Original estate, var.
66—Profane
67—Sign of Hindu's scale
68—Short heavy jacket
69—Lived as wrongdoer
70—A fruit
71—Pertaining to the soul of the sea
72—Gummed labels
73—Hazel
74—Pertaining to the air
75—Tea
81—Small earth mound
82—Yield
84—Hot
85—Kronos
87—One of a European race
88—Bacchanalian cry
89—Molasses
91—Futile
92—Branch of learning
93—Protected by a coat of steel
95—Measured quantity of medicine
96—On top of
97—Armed conflicts
99—Spanish dollars
100—Dry
103—Chinese weight
104—Former Russian rulers
106—Electrified particle
107—Playing cards
109—Small piece of baked clay
110—Strike
114—Common wild duck
116—Fourth book of the Bible
118—Those who sacrifice for a principle or a cause
120—Charge for carrying by boat
121—Asserted
122—Curb
124—Large covered wagon
125—Elongated fish
127—College cheer
129—Asiatic poplar tree
130—Odor
131—Musical director's wand
132—Pocketbook
134—Tablelands
136—Dams
139—Journey
140—Sour
141—Rage
143—An Asherite, I Chron. vii. 35
145—Also
147—Eternity
148—To rot by exposure

DOWN

1—The emerald
2—Flattering talk
3—One of the United States
19—French bond
20—Sharpened
27—Terminal appendage
30—Female sheep
33—Lubricate
37—Pretentious language
39—Useful
40—Snug
42—To incite
44—Retinue
46—Cluster of fibers
47—Denomination
49—Level
51—Linguistic stock of Indo-China
53—Sudden interval of weather
54—Wandering

SOLUTION OF LAST WEEK'S PUZZLE





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'The Birth of a Nation' Marked An Industry's Coming of Age

By Seymour Stern

This season marks the twenty-fifth anniversary of the birth of the motion picture as a fine art. From a primitive toy and casual amusement, it sprang into maturity, full stature and a definition of self realization in the prodigious genius that was almost unbelievably a freak of nature. This achievement is now permanently enshrined as the first and perhaps the greatest landmark in cinematic tradition. The picture with which the cinema first came into its own as a serious medium of expression and which has since become the world's most celebrated film was David Wark Griffith's "The Birth of a Nation."

With the revival of a specially edited version at the Fifty-fifth Street Playhouse, "The Birth of a Nation" may be said to have come of age. It now boasts a virtually continuous, if violently erratic, existence of a quarter of a century. Those familiar with the life of a motion picture—any picture—will be able to appreciate what this means. It is the equivalent of a century in the life of any other art. The revival itself is unique in the history of the screen, for no other film of the highest order of importance can claim equal longevity. And devotees of the youngest of arts will not be surprised that the first film to achieve immortality should be the first masterpiece by the creator of almost all other important technical and artistic "firsts" in the cinema.

Appearing at a time when the motion picture had barely emerged from its peep-show period, Griffith's twelve-reel mastodon made history in more than one sense. It came as a dazzling, almost superhuman phenomenon in the garish, nickel-odeon-ruled film world of the day, a full-limbed healthy giant in that absurd realm of shadow-marionettes which flickered entertainment before the eyes of a decidedly naive world.

Grossed $18,000,000

With it the cinema became at one stroke a self-respecting medium; the film industry throughout the world acquired an independent status, casting off the shackles of the vaudeville show, to which it had always been subordinate; and all box-office records were broken—never to be equaled since. In the quarter of a century that has passed since its world premiere at the Liberty Theater in the spring of 1915, "The Birth of a Nation" has grossed, according to estimates compiled by Griffith, Lillian Gish, G. W. Bitzer and Harry Aitken (president of the Epoch Distributing Corporation), upwards of $18,000,000. Of this sum its great and, until recently, neglected director, whose heroic financial efforts, let alone his artistic genius, made the picture possible, has received a negligible fraction.

One of the ancient legends which persists with astonishing obduracy both in the screen world and among film critics is that "The Birth of a Nation" sprang into being as the result of a freak outburst of genius on Griffith's part. Nothing could be farther from the truth. While transcending and to an extent defying its period, "The Birth of a Nation" was anything but a flash in the pan. Although a strikingly original creation in its own right and a work of art in the most complete and sober sense, it was also the fruition and crowning realization of Griffith's strenuous but little-known creative activities in the preceding seven years—the seven years, from 1908 to 1915, known as the Biograph Period.

The Biograph Period, which might also be called the period in which "The Birth of a Nation" was born, was an era of unbridled technical and esthetic experimentation. The outstanding films were all Griffith's. It was in these early experimental classics that the great "stars" of the coming decade, including most of the cast of "The Birth of a Nation," received their first training in the fine art of acting, or "playing," as Griffith preferred to call it, before the camera. These were

[illegible] Mae Marsh, Henry B. Walthall, [illegible] Gish, Clarine Seymour, Dorothy Gish, Elmer Clifton, Josephine Crowell, Spottiswoode Aitken and a host of other Griffith alumnae.

Developed Photography

It was then, too, that Bitzer, under Griffith's direction, laid the foundations of motion picture photography and developed that classic style of imagery for which he has since been universally hailed as "the Griffith of cameramen."

It would take a column or more of newspaper space merely to list the names of the multitude of films Griffith produced in that vanished age. So far as is known, no complete and accurate record has ever been made of his Biograph productions, because many of them were released under a pseudonym. Griffith himself, in later years, roughly estimated his output from 1908 through 1914 as close to 1,000 films. The figure is prodigious, yet it is hardly more so than Griffith's own fabulous capacity for creative experimentation and hard work at the pace of eighteen to twenty hours a day.

The only authentic record of this vast output—and this is admittedly incomplete—is a list by Bitzer and by Fleischer Huff, an authority on Griffith and the early history of the cinema. An examination of this list, which Mr. Huff has permitted me to quote, reveals at a glance how integrally related is the production of "The Birth of a Nation" to Griffith's herculean labors of the preceding seven years.

Among others, the father of film art made such technically significant and precedent-shattering films as "A Corner in Wheat," the first film of social analysis (1909); "Pippa Passes," based on Browning's poem—the first film, according to Huff, in

(Continued on page 4, column 5)

'Birth of a Nation"

(Continued from page three)

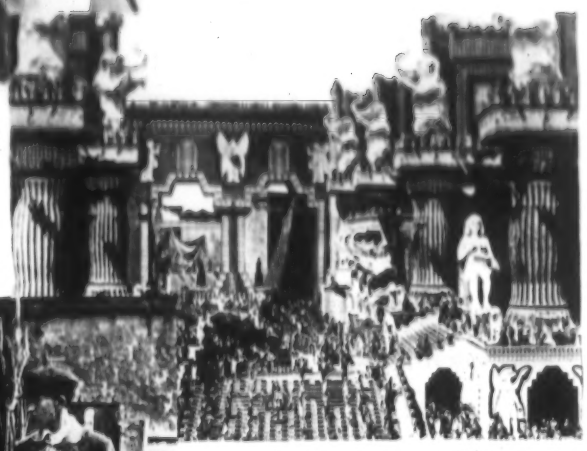
which "morning" light effects were used (1909); "Ramona," which contained the first "long shot" ever taken (1910); "Enoch Arden," the first two-reel picture (1911); "The Battle," the first of the genre films on the American Civil War which prepared the way for "The Birth of a Nation" and through which Griffith incidentally helped to create the romantic legend of the Old South; "The Massacre," the first film in which rapid cross-cutting, analytical montage and the moving camera were used (1913); "Judith of Bethulia," the first four-real film made in America (1913); "The Avenging Conscience," a "mosaic" of three of Poe's stories and the forerunner, by nearly ten years, of the German psychological film (1914); and "The Battle of Elderberry Gulch," the first of the longer, historically documented films on the Civil War (1914).

These represent only a fraction of the "laboratory experiments" which made the Biograph Period the richest creative era the primitive cinema enjoyed, and which finally led to, and made possible, the permanent masterpiece of 1915.

D.W. GRIFFITH—A GREAT AMERICAN



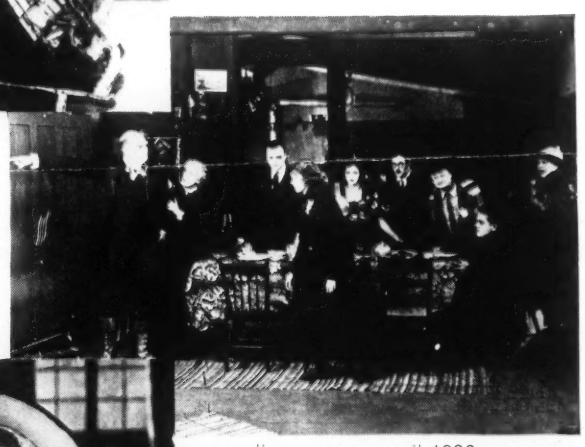
"THE BIRTH OF A NATION," 1915, MISS GISH AND THE ADORING SENTRY



"INTOLERANCE," 1916, THE FEAST OF BELSHAZZAR



"HEARTS OF THE WORLD," 1918, MISS GISH AND A THEN OBSCURE EXTRA, NOEL COWARD



"WAY DOWN EAST," 1920, THE SQUIRE ORDERS HIS DAUGHTER FROM THE HOUSE

FOUR PHOTOGRAPHS BY MUSEUM OF MODERN ART



"ORPHANS OF THE STORM," 1921, MISS GISH AND HER SISTER DOROTHY

EDITOR'S NOTE: During the decade 1909 to 1919, David Wark Griffith made the greatest one-man contribution to the art of the motion picture. Almost single-handed, he transformed a minor medium of entertainment into a powerful and original instrument of expression. Late this month, the Museum of Modern Art will honor this shamefully neglected American artist with an exhibition to be called "The Life and Work of David Wark Griffith." Documents and photographs never before seen, posters, and a wealth of relevant material drawn from the Museum's Film Library will be supplemented by the continuous projection of film in the gallery and by the showing of a cycle of Griffith films in the Museum auditorium. Associated imperishably with Griffith is Lillian Gish; not only was the distinguished actress his discovery and the star of his finest films, she seemed always that interpreter who has been revealed to the creative artist by an exalted and mysterious destiny. Many other actresses were directed by Griffith, but Lillian Gish remains the *Griffith heroine. We are privileged to present Miss Gish's tribute to D. W. Griffith.*

When mother, Dorothy, and I called at the old Fourteenth Street Studio in New York during the last weeks of its existence, for news of our old friends, Gladys Smith and her family, we couldn't help but wonder at the man on the stairs who was singing in a deep, sonorous voice something about "She will never let them in. . . . She will never let them in." Later, inside the studio, there was a ghastly purple light that made all of us look as though we had been dead for days, and the Gishes were so distracted that when the adorable Gladys Smith—or, rather, Mary Pickford, as she had been renamed for her public—introduced the doleful balladist, we failed to get the name. However, there we were in the Biograph Studio, and a few minutes later this same person ordered us upstairs to the rehearsal room, to find out, he said, "if we could act." Two young

by Lillian Gish



D. W. GRIFFITH DIRECTING A SCENE OF "THE BIRTH OF A NATION."
G. W. BITZER IS AT THE CAMERA, MISS GISH AND WALLACE REID ARE SEATED

"BROKEN BLOSSOMS," 1919,
MISS GISH AND RICHARD BARTHELMESS



CULVER

blonds pulled themselves indignantly to their full height and explained that they were of the legitimate theatre. The voice roared back that reading lines had nothing to do with acting. With that, a red hair ribbon was tied on Dorothy and a blue one on me—so that, this extraordinary individual explained gruffly, he could tell which was which. Then he began chasing us around and around, firing gun shots at the ceiling and at our heels, shouting first at Red and then at Blue, until the only certainties left in our terrified brains were, one, that we were in a madhouse, and, two, that this master madman could be no other than the Mr. Biograph who alone could inflict such torture on legitimate actors. It was many a day before Miss Red and Miss Blue would venture anywhere near Fourteenth Street unless they were flanked by their mother.

This was our introduction to the Mr. Biograph who was Mr. Motion Picture, and who was originally christened David Wark Griffith. This was the man who had in six years made it possible to tell a story coherently with shadows on a screen. He was the first to use the camera as his main actor, making it move about to play its creative role. He was the first to come close to the face and allow the audience to look into the eyes of the protagonist in thought—then to flash quickly to the object of the thought. He was the first to do away with the imaginary proscenium arch, a holdover from the theatre. The sun, the moon, and the stars became quickly accessible to the lens of his swiftly moving camera, which meant that, with his highly imaginative cutting, he could flash here, there, and everywhere. When the cutting seemed too abrupt, Mr. Griffith conceived the idea of the fade in and the fade out to ease the effect. When criticized for this, as he invariably was for every innovation, his answer was that if Dickens could do it in writing, why couldn't he do it also, since they were both painting pictures for the imagination?

He brought to the screen (*Continued on page 106*)



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"The Birth of a Nation," Josephine Crowell, Henry B. Walthall, Lillian Gish

D. W. GRIFFITH—A GREAT AMERICAN

(*Continued from page 74*)

its first original musical scores to accompany his pictures, and he would work with musicians for weeks to get the proper mood to match each character and situation. (My parrot still whistles "Connais-tu le pays?" from "Mignon," which was my leitmotiv in "Hearts of the World.") Music was never played during the actual filming of the scenes, as we all felt it was distracting, but some of the scores for his finished pictures are among the finest ever written.

Griffith broke from the old theatrical methods of gesticulation and acting, and tried to make his characters simple, human, and believable. He told us to watch animals, children, grown people, under stress of emotion. We were all made to visit hospitals, insane asylums, the death house of prisons; to catch, as he put it, humanity off guard—so that we would know how to *re-act* truly the various emotions we were called upon to portray. He, Robert Harron, and Mae Marsh went to San Quentin death house before they filmed the last tragic scenes of "Intolerance." As most of us were in our early or middle teens, it is needless to say that this made life seem a very serious thing. But Griffith always told us that there was no quick or easy way to stardom, and that being a star had nothing to do with having your name in the papers or up in lights over the marquees of theatres. You were a star only when you had won your way into the hearts of people. He claimed that this would take at least ten years; that we must make pictures so good that they would be worthy of the effort sometimes necessary to see them.

Griffith had a way of rehearsing us until we all wished we were dead. Chairs for horses, tables for trains, et cetera; all who happened to be around pressed into service as actors to help work out his plots. Some of our films were rehearsed eight full weeks before they went before the cameras. In the early days of the films, you see, there was little to select from, as each scene was taken but once. We felt that we could all be great actors if we could only have a second chance—but money was scarce and film costly. It was your bad luck if your best emotional scenes were taken at eight in the morning, before anybody cared enough even to watch, or to help you make them better if you didn't play them well and true!

We were made to keep our bodies trained for acrobatic pantomime, to be used when the camera was at a distance. Doubles were unheard of in those days, and we were called upon to do the most fantastic stunts. I once jumped from a runaway wagon team into the arms of Bobby Burns, who was alongside on a pony going top speed. But it was all part of the day's work.

Strange that David Wark Griffith, whose early ambition was to be a great writer, should have been forced by dire necessity and a talent unknown to him, to become the father of the motion pictures without ever putting a word to paper. His youth had been spent in a bookshop in Louisville, Kentucky, and I have often heard him say that he would rather have written one page of "Leaves of Grass" than make all the movies ever conceived. (And in many ways he is like Walt Whitman, whom he admires so much; Griffith has the same rugged American quality, and love for and belief in his country.) But "Judith of Bethulia," "The Birth of a Nation," "Intolerance," "Orphans of the Storm," in fact all his pictures were conceived in detail and carried in his head. The only written words were put down by the cutter, Jimmy Smith, whose

(*Continued on page 108*)

Unforgettable Mae Marsh in the last tragic scenes of "Intolerance"



TWO PHOTOGRAPHS FROM THE MUSEUM OF MODERN ART

wild mink

at GUNTHER

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D. W. GRIFFITH—A GREAT AMERICAN

(Continued from page 100)

work it was to assemble the film in sequence, and cut it to length, after all the scenes were taken. Jimmy came to the final rehearsals, and would write a synopsis of what was expected before him, to use subsequently in piecing together the story. Because at that time no negative was made for the foreign market, only one negative was made of our films, which meant one take of each scene. The negatives of "The Birth" were then years ago, and now all prints are "duped," that is, they are made from other prints before they wear out. Even so, I suspect some of the sprocket holes are gone, causing the jerky effect of the film today that was never there when it was first released.

From the beginning, Griffith wanted to tell the history of his country in this new medium he had created. Having been born in La Grange, Kentucky, of a mother who was an Oglesby, and whose mother before her was a Carter, and of a father who was descended from the former kings of Wales, he always claimed that any blue blood in America came from the South—jokingly qualifying this statement by adding that they must all be scalawags and black sheep or they wouldn't have left a life of ease in the old country to come over here in the first place. However, I think he was proud of his heritage, at least that part of it which was American. So he took for his first big film those pages of American history that he knew best: the Civil War. His father had fought through it under the title of Colonel "Roaring Jack" Griffith—a title that well might have been handed on to his son, whose bellowing tones and outspoken utterances have undoubtedly made him many enemies.

The filming of "The Birth of a Nation" cost $61,000, and Griffith raised an extra $30,000 for exploitation. An excellent showman always, he worked as hard to sell his films to the public as he did to make them. No other film has been as generous with its reward: "The Birth" has made over $18,000,000, and played here in Chicago to standing room for nine weeks *this year!* And yet the reception his country first gave his history of the Civil War amazed and hurt him, and instead of going on to the Revolutionary War, as he had intended, he was inspired to create his "Intolerance," or "Think As I Think or Be Damned." It was charged that "The Birth" was anti-Negro, inciting race hatred. This seemed to Griffith unfounded and ridiculous; he had been raised with Negroes, always had them around him, seemed to understand and love them. And they in turn adored him. Of course he did have good and bad black men in this film, as he had good and bad white ones. They might just as well accuse him of being an enemy of the white race. How was he to get drama if there was no good and bad? Griffith tried to answer his critics with "Intolerance" and again with "The Greatest Thing in Life." In this last film, the snob, played by Bobby Harron, finds himself in a shell hole in France with a Negro, played by Elmo Lincoln; in the unforgettable death scene, the snob is brought at last to the realization that all men are brothers.

After the presentation of "Intolerance" in America, late in 1916, Griffith went to England to arrange for its opening at the Drury Lane Theatre in London. There he was approached by the British and the French propaganda bureaus. They told him that he could sway public opinion faster and more profoundly than the press. Naturally Griffith felt honored, but he felt that this was true only when a man had something to say that had grown out of his deep belief. If you remember his "Hearts of the World" and "The Great Love" you will agree that they were great films, but strained. The villains were so bad that it took my breath at its height to make them believable. Six years ago, when I last saw "Hearts of the World," the Huns were so dastardly that they were funny.

When the war ended in 1918, Griffith felt that the world had had enough of war and bitterness, so he didn't go back to early American history. Instead, he turned to the pastoral scene and made small rural blue pieces like "A Romance of Happy Valley" and "True Heart Susie." This last was borrowed from Charles Dickens, and was, in fact, the Agnes and Dora story from "David Copperfield," but transposed not to the South but to New England, since I, the Damyankee, was playing Agnes. Because my mother's people, French Huguenots, had settled in Massachusetts in 1643 and my father's Luxembourg ancestors had come to Pennsylvania 100 years later, Griffith would never cast me in the role of anyone born south of the Mason Dixon line. It was my last film with Robert Harron, the David of the film. Dora was played by gay and exquisite little Clarine Seymour, who at seventeen seemed destined to become one of the most beloved stars, if her exposure to the cold in the winter scenes of "Way Down East" had not hastened her untimely death.

It was Mary Pickford who suggested a story from Thomas Burke's "Limehouse Nights," called "The Chink and the Child." Its strange poetic beauty won Griffith instantly, although he declared that it would never make a penny as a film. He complained that he couldn't see why such ideas haunted him when he should be making commercial films that would earn him the money that he needed to go on with his American history. But, typically, we went into rehearsals of the tragic Burke story. Richard Barthelmess played the dreamy-eyed Chink; Donald Crisp was Battling Burrows, the brutal father of the twelve-year-old Lucy, who had "always in her step and in her looks the expectation of dread things." The entire film was finished in eighteen days, and when it was assembled and run in sequence for the first time, was only two hundred feet over length—remarkable, when you think that "Intolerance" was 88,000 feet over length at its first running. "Broken Blossoms" was the title Griffith gave his film, after he had finished working on its haunting musical score with Louis Gottschalk. It cost around $90,000 and made over $2,000,000—in the motion-picture industry then such a small profit that "Broken Blossoms" was considered a failure.

But our next picture made over $9,000,000, to the industry an admitted financial success. In "Way Down East," Griffith had a good homespun melodramatic theme, and he has never been surpassed in telling the story of the land and its people that he knows so well.

The great director reached the height of his popularity when America was still tremendously interested in itself, but in the middle and late twenties that interest had waned, and we submitted to a mad influx of post-war foreign influence. This confused the despairing Griffith, and one defeat after another left him brokenhearted. But what were thought of as faults in the twenties I believe sincerely would be considered virtues in the 1940's, if only Griffith might again take up his dream of an America saga in films. Next year, when I finish playing in "Life with Father," I am going to tell, with David Wark Griffith, his story on the screen. When that is completed, I pray that this magnificent American pioneer—who today is not more than sixty years old—will continue to make rich contributions to the art which owes him high honor and reverence.

THE EDITOR'S GUEST BOOK



Lillian Gish with D. W. Griffith and his wife

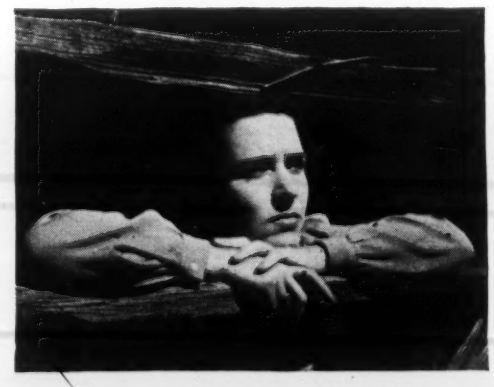
• In the history of motion pictures, the names of D. W. Griffith and **LILLIAN GISH** are imperishably linked; no other combination of director and star has achieved comparable fame, or given the world so many screen masterpieces. It is with great pride that we present Miss Gish's memoir of that association in this issue. The snapshot that we here reproduce was taken in Chicago, backstage of the Blackstone Theatre, where Miss Gish is playing the enchantingly irrational Vinnie in "Life with Father." (Sister Dorothy is playing the same part in the Boston company.) Amusing to note that during her long screen career Miss Gish was preeminently a tragic actress, and that the scene in "Broken Blossoms" in which she is murdered by her brutal father still stands as the most overpowering moment of its kind ever filmed; now, as Vinnie, her one brush with death, in the form of some foul patent medicine slipped into her tea, is divinely funny. Happily for the American theatre, Miss Gish has proved that she was never Trilby to Mr. Griffith's Svengali. She made "The White Sister," "The Scarlet Letter," and many more remarkable pictures with other directors; and since returning to the stage, she has been an exquisite Lady of the Camellias, an original and fine Ophelia, the eerie heroine of "Nine Pine Street," and now in "Life with Father," she surprises us with her gift for comedy. • **CARSON McCULLERS** is the latest *wunderkind* in American writing, but somehow that sounds far too trivial, too condescending, to describe this twenty-three-year-old girl. With her first novel, "The Heart Is a Lonely Hunter," she took a secure place among that small group that we call writers' writers—Hemingway, Katherine Anne Porter are others. Her miraculous appearance on the literary scene in this year 1940 heartens us; we accept it as an augur that the decade ahead of us, however shadowed, will have its artists. "The Heart Is a Lonely Hunter" and now this great story "Reflections in a Golden Eye" announce an era as powerfully, as darkly, as those first fateful chords of Beethoven's Fifth announce what cannot be stayed, what *must* come. Carson McCullers was born Smith in Columbus, Georgia, February 19, 1917. All through her childhood she studied music, which she loves passionately, hoping to become a concert pianist. At seventeen she arrived in New York, where she says she was fired from every job she was ever hired for; she played the piano for dancing classes in a settlement house, worked in a real-estate office, and was briefly on the editorial staff of a comic magazine, *More Fun*. Nights she studied at Columbia and at New York University. She had begun writing at sixteen, with a play that began in a graveyard and ended on a catafalque; when she was nineteen *Story* magazine accepted two of her stories. Three years ago she married Reeves McCullers. We believe that Dahl-Wolfe's portrait of her is the first that gives any notion of her haunting, intense personality. Somebody told her that she looked like a cross between Garbo and Slim Summerville, and she didn't seem to mind. Our snapshot was taken at the Breadloaf Writers' Conference, held in Breadloaf, Vermont, during August. With her is Professor Theodore Morrison, of Harvard, and Director of the conference. • **DOROTHY WHEELOCK,** who offers irrefutable evidence that they don't count sheep, is thirty-two, anti-social, and a country girl at heart. She lives in Old Westbury, Long Island, where she and her husband write books and paint houses together, and dote on their family of one daughter aged nine, one dachshund, two cats, and two ducks. Her first mystery novel, "Murder at Montauk," was published last spring. • Miss Wheelock's illustrator, **PAOLO GARRETTO,** was born in Naples, of a Sicilian father and an English mother. He studied drawing in Milan and in Rome, then decided to forget everything he had learned and become a caricaturist. Readers of the old *Vanity Fair* will recall with delight his malicious, subtle caricatures of celebrities. Garretto is now living permanently in New York. • Recently, at the close of an editorial day, a discussion of our American Failings raged so furiously in our office that **FRANCES McFADDEN,** our managing editor, dashed right home and put on paper the Failing that troubles her most.



Carson McCullers and Professor Theodore Morrison



Paolo Garretto



ABBE

Dorothy Wheelock

PIONEER *of the* FILM ART

By SEYMOUR STERN

THE films of David Wark Griffith, which for more than a quarter of a century thrilled vast audiences with towering spectacle and shimmering beauty, have at last been added to the treasury of native American arts. Thirty-two years after his entry into motion pictures, the legend, the achievements, the complex and far-reaching influence of the king of directors, like the remembered glory of an ancient world, have crystallized into what is now known in film circles as the Griffith Tradition. A panoramic survey of the high spots of this tradition will be made available to the public for the first time when the Museum of Modern Art this week launches an extensive show and exhibit devoted to Griffith's life and work. Among the pictures shown will be many of the celebrated classics which have exercised, both singly and collectively, a dominant technical and creative influence through the years on the development of the screen.

Why is the name of D. W. Griffith still a synonym for the "father of film art"? What were the salient contributions which earned him world-wide and enduring fame?

BRIEFLY speaking his contributions fall into two major categories. First, the technical discoveries and inventions and creative adaptations. Griffith did not invent all of the devices which misinformed commentators of later years ascribed to him. The close-up, for example, appeared as far back as the quaint old primitive film, "The Kiss," in 1895, and in some of the early German primitives, before Griffith entered the field. But he was the first to use the device for dramatic and psychological effect—a contribution that shaped the entire technique of picture-making down to the present day. In addition, he himself added a multitude of more advanced methods, all of which have long since become an established part of film technique. Chief among these were the long shot, the vista, the vignette, the eye-opener effect, the cameo-profile, the fade-in and fade-out, the iris, soft focus, back lighting, tinting, rapid cutting, parallel action, mist photography and the moving camera.

But far more important than any single one of these devices, or, indeed, than all of them taken together, is the second major category of Griffith's contributions: the content of the films themselves—i. e., the emotional, dramatic, intellectual and cathetic content, separate and apart from the mechanics of picture making. For in the sustained acclaim of mechanics and technique, little attention has been paid to this aspect of the director's achievement. Yet it is precisely here that Griffith as an independent American artist made himself felt as the mightiest single shaping force in the annals of the screen. Even before "The Birth of a Nation" in 1915 his bold conception of the exalted purpose which the medium might serve lighted the horizons of the future for other directors and enabled them to chart their courses.

GRIFFITH'S versatile and elastic genius found itself at home in a variety of realms of thought and feeling—the social, the psychological, the philosophical, the poetic, and the religious. He stands alone among directors in having demonstrated, not once but many times, the capacities of the motion picture to project something more important and more lasting than mere entertainment. Long before the names of Eisenstein in Russia, Fritz Lang in Germany, Alfred Hitchcock in England, or Frank Capra in Hollywood were heard of, Griffith had brought to the screen important historical and philosophical themes, challenging social questions, visionary prophecies of the future. His epics abound in teeming canvases from the wide range of world history. In "The Birth of a Nation" (1915) and "America" (1924), two mammoth films on the American Civil War and the Revolution, respectively, he set permanent standards in the technique of staging battle scenes, and proved himself a master of the art of capturing the spirit of vanished historical epochs.

"Orphans of the Storm," in 1922, combined magnificent spectacle with a great social theme. Griffith used the French Revolution as a platform from which he attacked communism and Soviet Russia, and at the same time cited the historic fruits of the revolution as a vindication of liberal democracy and the democratic way of life. This was the first film to bring post-war social and political problems to the screen. Its example was taken up by other producers and has come down to our time.

On an even grander scale "Intolerance" (1916), with its four parallel stories, its stupendous re-creation of the ancient world and its apocalyptic image-prophecy of the second coming of Christ, still stands as the supreme example of what can be done with masses and architecture on the screen. But here again it was more than mere spectacle: "Intolerance" was the first philosophical film, the first attempt to base a scenario on an abstract idea, to which all the personal and dramatic elements of the narrative were subordinated. In the excellent phrase of Terry Ramsaye, it was a "giant metaphor," the boldest experiment in the history of the screen. Its influence, though unhappily filtered and vulgarized, has come down to the present day in two main lines: as a social and historical document, in the cinema of Soviet Russia; as a spectacle, in the work of Cecil B. De Mille.

BUT neither Griffith's directorial genius for colossal pageantry and the handling of crowds, nor his high seriousness of purpose and passion for social themes were confined to the epic film. The development of the lyric, or poetical, film is one of the major movements in the history of the cinema, and for more than ten years it received its chief impetus from Griffith. In 1919 "Broken Blossoms" brought lyric poetry and high tragedy to the screen. Against a theme of "tragic love amidst terror," Griffith made a passionate plea for a renewal of faith in Christianity and the Christian ideal. The poetic Yellow Man of the story became, in effect, a touchstone of the tragic failure of the Western World. He also served as a mouthpiece for Griffith's criticism of those "across the sea," whom a subtitle referred to as "the barbarous Anglo-Saxons, sons of turmoil and strife." And "Dream Street," four years later, carried these creative precedents a long step ahead by introducing allegoric symbolism as a part of dramatic method. In "Way Down East," a folk-melodrama of New England life in the late Nineties, produced in 1920, he had introduced the use of landscape and natural backgrounds as a vital dramatic and psychological element of the story. The continued application of the same method was beautifully demonstrated last year in John Ford's "Stagecoach."

The year 1925 saw Griffith's last important film, "Isn't Life Wonderful!"—a grim story of a family of Polish refugees in post-war Germany. Famine, revolution, terror and death were its main ingredients. And with them, Griffith's final contributions to the development of cinematic technique. The influence of this film on foreign production, especially in Russia, was enormous. It was a direct anticipation of the present-day documentary, with this difference, that Griffith completely transcended the flat statement of the documentary method. He made "stark realism" more stark by heightening it with the philosophical query and the tragic overtone.

It would be futile to attempt to convey all of D. W. Griffith's complex and ramified influence on the destinies of the motion picture. His total output was nothing short of fabulous, since between 1908 and 1915, up to the eve of "The Birth of a Nation," he had already directed nearly 2,000 films. And always, at every point and turn, he conceived of the medium as a fore-ordained instrument for the expression of thought and feeling, an instrument which would have this advantage over the older arts—that it would reach the broad masses of the world and break down the babel not only of tongues but of whole cultures. All this, transmitted through his master works, had the most potent and fertile effect on film production as a whole. It inspired others—not only directors but producers, actors, actresses, camera men, to view the medium in a new light. It gave dignity and stature to an art which, from its inception, had inherited nothing but social and intellectual contempt, or downright ill will.

GRIFFITH was born on Jan. 22, 1880, in La Grange, Ky. By ancestry, spiritual heritage, education, and in the life of his childhood and youth, he was a true son of the Old South, a product of the last great romantic civilization of the English-speaking world. The Griffith family was typical of thousands of Southerners who had been ruined in the fall of the Confederacy; the future director of *(Continued on Page 24)*

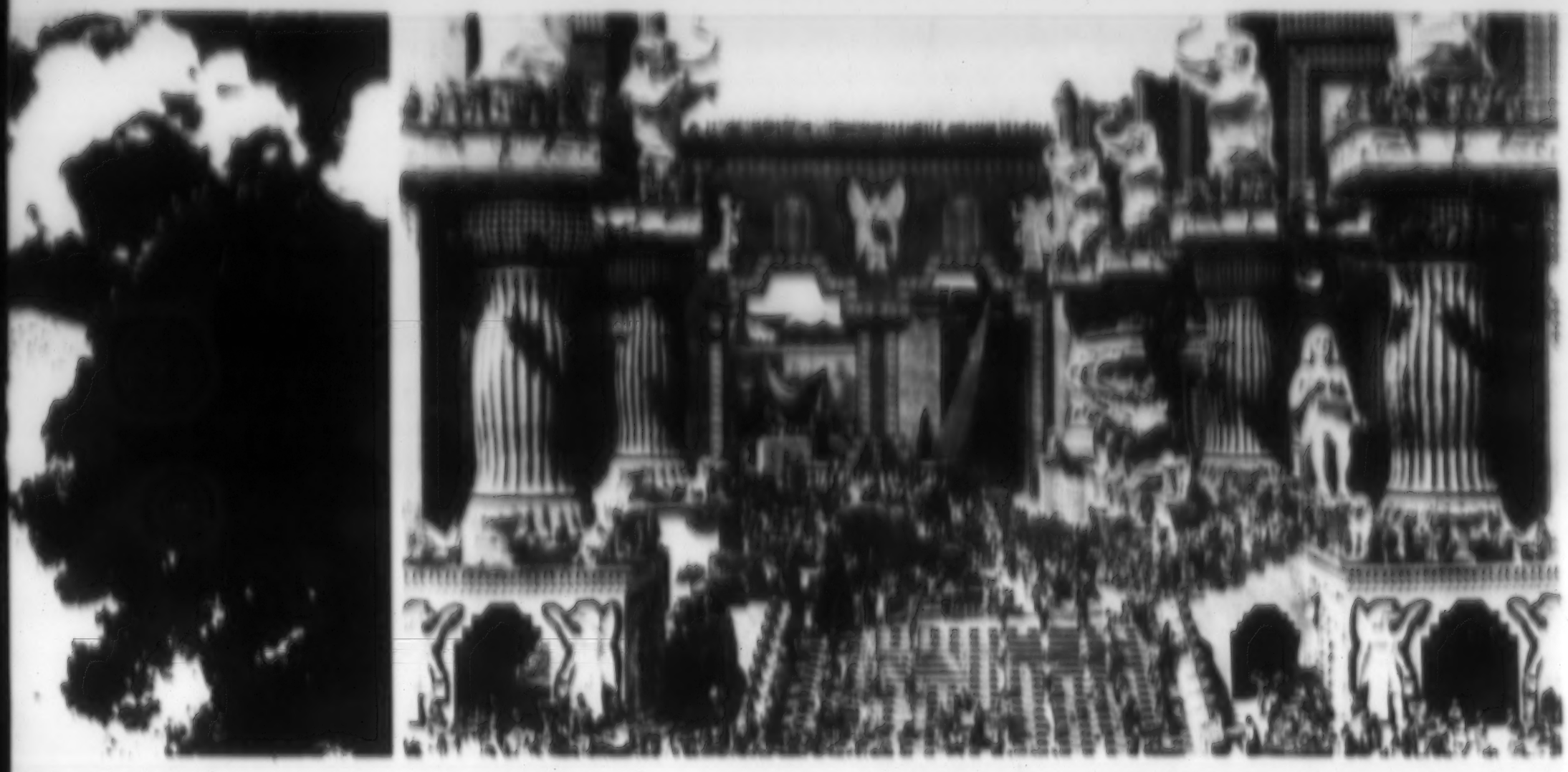


1915: *"The Birth of a Nation"*—Sherman's march to t

Museum of Modern Art

1908-14: The Biograph Period—D. W. Griffith directing.

Griffith, whose films go on exhibition this week, pioneered in showing that motion pictures can do more than entertain.



...ve 1914

1916: "Intolerance"—"Supreme example of what can be done with masses and architecture on the screen."



1919: "Broken Blossoms"—"Brought lyric poetry and high tragedy to the screen."



1922: "Orphans of the Storm"—"Combined magnificent spectacle with a great social theme."



1924: "America"—"Set permanent standards in the art of staging battle scenes."



1925: "Isn't Life Wonderful?"—"Griffith's final contribution to cinematic technique."

From the private collections of Theodore Huff and Seymour Stern

(Continued from Page 17)

"The Birth of a Nation," almost from the first moments of consciousness was nourished on tales and legends of the Lost Cause. Indeed, it has perhaps never been sufficiently noted that "The Birth of a Nation" is essentially, and in this very real sense, a regional film.

Griffith was in his mid-twenties when he drifted into the then embryonic movie world after several years of desultory wandering with a theatrical stock company. He tried his luck at writing scenarios, and sold several to the Biograph Company, at 11 East Fourteenth Street. Soon he was put on the payroll at $9 a day, and a short while afterward had learned all there was to know of the rudiments of film production as they existed at the time. In June, 1908, he made his directorial debut with a historic two-reeler, "The Adventures of Dollie." It revolutionized the extremely primitive methods of story-telling, and its production marked the beginning of the golden age of film history, the age known as the Biograph Period.

Griffith made films at a time when studios were loosely organized, when there were no supervisors, no producers, no intermediaries between the director and the financial heads of the company. A certain sum of money was allotted to a production, and once the deal was set, the director had to work out his own salvation. From that moment, he alone was "boss." Thus, for seventeen years, from 1908 until the beginning of his decline in 1925, Griffith enjoyed a degree of sovereignty and freedom such as has been the lot of only one other figure in screen history, Chaplin.

His working methods were intuitive, spontaneous, unplanned, except in grand outline. He never used a shooting script, and the entire production of "Intolerance" was shot from "mental notes." Inevitably, under such ideal conditions, he developed the "one-man show" philosophy. This is a theory of picture-making in which the director is a combination author, producer and cinematographer.

Needless to say, picture-making has changed radically, almost beyond recognition, since that bygone age, and the great thing, of course, that has gone out is the conception of the function of the director. In this respect, much, if not all, that Griffith stood for seems to have been lost. Yet there are many signs of a healthy stirring in Hollywood which, if they crystallize, would make the director's role once more of supreme importance.

A Lively Olster, D. W. Griffith, Talks Shop

By Cha L. Guenney Jr.

DAVID WARK GRIFFITH, to the world at large "D. W." is one of those who were most responsible for putting the motion-picture industry [illegible] years ago. He was a Civil War [illegible] baby [illegible] and most of the [illegible] trade were formed in the early experiments that he produced and directed. But there is none of the aura of the past around him today. He is a bright-eyed and bumptious man of 62 with a pretty wife, a son at a petroleum [illegible] broad shoulders and manly features. He looks with amusement on today's production film industry, which is still referring to his old productions for lessons in technique.

"It's a marvelous thing," Griffith said lovingly. "That dazed little birth of celluloid running through a projector and giving the illusion of something happening. I got into the business back in 1907 because I wanted to make enough money to settle down and write plays. But I hit the jackpot right away. I got into it a lot and never got out."

Out of this "out" for which the cinema moguls yearn like Midas for the golden touch came such classics as "Broken Blossoms," "Way Down East," "Orphans of the Storm," "Hearts of the World" and the famous "Intolerance," which had a wide political as well as artistic influence. It was distributed in Russia with Russian titles altered from the original to point a Soviet moral in the religious strife dramatized in the film. Nikolai Lenin in a letter to Griffith called "Intolerance" "the most powerful piece of propaganda that has yet come into my hands."

Originator of Close-Up

Like many another pioneer, Griffith finds the greatest tribute to his achievements in the use today of techniques he himself developed—techniques that now have become almost primal. He discovered the effectiveness of lighting his subjects from both front and back. He experimented in angle shots of all kinds. He was the director who first thought of breaking the monotony of distance shots with close-ups.

"Every one criticized the idea on the basis that if you took close-ups the background would be out of focus," Griffith said. "Well, I was aware of that. But I went to see some of Rembrandt's work, and I found that he got his emphasis without sharp backgrounds. So I decided to go ahead and be just as much of a fool as he was, and it worked out all right.

"Of course I had a good opportunity for experimentation because my films were mostly what they now call one-man pictures. As a matter of fact, I used to make a point of including as many other names as possible in the credit list because I never thought it looked too well to have 'D. W. Griffith' spread all over the place. Nowadays it's almost impossible to have those one-man pictures—though Orson Welles is an outstanding exception. He's good, that fellow is; he'd be good at almost anything."

Several of Griffith's lesser known experiments reflected his intense feeling for the arts. He usually refers to the poets he loves as "those wonderful dopes who never made a nickel." He made screen versions of Dante Gabriel Rossetti's "The Blessed Damozel" and Robert Browning's "Pippa Passes" and "The Blot in the 'Scutcheon." He once tried to slip his favorite stanza of John Keats's "Ode to a Nightingale" into the titles of one of his silent films. An unsympathetic executive, mulling over the script, was startled into life by "Thou wast not born for death, immortal bird!"

Fascinated by the evident impossibility of the whole thing, the executive stumbled through the stanza and wound up in complete bewilderment at:

Charmed magic casements opening
on the foam
Of perilous seas, in faery land forlorn.

When the script came back the stanza had been deleted; Keats's immortal bird and perilous seas had been tossed aside with the terse penciled epitaph: "There is no such thing."

Music and Films

"The only pure art, if pure art exists, is music," asserts Griffith, "and the sound pictures can't use it to best advantage. No sound track will reproduce the true melodic interrelation of instruments in an orchestra. We used to take films on tour with an orchestra to play the score, and we'd charge as much for admission as a regular legitimate road show. This music was very important—I can remember rehearsing a whole day to make the instruments give just the right sort of hysterical laugh for a scene in 'Broken Blossoms'."

"The pictorial effect is the outstanding element of motion pictures and especially in melodrama. The camera should be used mostly to supplement it as the old silent days. When you're shooting exteriors, with all of nature to work on, you're almost certain to get beauty into the film that's one of the moment's strong points.

"Lighting is important, too, because contrast is the theory of true

Fred Niblo Keeps Finger in Motion-Picture Pie

HOLLYWOOD (Wide World).—A voice answering the telephone on a door of the M-G-M studio seemed rather curt.

"Fred Niblo? What does he do? I never heard of him."

Such is fame in Hollywood. Niblo once was one of the biggest directors in pictures. He handled Rudolph Valentino in "Blood and Sand" and Douglas Fairbanks in "The Three Musketeers" and "The Mark of Zorro."

Then there was "Ben Hur" and "The Temptress," which made Greta Garbo a star. He has been a stage and screen personality for forty years, and was once Hollywood's leading master of ceremonies for visiting dignitaries.

Finally, Niblo laughed heartily and agreed that Hollywood is a place of ever-changing personalities. It is also a place, so far as he is concerned, where he can remain young and keep a finger in the acting pie.

Niblo, officially retired with money in the bank, accepts roles "because it means a lot to remain in the picture scene."

Double Television Change

Griffith does not believe that television will ever play an important part in motion-picture distribution.

"Films need the contagious mass psychology of an audience in a theater," he said, "and besides, people like to get out of the house in their free time and hob around with other people."

Griffith is keenly aware of the fascination the motion pictures have come to hold for almost everybody everywhere, although he recalls when they were so much of a novelty that the late dowager Queen Alexandra allowed her interest therein by playing herself in "The Great Love," one of Griffith's films. But he himself, having seen millions of feet of the celluloid, rarely goes to the pictures these days.

"I don't get any fun out of it any more," he explained. "If the pictures is bad I'm bored; if it's good, I'm jealous."

Movies Afraid to Gamble, Says Griffith, 'Officially Dead'

By HAMBLA BAUER,
World-Telegram Staff Writer.

Fame is a funny thing. Over—and in their cups in Hollywood they'll admit, sometimes even boast that David Wark Griffith taught them everything they know, that Birth of a Nation was one of the greatest pictures ever made.

And it would all be fine if D. W. Griffith were of the past, as perhaps all famous people should be. But instead Mr. Griffith is still very much of the present, and full of ideas; ideas that no one seems to want.

Dressed in a check suit which bore an aura of the race track, and a show hat, Mr. Griffith made one of his infrequent appearances in New York today.

The object was to cut Hearts of the World, a film which he made in England and on the battlefields of France during World War I, for the current revival of his films at the 55th Street Playhouse.

The Same Technique.

Other than to say, "I'm officially dead," Mr. Griffith would not dwell on his decade of inactivity in the movies, nor did he seem resentful of Hollywood's neglect.

However, he announced in no uncertain terms that movies are movies and they never change. Types may come and go, but essentially they're still using the same techniques today that he introduced over 25 years ago.

And he felt somewhat the same about present-day producers and directors. "I think Sid Franklin is one of the greatest living," he said. "A quiet, retiring chap, you don't hear much about him, but he produced The Good Earth, Smilin' Through, and Mrs. Miniver. He used to be with me 20 years ago. He was great then and he's still good."

"Most of the good directors," Mr. Griffith went on, "have been making pictures for years. Of the younger men, if there's a genius among them, I think Orson Welles is the boy."

'Afraid to Gamble.'

"But they've got too many supervisors out there now, and they're afraid to gamble on anything. For instance, there's been an invention on the market for some time that would improve movies 100 per cent, but no one will try it. It's just like the talkies, no one wanted to do it when I first suggested it."

"This thing is a broad angle film that would give you the same depth you have on the stage and cut out the distortion you get on the sides of a movie theater," he explained. "It's a marvelous thing, and some day some one will do it."

Of present-day movie stars, Mr. Griffith said, "They're all very pretty, but the play's the thing. Without a good story I don't think any human actor can make a good picture."

Mr. Griffith's current idea concerns MacArthur's escape from Corregidor. "There's a movie that doesn't have to be written. It's got everything, even the child. Oh, boy!" he exclaimed and his light blue eyes lit up with enthusiasm, "I'd love that one. I could start work on it three hours from now. It's got everything!"

38 Years on One Play.

Pressed for what he has been doing during the last few years, Mr. Griffith said with a laugh, "I've been writing, writing on one play for 38 years and it ain't no good yet. I think I'll give it up. And I've learned to drive an automobile, but now they've cut my gas out and that's a tragedy to me, two failures in one lifetime."

"And I've been watching the world go by, diving through billows, great big billows. Did you ever dive through billows, it's very important."

Then in a soft, far away voice he said, "No one wanted Churchill in 1917, and for years after that you never heard of him. But look at him today. Of course," he added with a smile and a blink of his drooping eyelids, "you can't liken me to Churchill."

...y Does Overman ...ked Screen Role

...ve given Overman an opportunity to ... an impression unprecedented ... in the talkies. He will have ... Lunt overman.

I expect like it given the audience decent reception on the parts concerned. It's an opinion ... Why. If I ever used the same ... in two pictures, I expect the complaints would cancel my contract, and quite properly. I'm both a white person and one who ... myself. I'm both sensitive and quite aware. I've gone from villainy to comic relief. I've got a character of acting which could continue the natives, no doubt, and I'm sure to turn up a new gait and set of mannerisms for each character they give me. As long as no one in the audience says 'There's that man again' I'm all right.

Sometimes it's a strain being an abnormally protean fellow. But in Burbles I'll be using my naked face to make up at all. Very restful for me. It sometimes took four or five hours of desperately hard work to make the current whatever-it-was act natural. I'm looking forward to Burbles and to lots of extra sleep.

An Art of Mimicry

The face which is about to make its screen debut unmasked is mobile and expressive but likely to be dead-pan in ordinary conversation. Yet, while Overman talks, one is likely to have the experience of seeing him and hearing some one else.

Overman spoke of the plays in which John Barrymore will be best remembered. For a moment it seemed as if Barrymore were naming his roles over the years. Jimmy Cagney was there for a few perhaps words when his friend told

Henry Aaron Sets Up Offices

Henry Aaron, who recently severed his Continental connections, has opened offices in the Lewis Building, 45 West Forty-fourth Street. Mr. Aaron is seeking to revive a vaudeville policy in both the stage and screen versions under his direction. Item: One Lover seeks with a glass but charming young matron who imagines her husband to be a man.

Revue Casting Announced

Rehearsals in the cast of "Let's Face It," the Vincent Youmans musical revue which opens a try-out at the Brooklyn Academy of Music Friday, are Richard Derr, Dorothy Sanderson, singer; Herman Hyman, Bert Van der Schelling, Bradley Mellor and Nonni Terry. The book is by Woody Hutchins, who will also appear in the show. Millard Lampell is credited with the lyrics of Earl Robinson's "Abe Lincoln Comes Home," a cantata which will be sung for the first time in the revue. Rehearsals are taking place at Labor Stage.

The New Season

Continued from page one

...ghoul and chuckle, it is a ...ceptable production. It cannot be a ...ceptable and diabolical offering. But ...ne of its laughter and thrills ...ation however. It is an ...ly liked ... amusing variation of a ...ough that has quite room in ... ...ntinued ...estination of popular favor.

The stage has been clutching ... weeks in recent seasons. They have ...upport is temporarily, even when ...ey have no more ...ncern for ... antique ...ostels and girl-girl-boy ...ventions, or the ...ngeries of a ...reen comedy. In the long run, it ...must do far better than this if it is ...to maintain ...ith its public.

Boston Company Signed

Katherine Anderson, Robert Allen, Marion Edwards, Lynne Allyn, Edgar Moore and Juanita Duncan have been signed for ...ading roles in the Boston company of "Dear Miss," which goes into ...rehearsal under Moss Hart's direction tomorrow. The comedy opens ...for a week's stand in New Haven ...on Oct. 19.

LOEW'S TODAY'S MOVIE GUIDE

STATE — Clark GABLE • Lana TURNER in 'SOMEWHERE I'LL FIND YOU' — 42nd & 7th Av. — 196 E. LEWIS — "His Buddies Dance"

MET. — FULTON ST. BROOKLYN — Clark GABLE • Lana TURNER in 'SOMEWHERE I'LL FIND YOU' — 'PIERRE OF THE PLAINS' — John Carroll

GABLE / URNER / LL FIND YOU' / TEWARTS' — ZIEGFELD (6th Av. & 54th St.) / 72nd STREET (2nd Av. & 72nd St.) / 83rd STREET (Broadway & 83rd St.) / 175th STREET (Broadway & 175th St.)

ERLINS' / Y INN' / FRED ASTAIRE / LACKOUT' / RESTON — TRIBORO / MT. VERNON / NEW ROCH. / WH. PLAINS / YONKERS

RENE / NNE / N JAM' / A JAM' / KNOWLES / WELLS' / COMMANDO / E AGENT' / with / EY • Jon HALL — BRONX: 167th STREET, NATIONAL; MANHATTAN: 86th STREET, LINCOLN SQ.; QUEENS: HILLSIDE, PLAZA, PROSPECT, WILLARD, WOODSIDE

ED PIPER' / F BROADWAY' — SPOONER, SO. BLVD. & 163rd

QUADRON' / NNIE ROONEY' — MELBA, LIVINGSTON ST.

. MINIVER'





...therford • Cesar Romero
with GLENN MILLER AND HIS BAND
...stra Wives
...i • Carole Landis — A 20th CENTURY-FOX PICTURE

THE FILM Capital

10-3-43

D. W. Griffith Back in Filmland

By JIMMY STARR

D. W. Griffith, dean of directors and creator of cinema epics which today serve as measuring sticks to gauge other celluloid efforts, returned to Hollywood—the magic city that came into being through his mighty film productions.

Although he has been out of the Hollywood spotlight since his association with Hal Roach three years ago, D. W. hasn't been idle. No, he's been busy writing—preparing screen stories, a play or two and even working on his autobiography—a vastly interesting saga that tells a colorful portion of the movie business from the early Biograph days to the present super-colossal talkie.

Tells Plans

When D. W. dropped in my office for a chat he said: "Well, I'm back. Don't know what I'm going to do, but I'm timely. I have an idea on the tax situation"—who hasn't these days?—"and I can discuss all the various ways of winning the war. What would I like to do?

"Well, naturally, I'll go back to work. Actually, though, I have a suppressed ambition to be a Mark Twain character and pilot a boat—a side-wheeler—down the Los Angeles river. That would be the life!

"Saw a wonderful picture the other night. It was 'Heaven Can Wait.' First in-

rockets and creator of cinema epics which today serve as measuring sticks to gauge other celluloid efforts, returned to Hollywood—the magic city that came into being through his mighty film productions.

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"Well, naturally, I'll go back to work. Actually, though, I have a suppressed ambition to be a Mark Twain character and pilot a boat—a side-wheeler—down the Los Angeles river. That would be the life!

"Saw a wonderful picture the other night. It was 'Heaven Can Wait.' First intelligent use of color I've seen. I wired Director Ernst Lubitsch that 'if a better picture has been made, I haven't seen it.'"

Star Finder

D. W. never boasts about it, but, for your information, he has discovered more real stars than any other man in the movie business. That's quite a record. But here's just a partial list: Mary Pickford, Richard Barthelmess, Lillian and Dorothy Gish, Wallace Reid, Ralph Graves, Henry B. Walthall, Mae Marsh, the late Carol Dempster, Blanche Sweet, and when he was with Roach three seasons ago, he found Carole Landis and Victor Mature, although Roach gets credit for the discoveries.

It seems to me that a man with such a knack for making important, lasting discoveries should prove invaluable to Hollywood's major studios today. D. W. could play a big part in answering that new faces problem which has long bothered the film plants.

Story 'Natural'

Since the movie colony has been leaning toward the biography-type of movie, D. W.'s story is a natural. It contains all the elements—the regular movie formula success yarn—running a wide gamut from early struggles to world acclaim.

D. W.'s autobiography on the screen would be an education in itself—a true history of the gigantic industry and all the glamorous personages that have made it shine and sparkle for millions of ardent fans.

It's good to have D. W. back in the cinematic swim. He's full of energy and ideas—the kind of ideas that caused him to invent the close-up, the insert, and to experiment with talkies on "Dream Street" six years before Al Jolson appeared in the unforgettable "Jazz Singer."

It's always Hollywood's gain when D. W. is in town.

Harry Carey Pays D. W. Griffith Tribute

'Old Master' Singled Out by Star Who Began Making Movies 35 Years Ago

By HARRY CAREY

(Pinch-Hitting for Jimmy Starr, Now On Vacation)

(Editor's note: Harry Carey, who has seen motion pictures grow from the beginning—and has grown every step of the way with them—singles out D. W. Griffith, "the father of all films," as the man to whom the film industry of today owes its entire existence. Carey, whose "Trader Horn" performance will be remembered as one of the greatest performances of all time in celluloid history, has recently been given acclaim for his roles in "Mr. Smith Goes to Washington" and "Air Force.")

* * *

I have never been much of a hero worshiper, myself, but this is sure a good opportunity of saying a few words (Jimmy said I could have 750 of them) concerning a man I have come closer to worshiping as a hero than any other man in motion pictures. I am talking about D. W. Griffith, who lives very happily, with a wonderful little wife, on a farm just over the hills from Hollywood in Tujunga.

I am positive that if D. W. Griffith hadn't decided to quit being a ham actor like the rest of us back there at the old Biograph Co. on Fourteenth street in New York City and become a director there wouldn't be any motion picture industry today.

And because I am convinced this statement is true I sure would like to see this business of ours some time acknowledge—maybe with just an old bronze plaque of some sort—the great debt we all owe to this father of the films.

I started under "the master"—as we called him even then, back 35 years ago—and if I am getting by pretty well today it is due to the things he taught me. There was a whole bunch of us there and, thanks to D. W. and his training, we all seem to have gotten along pretty well through the years and made a decent living and had some of the things that we wanted. There was Henry Walthall, Mary Pickford, Lillian Gish, Jack Pickford, Lionel Barrymore, Mae Marsh, Del Henderson, Claire MacDowell, Mack Sennett, Mal St. Clair, Dorothy Gish, John Dillon—and, gosh, I am sorry I can't remember all the names of the folks who were there.

Inventive

A lot has been written about "Griff," as we used to call him behind his back, and how he originated the technical wonders that we still use today: the closeup, the flash back, the fade out, mist photography, the trucking shot and brought into existence multiple reel films.

There were a couple of other important things that haven't been mentioned. From an actor's standpoint they were almost more important. He taught us to listen, so it would show on the screen, and he taught us to read dialogue—despite the fact that our films were silent. I am still reading my dialogue the same way and if it isn't right I guess they are going to have to sue the old master.

You see, D. W. came upon films when everybody on the screen was talking his head off and then a single word would flash on the screen in the sub-title—and audiences would roar at the whole awkward performance. You could always tell a Griff film without seeing his name on it because he wrote his dialogue before he directed the picture and people all over the country were almost able to read the lips of the actors on the screen. But in any case what came out on the screen in a sub title was never in contradiction to what the actor had just been mouthing. D. W. introduced naturalness and saved all of us from looking like a lot of people who had just come down from Mars.

Helped Actors

I have only seen D. W. a couple of times, I am sorry to say, in the last few years. Once was when we went out to bury Henry B. Walthall. "Griff" considered Walthall, whom we affectionately called "Wally," the greatest actor who had ever lived, on stage or screen.

Wally couldn't get anywhere on time and one day when he was unusually late on an early morning call D. W. called me—whom he called Gunboat—and Lionel Barrymore out to his car. He was the only one who had an automobile—a brand new Pope Hartford. D. W. informed Barry and me that he was getting fed up with Walthall always being late. So he told Barry and me that he was going to fine each one of us $10 every time Walthall was late. We made sure that Walthall, who was going to be immortalized in our business a little bit later with his role of the Little Colonel in "The Birth of a Nation," was never late again. You see, that's the kind of fellow Walthall was: everybody loved him and no one for a moment ever blamed him for anything. If he was late, it just naturally was somebody else's fault. And now that I think back on it, I think maybe Barry and I did keep Wally up late once in a while.

Right after we buried Wally, D. W. came up to me and put his arm around me and said: "I have a feeling that I would like to have all of the people I love around me—all the old gang together." I knew he meant the old Biograph gang. And, so on the very next Sunday we were all at his farm out in Tujunga, that is everybody who was in town—Del Henderson, Mae Marsh, Barry, Lillian Gish, Claire MacDowell, Mal St. Clair, John Dillon, Charles Mailes. We talked about a lot of things that wouldn't mean anything to anybody else—just us. And we planned that we would be meeting every month or so, but you know how those things are. But I wish I was going out to D. W.'s farm again next Sunday, to see him and the old gang.

SCREEN AND STAGE

Hark Starns

David Wark Griffith has long been a prophet without honor in his own Hollywood. Celluloid City—which focuses myopically upon the present to the total exclusion of its past and future—ignores the man who created the syntax of the cinema, introduced beauty and lyricism to the screen and, for a good many years, caused observers to believe that the motion picture might well be an art and not merely an industry. Despite his myriad accomplishments, Griffith might just as well have written in water as celluloid, and it has been over a decade—if that brief and disastrous affiliation with Hal Roach four years ago is disregarded—since he has had an opportunity to be active in the studios. The fact that the talents of this genius have been permitted to lapse into desuetude is a silent and eloquent admission that the motion picture moguls are more interested in fostering a Busby Berkeley than in utilizing a singular and salient ability that molded a dozen of the medium's memorable achievements.

To the youngster generation, Griffith's works are practically unknown. Except to a few archeologists of the cinema, the wonders he accomplished are non-existent, for unlike painting, sculpture, literature and music, the motion picture becomes a sterile and inanimate art, unavailable to the student, unable to unfold its vigor and veracities and so court new acolytes, without group-interest that makes commercial presentation possible.

Clara Grossman, with the aid of a few eclectic members of the film colony, felt that a survey of the Griffith accomplishments would spur contemporary workers to new accomplishments. So to commemorate the thirty-seventh anniversary of the Old Master's debut in films, a "D. W. Griffith Festival" of seven programs has been arranged at the American Contemporary Gallery. The Festival will comprise seven programs to be shown on as many successive week-ends, with Griffith as guest of honor. Mary Pickford, Lillian Gish, Mae Marsh, Constance Talmadge, Ruth St. Denis, Donald Crisp, Neil Hamilton and Hendrik Sartov are among those who have signified their willingness to participate as guest speakers, and will talk on their participation in the films projected.

The programs have been prepared to span the years between Griffith's debut as an actor at Edison in 1907, and will graph his progress through his first talking film for United Artists, in 1930. The survey traces the rise of the motion picture from its initial, halting attempts to relate a story in one reel, to the introduction of dialogue in what was originally, and fundamentally remains, a visual and pantomimic art. The introduction of the closeup as a dramatic device, sharp editing, cross-cutting and moving shots become apparent as the films move up the years, and the outline of Griffith's is in reality an outline of the entire progress of the American film during its early and middle period and should be of inestimable value to the student who wishes to familiarize himself with the aesthetical and technical background of the photoplay.

On January 14th, the program includes "Rescued from an Eagle's Nest," an Edison film directed by Edwin S. Porter in 1907, with Griffith appearing as an actor. "At the Crossroads of Life," directed by Wallace McCutcheon the following year, was made at Biograph with Griffith in the lead opposite Florence Lawrence. "Resurrection," D. W.'s earliest directorial attempt in the prints available was made in 1909, with Arthur Johnson and Miss Lawrence. "The Lonely Villa" and "1776," both with Mary Pickford, are of 1909 vintage; "The Lonedale Operator," with Blanche Sweet, 1911; "The Musketeers of Pig Alley," 1912 with Lillian Gish, ends the initial program. January 21: the uncut version of "The Birth of a Nation," the photoplay that was the first American roadshow attraction and remains the blueprint of present day features, 1915. January 28th: "Intolerance," one of the most tremendous films of all time, utilizes four separate stories told against four different historical periods to illustrate a single theme. The sets of the Babylonian sequence have never been surpassed in grandeur and design, and the moving shot, when the camera rolls forward to intimately investigate the splendors of Belshazzer's feast, is as dazzling as when it was first seen in 1916. February 4th: "Broken Blossoms," a Limehouse idyll based on the Thomas Burke story, "The Chink and the Child," is noteworthy for its mood, cutting, "beauty close-ups" and the performances of Lillian Gish and Richard Barthelmess. 1913, February 11: "Way Down East," 1920, Lottie Blair Parker's archaic melodrama given distinction by Griffith's treatment, the superb delineation of Anna Moore by Lillian Gish, and the crashing ice-break climax. February 18th: "Isn't Life Wonderful," 1924, made in post-war Germany, when hunger racked the nation. This film is particularly interesting today in illustrating how the peace of World War I fermented the catastrophe of World War II. On February 25th, "Abraham Lincoln," Griffith's first talking film, written by Stephen Vincent Benét, in which the director returns to the period and scene of his first feature success.



As a comprehensive portrait of David Wark Griffith the series, admittedly, contains many sins of omission, but it is as dimensional as such showings can be without the sponsorship of the studios in the matter of prints and technical facilities. It would, of course, be of major interest to include "Judith of Bethulia," the four reel feature in which D. W. sowed the seeds of technique that flowered in "The Birth of a Nation" and "Intolerance." "Hearts of the World," the best example of the propaganda film in the last war, would point the similarity that the current celluloid hymns of hate bear their predecessors. "The White Rose" should be included, if only to illustrate the moral limitations of Griffith, and the thematic repetitions which were to become a corroding leit-motif. "America" and "Orphans of the Storm" deserve places as informative segments of the film spectacle as he developed it. And perhaps of more importance than many of his so-called milestones, the lambent pastorals which Griffith made after his return from the combat fronts of Europe, sickened by war and its senseless horrors—"True Heart Susie," "The Romance of Happy Valley" "The Greatest Thing in Life"—vignettes which Lillian Gish perspicaciously refers to as the foundation of William Saroyan's current style and work.

Probably the most distinctive and delicate poet to exercise his craft in celluloid, Griffith carried the morality of the Victorians long beyond its proper life-span. To him symbols were the fundamentals of drama and his work perpetually pivots about Good and Evil and their eternal struggle. His stylized heroines resembled those of Charles Dickens in their excess of Virtue, and his traditional comedy belonged to an earlier era of crude humor even at the time when the director was the photoplay's dominating mentor. In his penchant for naïf abstractions, Griffith curtailed his talents and, finally, raced in a rut of monotony. But for his inherent idealism, his technical inventiveness, sense of beauty, and mastery of dramatic suspense, climax, and visual effect, the photoplay is forever his debtor. It is such factors that warrant a Griffith festival, and the community is under an obligation to Clara Grossman for fostering the series as counterpoint to the Motion Picture Academy of Arts and Sciences annual hysteria of dispensing its benediction on the year's crassly commercial mediocrities.

Rob Wagner's

Script

JANUARY 20, 1945

15 cents



Happy Birthday to You, D. W.

(See Page 10)

SCREEN

D.W.G.: A Poet Sings in Celluloid

Herb Sterne

D.W. Griffith was born on January 22, during the closing quarter of the last century at La Grange, Oldham County, Kentucky.

The first and probably the greatest single creative talent to find expression in film, Griffith directed his initial motion picture, "The Adventures of Dolly," for the Biograph Company thirty-seven years ago.

D.W.'s contribution to the cinema cannot be overestimated, for his genius, vision, courage and devotion combined to conceive, bear, and rear to maturity a new art for a world peopled by beings sadly in want of dreams.

THE artist seeks and discovers his creative outlet in sundry forms. Rembrandt chose paint and canvas as his mode of expression; Donatello, marble; Shakespeare's instrument was words; Mozart's, music; and David Wark Griffith selected celluloid.

Griffith not only founded the cult of the cinema, but he was also its major prophet. His accomplishments, salient when seen from the vantage-point of the present, were miracles when audiences of 1908 compared Griffith's directorial works with those of his contemporaries. Griffith, with the aid of genius and a camera, expanded the confines of the legitimate stage until they included and encompassed the world, and he bestowed a new sweep and dimension to drama as it had been known, theretofore, since its inception in history.

D.W., as producer and director, proved a lyric poet who sang his songs in celluloid. His delicate images have a contoured grace comparable to that of Shelley, Dowson and Keats. In addition, Griffith's visual verse is couched in a language instantly universal, one that all the peoples of the world can read and comprehend at sight.

The films of Griffith are one-man shows, spun from himself, his personality, his individuality. Unlike the majority of standardized motion pictures currently spewed from the studios' assembly lines, his photoplays have a style and distinction that are unmistakable. Beauty and rhythm, an argent idealism, a compassionate appreciation for the simplicities are invariably in evidence. For his masterworks, Griffith evolved a fluid cinematic form that was molded and maneuvered to meet the specific requirements of each individual photoplay.

Today, Griffith is pleased to refer to his films as "experiments." His films *were* experiments, not only because he was modelling in a new and virtually untried medium, but also because his restless creative urge continually sought unorthodox and additional means of capturing effects and emotion on celluloid. The Griffith films *are* experiments—but only as all meritorious photoplays are that, whether made during the formative years of the medium, or during the sleek, slick days of 1945 when the technical expression of the craft is so majestically mature and so many of the films are meaningless.

Griffith invented or developed the flash-back, the iris device, close-ups, inter-cutting, parallel plot weaving, the quick-shot and affiliated effects because he felt an urgency to impart the impression of life to his moving fictions. The first American motion picture director to realize the importance of music as mentor to emotion, D. W. had scores composed for orchestras of symphonic size, scores which accompanied his major efforts and italicized the action sequence by sequence and sometimes almost frame for frame.

Of the major works developed under the Griffith aegis, best remembered, and perhaps most noteworthy, are "The Birth of a Nation," "Intolerance" "Broken Blossoms," "'Way Down East," "Isn't Life Wonderful?" and the dialogue film, "Abraham Lincoln." In most of these, the producer-director dramatized the natural backgrounds, making them as important and persuasive as the characters who were the protagonists of his plots. Certainly the New England landscapes of "'Way Down East" are an integral merit of the drama, and one remembers them as vividly as *Anna Moore*, the *Bartlett* family. And the river, with its shattering ice flow, quite equalled, and often dominated, *Lennox Sanderson* as the heavy of the plot.

Some of the minor Griffith idylls, less trumpeted and therefore less triumphant through the years, are important for this same strategic molding of nature to the demands of dramaturgy. As tender, lovely sketches in which the countryside contrived to be a successful thematic intensification of the Thespians, "A Romance of Happy Valley," "The Girl Who Stayed at Home" and "True Heart Susie" are memorable. The bayou country of Louisiana, with its sunlit, hyacinth-cluttered streams, was caught in all its beauty for "The White Rose," a film that has been improperly evaluated and appreciated. And the South Seas, languorous and lovely, have never been so completely captivating on the screen as when netted in celluloid by Griffith for "The Love Flower" and "The Idol Dancer."



As a discoverer and developer of stars, Griffith is paramount in filmdom. He has a way of bringing Wonder to his actors, garbing them in lambent raiment they never can quite match under other managements. It was D.W. who set Mary Pickford's feet towards fortune as "America's Sweetheart." In addition, he sponsored such other performers who became successes as Lillian and Dorothy Gish, Douglas Fairbanks, Mae Marsh, Constance Talmadge, Wallace Reid, Jack Pickford, Blanche Sweet, Henry Walthall, Richard Barthelmess, Robert Harron, Seena Owen, Miriam Cooper, Lowell Sherman, Erich von Stroheim, Bessie Love—the list is limitless.

The impress of David Wark Griffith remains strong on the motion picture even though, to the disgrace of current moguls of the medium, he has been permitted to remain in retirement for some years. One sees D.W.'s influence motivating the creations of Clifford Odets ("None But the Lonely Heart"), John Ford ("How Green Was My Valley," "The Long Voyage Home") and in the design and editing and structural solidity which Orson Welles utilized in "Citizen Kane," Preston Sturges improvised for "The Miracle of Morgan's Creek," and Edward Dmytryk shaped to his needs in "Murder, My Sweet." To the sensitive and sentient director of dialogue films, Griffith is as much mentor and model as he was to Rex Ingram for "The Four Horsemen of the Apocalypse," and to King Vidor for "The Big Parade" and "The Crowd" during the silent era.

The years have neither dimmed nor diminished the quality and value of Griffith's creations. Time, perhaps, unceremoniously brushes the modes and manners, apparel and moralistic comportment of motion pictures as Time does not tamper with inanimate efforts in art. However, when compared with any photoplays of any year in originality, spirit, texture, design, and what for lack of a more satisfactory word must be termed 'soul,' those of David

Wark Griffith remain securely in the forefront of cinematic accomplishment.

Happy birthday, Mr. Griffith, on January 22. By this time next year may you have completed the direction of a new film for the edification of your multitudes of admirers, one as fine as any of the many with which you have distinguished the screen in the past.

Snapshots:

In "Frenchman's Creek," Technicolor and an astronomical budget (reputed in this instance to have hit the $4,000,000 mark) have again combined to intimidate Mitchel Leisen into making a film as cumbersome, as dreary, as "Lady in the Dark."

Leisen's smaller-scale efforts—"Take a Letter, Darling," "No Time for Love"—have been diverting entertainments. However, when the gent guides a spectacular session of celluloid, his methods instantly hark back to his erstwhile discipleship to Cecil B. DeMille, and he manages to equal in tediousness and fecklessness that worthy's determination to sport the combined sacerdotal mantles of Morris Gest, David Belasco and Flo Ziegfeld.

For sheer polychromed boredom, and an excessiveness that courts and achieves audience yukyukyuks, "Frenchman's Creek" ranks second to none. Ridiculously directed, written and performed, the film achieves the right to serious consideration only in its beautiful exterior photography. The color, otherwise, seems more Kinemacolor than Kalmus, and the enactments of Joan Fontaine, Arturo de Cordova, Basil Rathbone and Ralph Forbes are of a calibre the local thimble theaters would disdain.

-

"Can't Help Singing" is another colossal catastrophe in Technicolor. The Deanna Durbin starring vehicle is a decrepit one-horse shay that fondly hopes to be mistaken for another "Oklahoma!" To this end, even songsmith Jerome Kern has cooperated. The title tune, "Can't Help Singing" draws liberally from the melody of "Oh, What a Beautiful Morning," and "Californ-i-ay" is no distant relative of the number named "Oklahoma."

Again, the natural outdoor settings are beautifully lensed, but in color Miss Durbin, herself, appears to be on a perpetual verge of an apoplexy. Walter Plunkett's period costumes are excellent and benefit the film. Contrariwise are the banalities contributed by the director and writers, which reach something of a new low in the alleged comedy of Akim Tamiroff and Leonid Kinskey.



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SCREEN

D.W.G.: The Master's Masterwork

Herb Sterne

THE ENVIABLE CIRCUMSTANCES of becoming a castaway on a desert island is an opportunity that, unfortunately, has never come my way. Yet, despite the fact that Fate has shown a disinclination to permit me to don the privacy and consequent happiness of a *Robinson Crusoe*, there has been persistent and frequent pestering over a period of years, both in private and the public prints, by persons demanding to know what single book one should choose as company on such a felicitous occasion.

Quite frankly, this scrivener would dejure, and willingly, all novels, biographies, histories, tomes of versification, the plays of Shakespeare, the Bible, the Koran, the Rig-Veda, the Atharva-Veda, the Sama-Veda and, also, the Yajur-Veda, if he were but permitted to take along, as counterpoint to his solitude, a print of David Wark Griffith's "Way Down East." It would be pleasant, naturally, if some means could be managed to project the film on a tattered length of mainsail. But no matter; this department would have no serious objection to simply running the film by lifting aloft the celluloid against the tropical sunlight and viewing the photoplay single frame by single frame.

To each soul his particular enticement. A school chum of mine fell violently in love with the temple of Isis at Philae, and he built a villa in the vicinity, on the west bank of the Nile, so that each day of his life he could cross to the island by dahabiyeh to commune with the object of his affections. Also, a lady of my acquaintance some years ago was so captivated by Donatello's "David" that she promptly forswore marriage to mere man, and since has lived in seclusion at Isleta, New Mexico, in a house that contains some two hundred and eighty bronze and plaster reproductions of the statue, plus almost an equal number of photographs of the figure ornamenting the walls.

I admit to a somewhat similar fervour for Mr. Griffith's "Way Down East."

"Way Down East" appears to me to be the most satisfactory motion picture of all the thousands of motion pictures I have seen. This appreciation is of long standing, stemming as it does from the original release of the photoplay in 1920 when, to view the work, I undertook, in knickers and my 'teens, a trip of one hundred and eighty miles from a small town in New York State to the 44th Street Theater in the metropolis itself. The photoplay left me enraptured, thrilled, enthralled. The trip to the city was simply a trip; on the return journey I realized that I had made a Pilgrimage. And during the subsequent twenty-eight times I have seen the motion picture, its Wonder has never diminished.

Fundamentally and fondly, for me "Way Down East" is the master's masterwork.

The sheer lyricism, mood and dramatic impact of this photoplay have never been equalled. Griffith made a modern morality play of dignity and stature from Lottie Blair Parker's theatrical barroom ballad, a stage work first produced by William A. Brady in 1898 and completely outmoded in basic elements by the time D.W. decided to film it. The chromo characters of *Anna Moore*, a simple country girl betrayed into a mock marriage and unwed motherhood by the urban dastard, *Lennox Sanderson* were so many clichés. Griffith's poetical gifts imparted a timeless aura to the plot, and *Anna* and *Sanderson* emerged on the screen as fundamental figures, eternal symbols of the eternal struggle between Good and Evil. In "Cytherea" (1922), Joseph Hergesheimer devoted several pages of the novel to relating how Griffith's genius and Lillian Gish's lambent performance triumphed over the broad outline of the plot material of the picture.

The pastoral scenes of the photoplay were shot on actual location sites in New England, and Nature became one of the most potent protagonists of the drama. Few films have so completely captured a sense of the soil. Griffith's minute supervision of the cameras op-



erated by Billy Bitzer and Hendrik Sartov resulted in imprisoning the scents and textures of the seasons in celluloid, and the lighting and composition subtly enhanced the mood of the individual scenes with what amounts to a visual score. The effect is Tennysonian, and achievements of pastoral beauty are to be witnessed in the harvesting sequences, Spring awakening the countryside, the love scenes between *Anna* and *David Bartlett* at the river's edge. The blizzard and the ice break. Griffith elaborations of the original play, were filmed during a factual stormy winter along the Long Island Sound, and in Vermont at the junction of the White and Connecticut rivers. When viewed on the screen even in midsummer, these sequences are sufficient cause for the spectator to contract frostbite.

The drama contains many unforgettable vignettes. Once seen, one is hardly likely to forget *Anna* learning that she is not *Sanderson's* wife; the vigil when the heroine realizes her baby is dying and performs the holy baptismal rites herself; the love stanzas between *Anna* and *David*; *Anna's* denunciation of *Sanderson* before her flight into the storm; and the storm itself, and the almost unbearable suspense that builds to the climax at the brink of the falls. As contrast, the traditional bucolic comedy is entirely convulsive. From the moment *Anna* teeters backward as she looks upward at her first multiple-storied building, the fun is choice. My favorite comedy moments include *Anna* introducing the elastic-fettered mittens to her society relatives; the pursuit of the village gossip by her swains; the episode when the dread minion of the law discloses that the post office has been looted; the *Professor* attempting to keep his mind on tieing *Kate's* shoelace; and that priceless bit of by-heck ballet when the hired boy, *Hi Holler*, dudes himself up by using axle grease as hair pomade and bootblacking, and the commentary on his vanity supplied by a caustic hen in the loft above.

The cast and their enactments could hardly be improved upon, from the work of Miss Gish down to the white kitten that drowses against the sleeping urchin on the porch of the general store.

Stated John Barrymore in a letter to Mr. Griffith:

"I have for the second time seen your picture of 'Way Down East.' Any personal praise of your genius regarding the picture I would naturally consider redundant and a little like carrying coals to Newcastle.

"I have not the honour of knowing Miss Gish personally and I am afraid that any expression of feeling addressed to her she might consider impertinent. I merely wish to tell you that her performance seems to me to be the most superlatively exquisite and poignantly enchaining thing that I have seen in my life.

"I remember seeing Duse in this country many years ago, when I imagine she must have been at the height of her powers—also Madame Bernhardt—and for sheer technical brilliancy and great emotional projection, done with an almost uncanny simplicity and sincerity of method.

It is a great compliment to see an American actor ranked as a great artist by the critics of the theater.

David Belasco commented:

"It was a revelation to see the little girl called Gish who was cast as Sally's love story, soaring through the picture, actually, as 'Way Down East' who was perfect acting."

And Richard Barthelmess, Vivia Ogden, Burr McIntosh, Emily Fitzroy, Kate Bruce, Creighton Hale and Mary Hay were and remain excellent. Lowell Sherman, as the man about town, was acclaimed when the film was new, but the passing years have made his performances appear mannered.

Today, it is impossible to really see a silent film. Those circulated by the Museum of Modern Art Film Library too often are fragmentary. Dupe prints have been made from dupe prints, thus making the photography a rheumy libel of the original. Tinted stock and colored scenes are gone, and as another barrier against authentic re-creation, the projector rarely is geared to show a silent film at proper speed. And the musical scores, originally played for Griffith films by a symphony orchestra, are these days performed by a student pianist of uncertain and unnatural talent.

The prints now in circulation of Griffith's "Way Down East" are singularly unsatisfactory. Reduced to 16 mm from the sound version reissued circa 1931, the film is shortened from its original form and the recording of the score by Louis Silvers and William Peters is a mockery of its merits. The climax has been re-cut to disadvantage, and there is relatively little of the impact left to the ice flow due to the scrambling of Griffith's superb editorial craftsmanship. The colour is gone from the gowns Lucile designed for the fashion parade on the stairs of the *Tremont* mansion, and the colour also is gone from shots of Miss Gish wearing a Bendel frock at the *Tremont* ball. Tinted stock is nowhere in use through these prints, and needless to say the moodful choral effects heard from the wings of the luxurious theaters in which "Way Down East" played as a two-a-day attraction are not present in the schools and converted stores that pose as art emporiums, where it is to be seen today. Projected, because of the sound track, at ninety instead of the necessary sixty frames per second, the characters careen madly and a great part of the dramatic rhythm is lost.

Still, wraith of the original that this "Way Down East" is, I will pay to see it the next time it is shown. And, mind you, that will be my thirtieth viewing of this photoplay, for which I have, and very likely always will have, an everlasting weakness.

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THE HOLLYWOOD SCENE

By LOWELL E. REDELINGS

Motion Picture Editor

Letter From a Reader

Lowell E. Redelings, Esq.,
Hollywood Citizen-News,
Hollywood, Calif.

Dear Mr. Redelings:

Ed Sullivan's column in the Citizen-News, Nov. 11, carried a list of famous movie "firsts," the significant feature of which is not what the list contained but what it inexcusably omitted. Herewith I submit a list of some additional "firsts," which surpass in fame, historic importance and in creative influence, most if not all of the "firsts" haphazardly listed by Mr. Sullivan.

The first cinematic dissolve, a device by which one shot dissolves or melts into the succeeding shot, and which is still a vital element of contemporary picture-making, was used in 1896 by the French director, George Melies, in several very short films.

The first "panel" shot, in which two or more separate images appear simultaneously in the same shot in separate "panels" (sections of the screen) appeared in Edwin S. Porter's "Dream of a Rarebit Fiend" (1906).

Stop-motion photography, double exposure, translucent images and painted backdrops, all first appeared in these early "primitives" by Melies, in France, and Porter, in the United States.

The "cut-back" or "flash-back," as it was variously known, was invented by David Wark Griffith, who first used it in 1908 in "The Adventures of Dollie" (his first film) and in more advanced, or modern, form in "The Lonely Villa" (1909).

The first dramatic use of the close-up occurred in Griffith's "After Many Years," based on "Enoch Arden" (Biograph, 1908).

The first transference of Shakespeare to the screen was Griffith's picturization of "The Taming of the Shrew" (Biograph, 1908).

The first American slapstick comedy (there had been earlier slapstick comedies in France and Germany) was directed by Griffith, with Mack Sennett in a featured role, "The Curtain Pole" (Biograph, 1909).

Parallel action was invented by Griffith and was first used in "The Lonely Villa" (Biograph, 1909).

Other outstanding Griffith "firsts" are: "A Corner in Wheat," first film of social analysis (1909); "Pippa Passes," based on the poem by Robert Browning, first "morning light" effect and first film ever reviewed in the New York Times —Oct. 10, 1909; "Ramona," first long shot ever taken, a California vista (1910); "Enoch Arden," second version, the first two-reel movie (1911); "1776, or the Hessian Renegades," first film based on the American Revolution and the forerunner, by 15 years, of Griffith's epic, "America" (1909); "The Violin Maker of Cremona," first released film of Mary Pickford (1909); "Judith of Bethulia," first four-reel film made in America (1913); "The Avenging Conscience," a mosaic based on three stories and two poems of Edgar Allan Poe, the first psychological film and the forerunner, by nearly 10 years, of the German psychological film and of the modern "horror" film.

Night photography was used for the first time in filming certain of the battle scenes of "The Birth of a Nation" (Griffith, 1915).

"The Birth of a Nation" was also the first film shown in 12 reels (about three hours in 1915, silent-film, running-time); the first film for which $2 per seat admission price was charged, and the first to be presented as a regular theatrical attraction, road shown, accompanied by a symphony orchestra (30 pieces), with costumed ushers in the theaters, and with an intermission between Parts One and Two of the film (referred to in the souvenir program as "Acts"), or, in short, the real beginning of the motion picture as we know it.

A year and a half later, in September, 1916, appeared the first film in 13 reels, Griffith's "Intolerance," with a running time of almost three hours, 20 minutes. In this colossal film, Griffith not only introduced the moving camera and the "boom" shot (the latter achieved by means of a 300-foot crane elevator), but also rendered the camera completely mobile, endowing it with a degree of mobility about as total as any it has known from that day to this.

Soft focus photography was first used in two Griffith films: "The Greatest Thing in Life" (1918) and again, more famously, in "Broken Blossoms" (1919).

None of this is mentioned by Mr. Sullivan in his list of film "firsts." On the other hand, he states that Cecil B. De Mille's "The Ten Commandments" (1924) was the "first feature film to use color." I don't know where he got this misinformation, but I suspect it was either from De Mille or from the Museum of Modern Art Film Library, two equally "reliable" sources.

Color (in several tones) was used as far back as 1912, in the Kinemacolor production of "The Clansman." This film was edited in three reels, the standard length in 1912 for feature films. Color was used again, quite spectacularly, by Griffith, in the Tremont Ball sequence of "Way Down East" (1920), a 12-reel, $2-a-seat production which preceded "The Ten Commandments" by four years.

Coming down to more recent times, we might remind Mr. Sullivan of the first use of "narratage" —a spoken comment or description by a narrator, accompanying screen-action (usually in retrospect sequences), which was conceived as a talking-film device by Preston Sturges, and which created a sensation when Sturges introduced it in "The Power and the Glory" (1933).

There are of course many other movie "firsts," and some very famous ones, but this partial list may serve as it stands to indicate why Mr. Sullivan's list was inadequate and unsatisfactory.

Sincerely yours,
SEYMOUR STERN,
Story Editor for
Preston Sturges.

History of film literature compiled

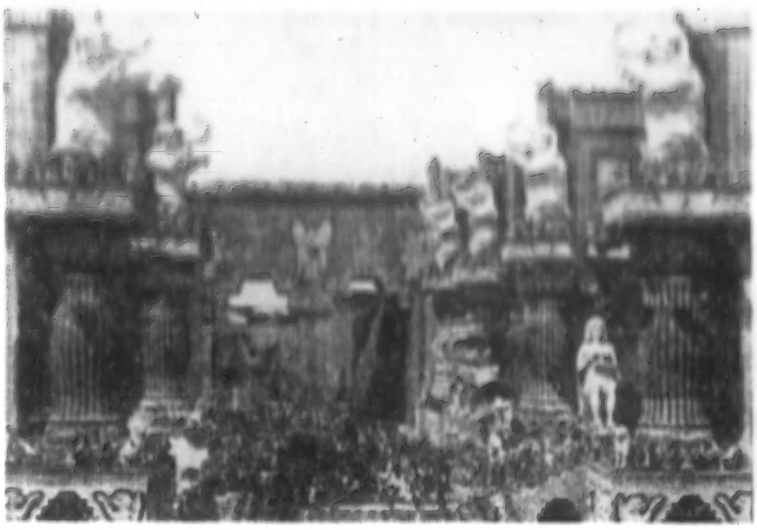
BY SEYMOUR STERN

Film criticism began with the original appearance, in 1915, of D. W. Griffith's "The Birth of a Nation."

Prior to this event, there were no regular newspaper reviews of motion pictures; there had been only occasional reviews of outstanding films of the day, chiefly Griffith's, and no books had yet been published on film art, film history or film technique. The first newspaper criticism of a motion picture appeared in the New York "Times," October 10, 1909 — a review of Griffith's Biograph classic, based on Browning's poem, Pippa Passes. Thereafter, newspaper reviews even of the best films were sporadic at best, and were confined to a few large New York and Chicago dailies.

Film literature proper was virtually non-existent. Although "papers" on the cinema had been written in France, almost no writing on the subject existed either in England or the United States.

Then, in 1915, an apocalyptic event, "The Birth of a Nation," created the atomic sensation of film history. Sir Herbert Beerbohm Tree, over here on an acting tour, noted that Griffith's masterpiece marked the "birth of a new art—and a new artist." He might well have added that it also marked the birth of analysis and criticism of the art —criticism which has long since flowered into a new field of literature. The emotional impact, ideological significance and the physical magnitude of this revolutionary and immense film, stunned the American public and compelled every newspaper to review it as a regular theatrical attraction. It is idle to speculate, as some observers have done, that film criticism might eventually have come, anyway, even had "The Birth of a Nation" not been made. This is as purely hypothetical as the counterclaim that film art might not have been born, at all, or might have developed very differently, without the initial impetus and revelation of the Griffith epic. The point is, that historically, film art, and with it film criticism, began upon the appearance, and in direct consequence, of this, the most celebrated film of all time.



D. W. Griffith's colossal spectacle,, "Intolerance" (1916), rivalling "The Birth of a Nation," inspired the first film books.

A year and a half later, in September, 1916, Griffith's "Intolerance," hailed then as now by many critics as even greater than "The Birth of a Nation," appeared as a colossal confirmation of the growing belief, touched off by its predecessor, that the screen was a new and independent medium, and that it was here to stay. "Intolerance" found film criticism already established in its initial stages, due to "The Birth of a Nation," as a regular department on major newspapers, and in national magazines. "Intolerance," however, accelerated and broadened the trend. Its appeal to the intelligentsia resulted, not only in a new outpouring of serious analytical and critical articles, but in books, finally, dealing with the 'movies.'

In the thirty years since "Intolerance," a vast new film literature in almost all languages has come to life. Much of this writing may be found on the shelves of such flourishing institutions as the New York Public Library's Film & Theatre Department, which has the largest collection of books and periodicals on films outside of the Library of Congress; the Museum of Modern Art Film Library (New York City), with the largest collection on Soviet films and Communist documentaries; and the library of the Academy of Motion Picture Arts and Sciences, here in Hollywood. The Academy library, under the capable supervision of Miss Betty Franklin, now contains some 3,000 entries, about evenly divided between books and periodicals.

By far the greater part of film literature has been listed and annotated in "The Film In-

Seymour Stern, story editor for Preston Sturges Productions, is working on a definitive biography of D. W. Griffith.

D. W. GRIFFITH AND THE MOVIES

BY SEYMOUR STERN

Remember David Wark Griffith: every time you go to the cinema, you enjoy, in some indirect but plainly traceable form, the fruits of his labours; to us who are endeavouring to explore new territories and to carry on his torch, he is the honoured Head of our profession.

SERGEI EISENSTEIN

The grave of D. W. Griffith on Mount Tabor, near La Grange, Kentucky, lies apart from the rest of the cemetery, a few feet from the path which leads up a slope to the door of a little white Methodist Church at the crest. Other departed members of the family lie buried further up the hill in the churchyard. Beyond the cemetery runs an old country road; beyond the road, the countryside fans out surprisingly, clear to the horizon, in a rolling panorama of farms, fields and forests. The lone grave sets like a jewel in a velvet box in the enfolding landscape of blue-green verdure: it seems a natural shrine. It should, and no doubt in due time it will, be made into a national shrine. The blue grass and the soft air fill the stranger with nostalgia; the scene itself conjures up an image of rural antiquity, like a curious surviving remnant of something that existed far away and long ago. Almost at sight, as the vista leads the eye across the earth, it produces in the inward eye of memory one of those exquisite outdoor vignettes from Griffith's pastoral films, such as *True Heart Susie* or *A Romance of Happy Valley*, or perhaps it recalls the melancholy New England landscapes, like cinematic etchings, from *Way Down East*, the beauty and pathos of which long ago vanished from the screens of the world. The setting perfectly becomes the dead man. For here, on January 23, 1875, about one mile from the spot which holds his remains, the father of the motion picture was born.

Who, in reality, was David Wark Griffith?

When he died in Hollywood on July 23 last, at the age of 73, the American press from coast to coast published concerning his career a welter of dates, names, facts, figures and astronomical statistics, which made millions of readers, especially among the younger generation, rub

SEYMOUR STERN, *who knew Griffith well for 25 years, and who wrote* The Griffith Index, *is now completing an authorized biography of the director. He has written on films for the New York* Times *and lectured on film history at the University of Southern California.*

their eyes with some astonishment.

The older folk were reminded, and the younger ones were informed, that the name of David Wark Griffith is synonymous with the "father of film art" and the "king of directors"; that Griffith was the creative giant of the screen who had produced and directed 484 films, which had grossed over $80 million, and one of whose films, alone, *The Birth of a Nation* (1915), has grossed to date — it is still running — over $48 million, the largest single gross achieved by any one film since the movies began; that in some 45 years of picture making, he had employed upwards of 75,000 persons, and that he had discovered, trained, launched, and profoundly influenced, so many other film directors, both here and abroad, and so many "stars," that merely to list them would be to compile a virtual telephone directory of Who's Who in Hollywood, Today and Yesterday.

And millions of younger moviegoers, who had perhaps never seen any of his films, recalled at least having heard of him as the "triumphant Columbus of the screen" (to quote the New York *Times*) who had created the first cinematic masterpiece, *The Birth of a Nation*, the world's most controversial and most famous motion picture, and the film with which the cinema is universally considered to have begun as the art and the medium which we know today.

Yet it must be evident even to the multitude of the younger film "fans" who have not seen Griffith's films, but who may have heard of this one, that the mightiest name in movie annals does not rest on this alone: that Griffith, unlike Erich von Stroheim, who created the screen classic, *Greed*, and whom Griffith discovered, is not just a one film director, a mere historic director-producer, whose work belongs to the past. Obviously, there is more to Griffith than this.

II

What, precisely, is meant by "father of the motion picture"? Why is he the father, and of what does fatherhood in this instance consist?

First, in order to focus Griffith in his proper perspective, it is necessary to recognize one central and essential fact: namely, that the motion picture is America's peculiar art. The film is the one art, the one medium of expression, which this civilization does *not* owe to any of the older civilizations. It is the one art born and bred not only of the Machine Age, but, in particular, of the American democracy. Its roots are not entwined in royalty, the Church or feudal culture; and, at least until the cultural dictatorship and financial monopoly of Hollywood strangled it, it did not speak for the aesthetic and ideological views of a ruling minority. As Gilbert Seldes phrased it in the title of one of his books, "The movies come from America."

Now, if this is true, and many students believe it is, and if it is also true that Griffith, as Iris Barry aptly put it, is the "undisputed master of the

motion picture," then it follows that Griffith is our one really important national and native artist.

The story of Griffith is typically American. He took hold of the movies when they were still in the nickelodeon stage, still known as the "flickers," and were being shown, as an early critic described it, at the "tag end of vaudeville shows." Griffith transformed the primitive screen into an art, a medium of expression, a weapon of propaganda, a universal force. His fantastically prolific output before he even hit his stride — that is, before he made *The Birth of a Nation*, is in itself a veritable pyramid of production, consisting of over 400 films, of which about 50 were of feature length. This one man outpouring paced the new industry and laid the foundations of the film as an art. It stands as a permanent example of what can be done by a film director who works eighteen hours daily, seven days a week, and goes for seven years without a vacation.

The multitude of his advanced methods, cinematic discoveries, and technical innovations and inventions, which he often made against the protest of that competent but essentially mechanic-minded and uncreative cameraman, G. W. Bitzer, and which have long become the established basis of film technique, include the long shot, the vista, the vignette, the iris or eye-opener effect, the cameo-profile, the panel effect, the fade-in and fade-out, soft focus, back lighting, tinting, frame-cutting, parallel action, mist photography, high and low angle shots, night photography, and the moving camera. Charles Chaplin on the occasion of the master's death summarized the paternal impact and influence of this immense act of creation in the statement: "The whole industry owes its experience to Mr. Griffith."

Then came *The Birth of a Nation*. Nothing in Griffith's career can be understood except in terms of the meaning of this film.

Cecil B. De Mille has recently stated that Griffith's masterpiece "burst upon the world with atomic force." This gigantic spectacle of the American Civil War and the Reconstruction Period in the South strode like a giant onto the American scene; challenged the regular theatre to its foundations; and took the nation by storm. This was the first film for which a $2 admission price was charged; the first film released in twelve reels — in its complete, original, uncensored form, it required two hours and 45 minutes in actual running-time to be shown; and the first to be presented with an accompanying symphony orchestra. A musical score, played by an orchestra of 40 pieces, was assembled by Joseph Carl Breil and Griffith to heighten the action, and contributed much toward whipping audiences into an emotional frenzy.

The success of the film was phenomenal. It ran at $2 prices for 44 consecutive weeks, in 1915, at the new, 2000-seat Liberty Theatre, in New York City, then one of the finest

theatres in the country. It created a sensation so tremendous among both the public and the critics that devotees of the stage feared that the older medium, which was already in an advanced state of decay, might be destroyed by the challenge and impact of the powerful new art — the mass-art of the twentieth century. The magnitude of the production doomed the New York Hippodrome as the home and symbol of spectacle.

Privately financed at a cost of $110,000 (five times more than the cost of any other film made up to this time), it was directed, produced and exhibited by Griffith in complete independence of the Hollywood film "industry," the first monument to free enterprise in the new medium. By the end of the first two years of its career, it had created 25 million new moviegoers — 25 million spectators for whom *The Birth of a Nation* was the first movie. All attendance records of the so-called legitimate theatre were wiped out overnight. Griffith with this film, even had he never made another, forever endowed the motion picture with dignity, power, stature and universality. He proclaimed in the advertisements that the appearance of his mighty epic "marks the dawn of a new epoch in the theatres of the world." The advertisements did not lie.

III

Indeed, he challenged the stage to its foundations. With *Intolerance* (1916), the world's largest film, which followed its famous predecessor like a second tidal wave, he broadened and deepened the challenge. This is the essence of his achievement: that he did not try to ape the stage, literature, painting, or any other art. From his own previous experience as an actor in the mauve theatre of the period, he had learned much of the technique of stagecraft and, incidentally, he also learned much about American rural audiences. Whatever in his films carried over from the theatre was pure; whatever was native in them to the cinema proved its worth in artistic and real gold. He knew that the cinema had to be, first and foremost, itself.

Let it be long remembered that Griffith rose to greatness and proved his genius in ratio to his departure from the formulae of both the theatre and "entertainment" as an ideal. He either filmed subjects which could not be done with equal effectiveness in non-cinematic media, or else, when he did adapt literary subject-matter, such as Shakespeare's plays, Dickens' novels, and Poe's stories, which he first brought to the screen, he filmed it in terms native to the screen, releasing it from its own original mode of expression and transforming it into pure cinema. Through a multitude of films, which include at least eight of the most important movies ever made, he demonstrated for all time that the screen, notwithstanding its ability to use human players as an element of imagery, more nearly resembles, on the dynamic side, music (continuity

and image relationships or *montage*), and on the visual side, photography (camerawork, composition, and lighting) than it does any of the other arts. He destroyed the lantern-slide technique of film-making along with the photographed-stageplay method, when he created the dynamic and organic relationships between moving images, or what his disciples among the Russian film-masters, Eisenstein and Pudovkin, in 1925 termed *montage*. This is the Griffithean basis and conception of the new art of the moving picture, an art so generically American in essence, form and origin, that an early critic, upon seeing *The Birth of a Nation* in 1915, was impelled to exclaim: "One feels like paying homage, not only to the man himself, but to American art as well, of which he is a magnificent exponent. . . . What could the stage give to rival this? What the novel? What the poem?"

All this adds up to one thing: a new art created by one man. By an odd stroke of history, he came at the beginning instead of later in the medium's development. Other media offer no parallel to this phenomenon. For example, in literature, before Shakespeare there was Cervantes; before Cervantes there was Dante; before Dante there were the Greek playwrights and poets. But what was there in the cinema before Griffith? A few trick shots, invented by the Frenchman, George Melies? A few 500-foot trailers, produced by Edwin S. Porter, chiefly at the insistence of the Edison Company, and devoid of either cinematic technique or important content? The childish comedies of the Russo-German, Sklalanowsky? Before Griffith, the fact is, there was nothing. Griffith was the real beginning of the motion picture, owing so little to the few men who preceded him that their very names have been all but forgotten.

IV

The technical revolution wrought by him, however, is only a small part of the story. For it is as a creator of significant content in the films themselves, aside from their technique, that Griffith is a mighty force in the cinema. Even before *The Birth of a Nation* appeared he had exercised his bold conception of the exalted purpose which the medium might serve. Long before the names of Sergei Eisenstein of Russia, Fritz Lang of Germany, Alfred Hitchcock of England, and Frank Capra of Hollywood, were heard of, Griffith brought to the screen important historical and philosophical themes, challenging social questions, visionary prophecies. His films were dramatic, emotional, aesthetic, intellectual and poetic. The varied and vast subject-matter ranges from World War I (*Hearts of the World*, 1918) to the French Revolution (*Orphans of the Storm*, 1922); from slum problems and eugenics in modern America (*Musketeers of Pig Alley*, 1912; *The Escape*, 1914) to the folk-film (*Way Down East*, 1920); and from the Civil War to Chinese-

white race relations (*Broken Blossoms*, 1919). Intolerance as a prime mover of history was one of his favorite themes, stemming as it did from his public criticism of what he contemptuously termed "America's favorite sins of hate, hypocrisy, and intolerance." (In his films he also included "self-righteousness.") He based what many critics consider the screen's greatest film, and certainly his own most original conception, upon it: the philosophical spectacle, *Intolerance*. In this colossal, three-and-a-half hour "Sun Play of the Ages," as he sub-titled it, with its four parallel stories, its stupendous re-creation of the Ancient World, and its vast apocalyptic image-prophecy of the coming of the millennium, Griffith never forgot the underlying and unifying idea. The thematic concept ruthlessly dominates the formal. Overwhelming as the execution is, the point is never forgotten; it is hammered home with every scene, every cut. *Intolerance* remains to this day the supreme example of what can be done with architecture and masses of people on the screen. The screen's one monumental super-production, it is in all probability the unacknowledged inspiration and source of Cecil B. De Mille's lesser and imitative spectacles down the years; but it also stands as the fountainhead of Eisenstein's conception of the "intellectual cinema."

A summary estimate of this key-film was made on the occasion of its thirtieth anniversary by Theodore Huff, professor of film history at the City College of New York:

> *Intolerance* is the greatest motion picture ever produced. In its original form, and properly presented, it is a masterpiece of creative conception and execution, which ranks with such works of art as Beethoven's Ninth Symphony, Rubens' *Descent from the Cross*, Da Vinci's *Mona Lisa*, the sculptures of the Parthenon, or with works of literature such as Tolstoy's *War and Peace*, the poetry of Walt Whitman, Thomas Hardy's *The Dynasts*, or Shakespeare's *Hamlet*.

In short, here was a Titan not only of energy and imagination and technique, but of concepts and ideas and thought. Griffith was no mere namby-pamby "poet in celluloid," as the pink-and-lavender school of film critics in Hollywood and elsewhere have tried to make out. While no one familiar with his work will dispute that he had much of the poet in him, and transmitted poetry to the screen, as in his lyric masterpieces — *Broken Blossoms*, *The Idol Dancer* (1920), *Dream Street* (1921), and *The White Rose* (1923), it is the epic, the spectacle, and the theme-film, that predominate in the treasury of his repertoire. These most clearly reveal his forte and his mind, both as an artist and as a being. The caricature of Griffith as a "poet-in-celluloid" has in recent years created a grotesque misconception of the genius of the world's foremost film director. Oscar Serlin, the theatrical producer, who knew Griffith and his work as well as anybody, shortly after the director's death, commented on this in a letter

to me, and gave a definitive statement of the essence of Griffith's genius:

> Merely to call Griffith a films poet is to be either not really appreciative. He was a Titan who thought only in totality. His originality of technique and of subject matter is perhaps unprecedented in artistic history. Every director since the beginning of the medium has been able to filch some segment of his additive imagery. No one but Griffith succeeded in rewarding his audiences emotionally with such universality and scope.

Scelzo hit the nail on the head. For Griffith emerges in post mortem perspective as a creative force distinguished, first, for his ideas; second, for his conception of the use of the medium; and third, for his exploitation of pure, un-intellectualized emotion on the screen. These traits are the key to his genius and the source of his power. They are of far greater significance than the number of "stars" he created or the directors he trained. They are also the basis of his arrogant, unyielding demand for independence. It is no mere accident, but a consistent and organic aspect of his creative work that Griffith fought censorship, monopoly, and the supreme curse of our time: cultural dictatorship.

Simultaneously with the initial release of *Intolerance* in 1916, he embarked on a nation-wide campaign to combat pending legislation throughout the country against motion pictures. Referring to the screen as the "pictorial press," he scored at least one notable victory in behalf of a free screen. This occurred in Virginia, where he appeared before the state legislature. A drastic censorship bill, sponsored by religious fanatics and designed to gag the screen on the plea of "decency" (sic), was up for vote. Denouncing the censors in an impassioned speech as bigots and psychopaths, he made the classic statement that censorship requires the same type of mind that passes equally on the "fitness of a pig's carcass and a film." He attacked the "forces of intolerance," among which he included the "moralistic blue-nose reformers" and, by implication, the church. Censorship he depicted before the senators as a "weapon of autocracy," which he stated had "originated in Germany and reached its height in Russia."

He also affirmed the belief that the "American people will no more allow tyranny of thought than they will physical tyranny." In this latter idea, he appears, alas, to have been somewhat mistaken, as he later realized, but the eloquence and emotional impact of the idea and of the speech triumphed: the bill was overwhelmingly defeated. Griffith was hailed by the "industry" and the more advanced sections of the public as the authentic voice of a free screen in America.

While the "industry" leaders acclaimed him for thus opening a new frontier of profit to them, Griffith also warned the public that the "autocrats" above us, referring to the

sans leaders, were beginning in their own way to destroy creative freedom in the movies as effectively as the censors were doing in theirs. This could only lead, he warned, to an emasculated and unwholesome screen. Back in 1916, he could not foresee that a day would come when censorship and the monopoly would join forces with the church (on the plea of "safeguarding our youth") to keep the screen creatively sterile and intellectually anemic.

V

But Griffith fought his biggest and most prolonged bout with the would-be cultural dictators of the Left — the new generation of Marxist film critics and self-styled film "historians" at whose hands he suffered the most devastating criticism of his career.

The Marxist attack began "officially" in 1940, on the eve of a prospective twenty-fifth anniversary revival of *The Birth of a Nation*, in New York City. The Communists anticipated the event with screaming press headlines: "25 Years Ago *The Birth of a Nation* Aided Jingoists in War Propaganda — Producer of Film, Son of Confederate Colonel of Civil War," and went on to brand *The Birth of a Nation* as

> . . . unquestionably the most vicious attack the producers of the silent film era perpetrated on the Negro people. Pandering to the basest instincts of the most backward elements, the film added tremendously to the confusion of the time. Rooted in race prejudice, it helped create a basis for war propaganda . . . produced and directed by David Wark Griffith whose name has come down as the "father of motion pictures." His name has also come down as the father of a vicious motion picture that had a great deal to do with the increase of lynching in 1915, the year of the film. Lynching reached the highest peak since 1908. Griffith's name will never outlive that bloody stain. . . . There are rape scenes that are an open invitation to race riots and lynchings . . . a public nuisance . . . a despicable film . . . a menace to life and limb. . . .

Thus wrote David Platt, one of the leading Marxist film critics and motion picture editor of the *Daily Worker*, in that paper's issue of February 22, 1940. Heralded by the blast, Communist pressure upon motion picture projectionists in New York City caused the abandonment of the twenty-fifth anniversary revival.

Similar attacks appeared last year in England during a British revival of *The Birth of a Nation*, when Marxist critics again charged Griffith with projecting "racial hatred." Griffith on the occasion of Lincoln's birthday, February 12, 1947, a year and a half before he died, issued a final statement on the age-old controversy. The statement appeared in the form of a letter to the editors of *Sight & Sound*, official publication of the British Film Institute and the leading British film trade journal. He refuted point by point the Marxist accusations; disavowed prejudice against the Negroes or any other race, recalling that he had himself been raised by a lovable old Negro woman; and reaffirmed the documented authenticity of his pic-

turization of the events and policies of the Reconstruction Period. He categorically refused to apologize for the film.

However, it cannot be denied that the effect of *The Birth of a Nation* on Negro-white relations was prolonged, and was damaging in the extreme. The National Association for the Advancement of Colored People waged a brave and memorable fight against the film, whenever and wherever it was publicly shown.

But the Communist warfare against Griffith has not been confined to attacks upon *The Birth of a Nation*. A whole school of film criticism, of far-reaching influence and with many exponents, has risen, devoted to the cause of attacking Griffith and endeavoring to undermine his position in American culture and film history. The Marxist critique is generally characterized by either ignorance or half-knowledge of the subject, combined with bitter denunciation and jeering, savage contempt. The contempt is largely aimed at his alleged "Victorian sentiments" and "nineteenth-century attitudes" (whatever this means); his "moral outlook;" "romantic values," "poetic ideals," "love of poetry in the Victorian manner," "inherent sentimentality," "racial intolerance," "Victorian lyricism," and various other tendencies, real or fancied. Basically, the aim of the Marxist critique is to guide the younger generation of filmgoers and film students away from Griffith's vast and persuasive body of artwork, which stands in challenging and diametric opposition to contemporary Marxist-Stalinist ideological values.

The Communist attack hit an all-time low when the legend was spun that Griffith had gone down because he was "no longer able to move with the times," that he had "lost his interest in films . . . his passion for the movies." We know how baseless is this opinion. He never lost his passion for films, and as Bosley Crowther noted in his obituary article in the New York *Times*, Griffith "certainly had the capacity for development and change." The problem for him was never one of mere change for the sake of change, or of merely "moving with the times"; rather, it was a problem of how to do this and yet keep his integrity — and his identity. For the "times," cinematically speaking, already beginning in the mid-twenties, were increasingly dominated, on the one hand, by Hollywood and commercialism, and on the other hand, by Marxism and so-called "social realism" or, in a word, "anti-Victorianism." The animosity of Griffith's critics was matched only by their confusion. Lacking integrity, they never understood his attempt to maintain his integrity in the face of changing conditions. They condemned him for "moral inflexibility." On the one hand, they complained that Griffith was failing to "keep pace" with the mob; on the other hand, they protested, often in the same article or book, that he had "gone Hollywood" or was becoming "just like the rest."

They knew not and knew not the subject, and apparently they were and still are unaware of their own contradictions. Most of the critics, long before Griffith had ceased making films, were no longer capable of thinking. However, they alienated him from the public — and temporarily, it may be added, from the cinema.

Notwithstanding these results over a ten-year period, the future of his name, the influence of his work, and the significance of his achievement, have never seemed more solidly assured of perpetuity than they are today. His life and work are the triumph of a peculiarly American genius in an American medium. The nature of his background guarantees authenticity. Born in Kentucky, the son of a Southern family, he absorbed tales and legends of the War of the Rebellion, and imbibed from his cradle, virtually in the ashes of the Confederacy, the most cherished and persistent of all the legends of the American people, the tragic story of the Old South.

At the same time, he received a liberal taste of the best that had been transmitted from the culture of the Old World into the intellectual life of the New. At the height of his fame, in 1923, he wrote:

> Whatever of trust and beauty is discernible by a generous public in my eager output, I trace to a country boy used to hearing Keats and Tennyson and Shakespeare read at home. . . . There were hours of sheer beauty. There were evenings spent beside the fireplace when my father, a brigadier-general of the Civil War, whom neighbors and the men of his company called "Thunder Jake," read the world's greatest poets and dramatists. Unconsciously, I was learning then what consciously now I know, that the root and spring of beauty are in worthy sentiment.

As a matter of fact, his education, although informal and rambling, was far less limited than has been generally supposed. It was with exact truth and justifiable pride that he could claim, as he did four months before his death in the now famous interview with Ezra Goodman, in *PM*, that he was probably the only creative figure "on stage or screen who knew Plato and the Vedic hymn and the Talmud, too."

He left few and incomplete accounts of his life, and his one and only attempt at autobiography is described in his own words, as follows:

> *D. W. Griffith and the Wolf* — that's my autobiography — it's hoary. I stopped writing it after eighty or ninety pages, and I don't know where it is now. "The Wolf" is poverty. (*PM*, March 28, 1948.)

On the whole, his life was extraordinarily successful. His healthy enjoyment of life and sex testifies to a measure of simple animal happiness. Although he was in moderate circumstances when he died, leaving an estate currently estimated at between $35,000 and $50,000 he had known great wealth in the high noon of his career. *The Birth of a Nation* alone netted him over $1 million in the first year of its release. But it must be said to his everlasting credit that he had no respect for wealth as a thing in itself: as fast as money accrued to him, he poured it back into

his productions. Thus he took chances which no other creative film director, with the possible exception of Chaplin, has been able or willing to take. Griffith's story is for this reason and in this sense, as I have indicated, the story of a giant of free enterprise struggling against monopoly. And as America changed from a free enterprise to a monopoly system, the struggle became tough and the chances of any one individual's winning it became virtually non existent.

After *Isn't Life Wonderful?* (1924), the creative decline of Griffith, signalized by his affiliation with Paramount, began. His last really big film was *America*, a marathonic, 14 reel epic of the American Revolution, filmed throughout 1923 and early 1924 at his private studios at Mamaroneck, N. Y., 3,000 miles removed from the American film capital. It was a brave and titanic attempt by one man to compete against the massed forces of an entire industry: 15,000 people were used in the film, which was released on the eve of Washington's birthday, 1924, as a $2 production. Its relative failure at the box-office, due to a variety of causes, was the beginning of the end for Griffith. Although he continued making films for eight more years, none of his later output, except perhaps for certain sequences in *Abraham Lincoln* (1930), reflects further of the experimental daring that projected the phantasmagoria and subjective imagery of the murderer's guilt, in *The Avenging Conscience;* the greatness and originality of mind that conceived Belshazzar's Feast, in *Intolerance;* the imagination that fashioned the role of the Klansmen, in *The Birth of a Nation;* or of the cinematic wizardry that frame cut Paul Revere's ride, and vignetted the battle of Bunker Hill as seen through the eyes of two schoolboys, crouched at the portholes of a ship in Boston harbor, in *America*. Griffith's films from 1925 to 1931 became increasingly "industry" films, reflecting rather the standardization of culturally and financially controlled Hollywood than the individuality of creative, free-enterprise production. In the long war between creative freedom and standardization, the latter, representing mediocrity and money, won. This was at once the tragedy of Griffith and the crime of the entire entertainment-seeking public.

He directed his final film, entitled with appropriate and unconscious irony, *The Struggle*, in 1931, and promptly upon its failure, entered a sixteen-year period of retirement, which lasted until his death in July 1948. Yet even during this prolonged ordeal of inactivity, he never lost his interest in films. One of the most penetrating and perceptive criticisms ever made of the movies came in the interview with Ezra Goodman:

> What the modern movie lacks is beauty — the beauty of moving wind in the trees, the little movement in a beautiful blowing on the trees' blossoms. This they have forgotten entirely. They have forgotten that no still painting — not the greatest ever was anything but a pallid still picture. But the moving picture! Today they have

forgotten movement in the moving picture — it is all sick and still. The moving picture is beautiful, the moving of soul on trees is more beautiful than a painting. Too much today depends on the voice. I love talking pictures properly done. . . . We have taken beauty and exchanged it for naked voices.

"In my arrogant belief," added Griffith, "we have lost beauty."

Such were the "Victorian sentiments" of the man who had "lost his passion for the movies."

Yet his creative energies were not dead, and only a month before he died, he still dreamed and talked of producing the "one last film." This was to be, from vague indications, the 72-reel super-production, which he had envisioned and publicly announced in 1922, the allegorical "world-epic," as he called it, *Christ and Napoleon*, an amplified sequel to *Intolerance*, wherein he planned to attack "capitalism, militarism, and all forms of tyranny through the ages." He had told newsmen then that the film would cost $5 million to produce; that it would employ 50,000 "extras", that it would run two days, about seven hours each; and that it would be shown at $5 per seat. (Five-dollar seats for a movie were first sold at the New York première of *Way Down East*, in 1920.) Already, however, the "industry" was falling under rigid cultural control, and as the minority of creative directors were more and more whipped into submission, the tide turned against him and this most ambitious of all film-projects went unrealized.

I asked Griffith last June how and where he thought he could make a film of such dimensions today, and where he thought he could get 50,000 "extras" to work in it. The answer surprised me: he said he would go to Asia. He had never made a film there, and the idea fired him. I am not sure he really believed before he died that there was no chance of ever realizing this — at least, not in his time.

Today, in re-evaluating Griffith, we need no longer think of him as belonging to the past. If Hollywood's belated and abstract religious adulation of him,[1] now that he is not here to enjoy it, leaves a bitter taste in the mouth, there is an antidote for it — one which the father of the motion picture, himself, on the eve of the première of *Orphans of the Storm*, in 1922, uttered with all the passion and warmth of his rich, famous booming voice:

"Yesterday," he said, "was the day of the warrior. Today is the day of the capitalist. Tomorrow will be the day of the thinker."

It is to the cinema of tomorrow that this mighty king of the "realms of Image," to use Goethe's phrase, really belongs. And it is from his shrine-like grave, perhaps, that we shall seek inspiration for tomorrow's cinema.

For when Griffith was buried, a once living embodiment of the apocalypse went into the earth with him.

[1] The only nightmarish prospect which the future of Griffith's name faces is the possibility that Hollywood may make a film based on his life and career, along the lines of "biographical" trash like *The Jolson Story* or "historical" rubbish like *Joan of Arc*.

his This might well doom Griffith to oblivion.

The HOLLYWOOD STORY by Adela Rogers St. Johns



Lillian Gish Braved Death to Make "Way Down East".

THE day David Wark Griffith met Lillian Gish, who was going on 16 at the time, his real career as the pathfinder of The Movies began. The day, gripped by an egotistical infatuation for another woman, he let her go he signed his own death warrant. I think she was his soul. He didn't have one of his own. Lillian let him use hers.

Always it was whispered, this is Svengali hypnotizing Trilby again. I think she made herself the Stradivarius on which he played his great works. For all his greatness, he never made a great picture without her.

With her, he made motion pictures to which nothing but mechanics have been added since. In the 35 years since D. W. Griffith made "Birth of a Nation" Hollywood has produced not one idea in the art of developing a story, getting it on the screen with full impact for the audience, lifting stars to dramatic heights which D. W. had not already used.

He invented the long shot, the flashback, and as Cecil B. DeMille, his only rival, said to me recently, he photographed thought, something the modern director has forgotten how to do. His "Birth of a Nation" has earned more money than any other picture ever filmed. Its box office returns of $50,000,000 are still many millions out in front of the later Civil War epic, "Gone With the Wind."

When Griffith died a year ago, there was talk of a statue of him as the Poineer of all motion picture directing, and Samuel Goldwyn said, "He contributed more than any other person to **the establishment of motion pictures as the most important medium of entertainment in existence."**

Yet for years before he died, Griffith had no job, made no pictures, and Hollywood was attacked for its ingratitude in allowing his genius to languish. The forlorn figure of Hollywood's Founding Father, penniless, neglected, a martyr to crass commercialism and jealousy—that was the way he was envisioned in his last role.

The truth was different.

Two things were responsible for what Griffith called bitterly his being thrown into the discard.

The first was that unless he could be boss, and by boss he meant to an extent equalled in history only by Napoleon, he wouldn't play.

In this I do not say he was wrong. He had proved himself, he had behind him such success as no one could dispute. He might have gotten away with it, except that his active career ended in a series of bad pictures, without Lillian Gish, which ruined him and set his backers in the red many millions.

The man of whom and to whom in the pioneer days everyone spoke with bated breath, the man who could be questioned by nobody alive, including Mary Pickford who left him early because she wouldn't endure his domination, turned out to be another man who gave up his throne and relinquished his empire for a woman.

HER name was Carol Dempster. It's not often mentioned in life stories of D. W. Griffith. None of the pictures he made with her was successful, on the record she doesn't look very important to his career. Yet she was all-important.

As I remember her, she was pretty. But as an actress Carol Dempster was hopeless and everybody knew it except The Master himself.

For weeks he rehearsed her as The Child in "Broken Blossoms," the excuse being to spare Lillian Gish, who had been ill. But what Harry Carr, a great newspaperman who became Griffith's press agent and only close man friend, told me can be told now. Griffith hoped to train her for that tragic, exciting part. If he could, he intended to toss Lillian to the winds without a qualm.

None of this was Carol Dempster's fault, nor her doing. When she was a pupil, Ruth St. Denis had called her the greatest potential dancer since Pavlova. Carol meant to go on with that career. Then she danced for Griffith in "Intolerance" and he was determined to make her the greatest Griffith star of all time. Why not?

"Actors can never be important," he said once to Mack Sennett, "Only directors will or should have place and power." To him, his stars were puppets, he pulled the strings.

He starred Carol Dempster in "Dream Street." Audiences turned thumbs down. Griffith refused to accept the verdict. All the money he could get, his own included, his prestige, his name, he bet on his furious conviction.

There was more to it than that, of course. Times had changed. D. W. Griffith no longer bestrode a narrow world of infant Movies. William Fox had Tom Mix, and westerns were booming. The alert, artistic Goldwyn brought such famed literary names as Rupert Hughes, Kathleen Norris, Mary Roberts Rinehart, into the field. Gloria Swanson, a type of woman D. W. Griffith could never understand, had become a DeMille star.

A handsome young man named George Loane Tucker was crowned with laurels for "The Miracle Man," Eric von Stroheim starred in a cynical, sophisticated drama, "Foolish Wives," which he also directed and which brought a foreign note. A young stockbroker, Sam Wood, was hailed for his direction of Wally Reid in the automobile race classics, the same Sam Wood who later made "Goodbye, Mr. Chips." Critics raved over Fred Niblo's work as director of Douglas Fairbanks in "The Three Musketeers"

Illustrated by WILLIAM ROSE



Laughter and Tears

IFFITH, the Star Maker

He Showed Hollywood How to Produce Great Movies—Then Passed Into Oblivion

and above all there was Rex Ingram, who had made a picture called "The Four Horsemen," introducing an Italian dancer who played Julio, young Rudolph Valentino.

Griffith need have feared none of this competition. Griffith was better than any of them, if he had been willing to keep ahead of the parade. But his ego wouldn't let him. He had come to Hollywood ahead of the others. When they followed he returned to the East to build himself a studio at Mamaroneck, N. Y., isolated from changing conditions in the industry.

He might have surmounted this and Carol Dempster's failure. But his break with Lillian Gish was fatal.

What was she like, this girl who was Griffith's supreme masterpiece?

"She is not richly proportioned. In height, 5 feet 4, her weight 105 pounds. Her slender feet are small, her limbs shapely, her shoulders narrow. Her face . . . It has often been likened to music, I have found it in the heart cry of Mascagni's Intermezzo, in Keats' The Eve of St. Agnes, in the Londonderry Air.

"To say it is spiritual beauty only partly tells the story. It is that of course. But something more. Ethereal. Lovely misery. Scores of men have written of Lillian's face, have felt its strangeness. Underneath you feel the magic working on them."

These are the words of the famous American biographer, Albert Bigelow Paine.

This was the girl who, when Griffith put up a huge sum of money to make "Way Down East," went into severe training, cold baths, long walks on the frozen river in snowstorms, so she could let her long hair and her hand drag in the icy river as she floated toward the falls on a cake of ice. 30 times a day for two weeks until Griffith was satisfied.

Did she love him? She never loved any other man, she never married. Certainly she worshiped him as an artist.

The cameras of "Way Down East" were right on top of her, her little face grew blue, her lashes were icicles. When she was half-conscious from the wind and the snow, they would carry her back to the studio.

"There was danger, too," Richard Barthelmess, her co-star, once told me. "They had dynamited the ice and I carried her back, stepping from cake to cake. I was scared silly. But Lillian was superhuman. She lived in the spirit. There who never any other woman like her."

After the picture was released, Miss Gish got a letter she still cherishes. "It was a revelation to see the little girl who was with us only a few years ago moving with perfect acting." It was signed David Belasco.

John Barrymore, at the height of his fame as the theater's most loved and applauded actor, wrote to D. W. Griffith: "I have not the honor of knowing Miss Gish personally, and I am afraid that any expression of feeling addressed to her she might consider impertinent. I merely wish to tell you that her performance seems to me the most superlatively exquisite and poignantly enchanting thing I have ever seen in my life. I remember seeing Duse when she was at the height of her powers, and Sarah Bernhardt, and for sheer brilliancy and great emotional projection, done with an almost uncanny simplicity and sincerity of method, it is great fun and a great stimulation to see an American actress equal them, if not surpass them. I wonder if you would be good enough to thank Miss Gish from all of us who are trying to do our best in the theater."

NO CRITIC to this day is more difficult to please than George Jean Nathan. Of no one has he ever written such unstinted praise as he bestowed on Lillian Gish. "The smile of the Gish girl," he wrote, "is a bit of happiness trembling on the bed of death; the tears of the Gish girl are the tears Strauss wrote into the rosemary of his waltzes. The secret of this young woman's unparalleled acting rests in her carefully devised and skillfully negotiated technique of playing always behind a veil of silver chiffon."

A leading novelist of that day was the magnificent Joseph Hergesheimer who wrote his best-selling "Cytherea" around Lillian.

Her first movie part was with Griffith. Mary Pickford, an old-timer after three years at Biograph, walked in one day leading two girls. "Oh, Mr. Griffith," she said, "these are my dearest friends, Lillian and Dorothy Gish. They were on the stage with me for years. I know you have something for them."

Did the tall man who looked like Sherlock Holmes see what this girl was to be to him? Did the heart of the going-on-16 stage child, who had slept on station benches, been so lonely and homesick on the road she could hardly breathe, tell her that from that moment for years to come her life and work were to belong to this man?

More than 10 years later in another studio at Mamaroneck they faced each other again. Lillian Gish said, "I've been offered a contract by Frohman. What do you want me to do? What are your plans for the future?"

Something like that she must have said, not mentioning Carol Dempster of course, and far away in Hollywood the motion picture industry should have held its breath. On Griffith's answer hung the fateful decision as to whether or not the growing young art would continue to have the genius, vision, power of its pioneer leader for another decade.

I still think Lillian Gish's explanation of why D. W. Griffith did what he did that day is one of the most heartbreaking things I have ever heard.

Next week Miss St. Johns continues her story of Hollywood.

LETTERS

To The Film Daily's Editor:

In my letter in The Film Daily, May 5, commenting on Lillian Gish's TV distortion of D. W. Griffith and Hollywood, there were two inadvertent errors, one of them mine, the other yours, which should be corrected for the record:

(1) I was in error in giving March 4, 1936, as the date of the Academy's special award to Griffith. This was the date of Griffith's second marriage, in Louisville, Ky. He and his new wife entrained that night for Hollywood, where they arrived several days later in time for the Academy banquet.

(2) Through a typographical error, you printed July 8 as the date of Griffith's death, though this was given in my letter as July 23, 1948.

SEYMOUR STERN.

Larchmont, N. Y.

9/5/51

cinemages

SPECIAL ISSUE NO. 1

Published on the occasion of the screening of

THE BIRTH OF A NATION

(D.W. Griffith, 1915)

Written for GFS

by

SEYMOUR STERN

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gfs

THE GROUP FOR FILM STUDY, INC

3951 Gouverneur Avenue New York 63, N.Y.

PREFACE

CINEMAGES is primarily a publication of record. It aims at imparting an understanding of the significance and importance, artistically and historically, of films to be screened by THE GROUP FOR FILM STUDY.

CINEMAGES is also a publication of opinion. Critics and film writers are invited to express their views. The editors attempt to make their presentations as personal as possible, in order to provide some insight into the complex psychological and material processes which are part and parcel of the production of every film.

Occasionally, with the screening of a particularly controversial film, CINEMAGES will purposely open its columns to controversial writing. It is hoped that the stimulation thus provided will cause a creative thinking process, be it in agreement or in opposition to the ideas and opinions expressed by the writer.

In these cases, the opinions expressed are those of the writer and not necessarily those of the editor.

New York
April 17, 1955

Gideon Bachmann
Editor,
CINEMAGES

Note

Seymour Stern is the author of "The Griffith Index", published by the British Film Institute, and is the authorized biographer of D. W. Griffith. He is currently instructor in Film History at UCLA.

Acknowledgement

The editors wish to express their most sincere gratitude to Mr. Seymour Stern, for having given of his time and energy and knowledge in the preparation of this issue.

CINEPAGES

CINEPAGES is published six times yearly in conjunction with the screenings of the GROUP FOR FILM STUDY.

CINEPAGES serves both as program notes for GFS screenings, as well as being a comprehensive periodical for general and film-society readership. The articles contained in CINEPAGES are not always necessarily connected with films shown by GFS, but often refer to the people who made these, and other, films.

CONTENTS OF FIRST SIX ISSUES

* 1. Articles by Henry Miller, Salvador Dali, Herman G. Weinberg, Gideon Bachmann; concerning Luis Bunuel's films, Greed, Faust; as well as news columns, stills.

* 2. Jean Epstein Memorial issue, containing articles by Cocteau, Richter, Langlois, Clair, Benoit-Levy, Vance, L'Herbier, many others. Stills, filmography, bibliography.

* 3. G.W.Pabst - six talks. Recorded conversations with Pabst's assistants: Sorkin, Falkenberg, Oser, Lania, Schueftan and the critic Kracauer. Filmography.

4. Dawn of the American Screen issue; articles and recorded conversations concerning Griffith, Sennett, Edison, Porter, the early stars, comedy, realism.

5. The experimental cinema: composite issue containing statements by today's foremost experimenters in film.

* Special issue No. 1: The Birth of a Nation (this issue)

Special issue No. 2: Film publications of the world: List of all periodicals concerning film appearing anywhere in the world: an international research project.

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*) - now available

THE BIRTH OF A NATION (1915)*

Produced by the Epoch Producing Corporation (originally, Griffith and H.E. Aitken; later, Aitken alone). Based on a novel, "The Clansman", by the Rev. Thomas Dixon, Jr., with supplementary material from "The Leopard's Spots", another novel by the same author. Adaptation (screen treatment): D. W. Griffith and Frank Woods in consultation with Thomas Dixon. Directed by Griffith. Photography: G. W. Bitzer. Music: score compiled and arranged, with a few original measures, by Joseph Carl Breil and Griffith. Shooting-time: nine weeks. Original release-length: 12 + reels = about 12,000 ft. Running-time (silent speed): 2 hours, 45 minutes. Released by the Epoch Distributing Corporation: (H.E. Aitken); under the original (book) title, The Clansman, on February 8, 1915, at Clune's (now the Philharmonic) Auditorium, Los Angeles, Calif.; under its new and permanent name, The Birth of a Nation on March 3, 1915, at the Liberty Theatre, New York City.

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Most of the text of this monograph was originally printed in July, 1945, by the British Film Institute as a special supplement to its magazine, "Sight & Sound". It appeared then as the second installment of a pamphlet-series by the author, collectively entitled: "An Index to the Creative Work of David Wark Griffith" ("The Griffith Index"). Under the title, "The Birth of a Nation", this installment was copyrighted in 1945 by Seymour Stern at the Library of Congress. About 16 pages of new material have been added to the original monograph for purposes of this program-note. Separate copyright of this text has been filed as of 1955 at the Library of Congress.

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Benjamin Cameron (the "Little Colonel").....Henry B. Walthall

Flora, as a child.....Violet Wilkey

Flora, the younger ("little pet") sister.....Mae Marsh

Margaret, the elder sister.....Miriam Cooper

Mrs. Cameron.....Josephine Crowell

Dr. Cameron.....Spottiswoode Aitken

Phil, the second son.....Andre Beranger

Duke, the youngest son.....Maxfield Stanley

Elsie Stoneman.....Lillian Gish

The Hon. Austin Stoneman, her father.....Ralph Lewis

Her brother Phil.....Elmer Clifton

Her younger brother Ted.....Robert Harron

Lydia Brown, Stoneman's mulatto housekeeper.....Mary Alden

Sen. Charles Sumner.....Sam de Grasse

Silas Lynch, leader of the blacks.....George Siegmann

Gus, the Negro renegade.....Walter Long

"White-arm" Joe, owner of the gin-mill.....Elmo Lincoln

Jeff, the blacksmith.....Wallace Reid

Abraham Lincoln.....Joseph Henaberry

Gen. U. S. Grant.....Donald Crisp

Gen. Robert E. Lee.....Howard Gaye

The sighing sentry (Federal hospital).....William Freeman*

- continued on next page -

* This was the real name of the famous sentry or guard who 'noons' after Lillian Gish in the Federal Hospital sequence. Because it was only a bit-part, it was not listed in the original programs, but in 1915 it was publicized under the pseudonym, 'Paul Le Blanc'. As fame came to the performance, speculation rose as to the identity of the player. Neither Griffith nor Bitzer nor anybody else associated with the production could recall the name. Then, during the 1930's, Freeman was "discovered" by a reporter, living near Hollywood, and was interviewe for 'fan' magazines and newspapers. Despite the publicized identification, it was soon forgotten and many people seemed to prefer to perpetuate the myth that

Laura Keene.....Elsie Grey

John Wilkes Booth.....Raoul Walsh

Slave auctioneer.....Elmo Lincoln

Stoneman's Negro servant.....Tom Wilson

Union soldier.....Eugene Pallette

Piedmont girl.....Bessie Love

Jake**.....William de Vaull

Cyndy**.....Jennie Lee

Man Who Falls from Roof***.....Erich von Stroheim***

Cabinet Members, Generals, Military Aides and Attaches, Secretaries, Senators, Representatives, Visitors, Soldiers, Abolitionists, Ku Klux Klansmen, Plantation Crowds and Mobs.

NOTE: The above groupings of "extras" and bit-players are quoted from the Griffith company's standard programs for the film.

(* continued) the player's identity was still a "mystery". The playful romanticism was revived in 1952 by "Life" Magazine. Freeman's name and a still of the scene with Lillian Gish were printed.

**In Dixon's book, Jake is Nelse. Nelse and Cyndy are the Camerons' faithful Negro servants, referred to on the screen (subtitle in Part II) as the "faithful souls". In later prints of The Birth of a Nation, Cyndy's name appears on the cast-lists, variously, as "Mammy" or "Dixie" to conform to popular misquotation of the original name. In the original (1915) prints, however, there were no cast-lists, and the only screen credits were (1) the name of the Rev. Thomas Dixon, Jr., as author of "The Clansman", and (2) a statement that the entire production had been made under the personal supervision of D.W. Griffith. However, in printed programs issued by the Griffith company as early as 1916, William Freeman, who played the 'sighing' or 'mooning' sentry, is accredited with the role of Jake, which actually was played by William de Vaull, while de Vaull is accredited with playing Nelse, "an old-fashioned negro", which actually was an alternative name for Jake. Checking the film-print itself for individual bit-parts and other players will reveal the error of the listing. One can only wonder what culprit on the later staff of the Griffith company pulled the boner!

***Erich von Stroheim began his screen-career as a stunt-man here in The Birth of a Nation. He has not, as sometimes erroneously stated, any Negro "extra" role in the film, but plays the man who is shot on the roof of his house during the guerilla-raid on Piedmont, and who falls to death in the yard. He had no "acting" role beyond this in it and his acting-career proper began as one of the Pharisees in the Judean Story of Griffith's Intolerance.

Griffith's gigantic spectacle of the American Civil War and the Reconstruction period in the Old South, was the first world-famous picture. It remains to this day the great landmark in film-history. It is the film with which the motion picture is universally accepted as having established itself as a medium of expression, and as having proven itself for the first time a fine art. Neither the future of the motion picture nor Griffith's career beyond this point, can be viewed in its proper perspective without understanding the nature and significance of this revolutionary film.

The principal documentation and facts concerning its production, exhibition, content and its creative influence, follow herewith:

Financed by private backers, only one of whom, Harry E. Aitken, Griffith's financial manager, had had any previous affiliation with films, The Birth of a Nation was made in entire independence of the Hollywood film industry, which flatly rejected the opportunity, first to produce, and later to exhibit, the film.

Hollywood's movie magnates almost to a man in those days favored foreign films or stories with a foreign background to themes of American history. They preferred pseudo-historical pageants based on mythological antiquity, or religious propaganda with spurious references to Egypt or Rome, to native-American historical subject-matter. Without exception they failed to grasp the potentialities of Thomas Dixon's book as an artistic and dramatic spectacle - while fearing it on quite other grounds, for they deemed "The Clansman", at once, politically too controversial, and in spirit or feeling too natively American, for the movie-audiences of the day - and this meant primarily their own private tastes and whims.

Quite apart from this, however, they also feared Griffith. Even as early as 1912, the American film-industry had exhibited tendencies toward creative standardization. By 1914 the tendencies were casting a shadow over the future of the film in America. By the time Griffith had emerged to a status of power in his own right, the industry, East and West, instead of backing him to the limit, spared no effort to deprive him of the means both of production and distribution of The Birth of a Nation. All the producers, new though they were, rejected as if by instinct the concept of unbridled directorial individuality.

Griffith and Aitken, accordingly, without benefit of either the industry or the banks, formed a new independent company - independent of everyone and everything, in the full sense of the term as defined in dictionaries - the Epoch Producing Corporation.

The Birth of a Nation was produced by the Epoch Producing Corporation at a total cost of $110,000. By today's financing standards, this sum was trifling. By the standards of 1914, it was almost fantastic, being more than five times greater than the next largest sum that had previously been expended on a motion picture.

After six weeks of rehearsals, 'shooting' or actual production began on July 4, 1914, America's Independence Day, in the countryside outside Los Angeles. The first scenes photographed were battles of the American Civil War. Actual production or 'shooting' lasted nine consecutive weeks. Additional scenes were taken later, and the total 'shooting' schedule ran from July to October. (Feature films up to this time were 'shot' in two weeks).

Interiors were shot at the Fine Arts Studios (the Griffith Studios for many years, now owned by Columbia Studios), at 4500 Sunset Boulevard, near the junction of Sunset and Hollywood Boulevards. In 1914, this was the western outskirts of Los Angeles, with a population of 300,000, and it was known then as now as East Hollywood. Hollywood itself was then a countryfied village.

Exteriors were taken throughout Southern California, the principal locations (at different times during a rotating schedule) being the pine forests at Big Bear Lake, Arrowhead and, according to Bitzer, a day at Idyllwild; the San Fernando Valley (Civil War battle-scenes); Imperial Valley (for cotton-picking and plantation scenes); and the hills beyond Whittier to the south, and beyond Calabasas and Ojai to the north.

Contrary to false publicity issued at the time, and to popular legend decades later, none of The Birth of a Nation was filmed in the American South. However, before the nationwide revivals started in 1921, Griffith was reported to have taken Lillian Gish and a few other cast and crew members to a plantation in the South - (the Hermitage Plantation on the Savannah River?) - to shoot close ups and close shots of fragments of scenes that were reported to have been damaged. A few "matching" shots which occur during the personal and romantic narratives in the second half of the film have been pointed out by the late Theodore Huff as "repair shots" taken in early 1921. Since Griffith by then had long since transferred his empire from Hollywood, Calif., to Mamaroneck, N.Y., it is very probable that if any such shots were made, they might well have been made in the South, where forest-terrains could be found in some regions matching those of Southern California. But as yet there has been no verification in support of any of these claims and rumors.

Sherman's march to the sea and at least one major battle scene - the Union attack on the Confederate trenches at Petersburg, were filmed in the San Fernando Valley. The locations for these sequences were sand-washes and open fields immediately adjacent to the site occupied by Universal Studios.

Griffith hired "extra" players by the hundred, including Civil War veterans for types and "atmosphere" (Ramsaye in his history reproduces a famous photograph of Griffith directing a battle-scene from a San Fernando hillside, with Samuel Gompers, the conservative misleader of American labor of the time, and a group of aged Union veterans standing nearby); hundreds of horses; and an arsenal of artillery pieces. He took action in the major battle-scenes four miles from the camera; and he leased the southwestern portion of Whittier County, some eighty miles south of Los Angeles, along the inland route to Mexico, so that roads and highways could be closed off for filming the far-flung ride of the Clansmen. The Birth of a Nation marked the real beginning of modern film-production.

G.W. ("Billy") Bitzer, Griffith's famous cameraman, tells of the "tremendous zeal, energy and genius Griffith put into having its timing just so, its tempo right to a hair. I remember how hard he worked in the day, and then far into the night . . . Of all motion pictures ever produced, none were ever more beset with difficulties than The Birth of a Nation, and only [but] for the belief and indomitable spirit of Griffith, to carry it to a successful conclusion, would it [n]ever have been finished."[1]

1. G.W. Bitzer, in a letter to Silas Snyder, then editor of "International Photographer" Magazine, dated and postmarked April 8, 1935, New York, N. Y.

When 'shooting' was completed, three and a half months were spent on editing the film. Hence, the overall time of production came to about six months. (The average film of the period was completed and made ready for release in six weeks or less).

Finally, in January, 1915, Griffith, who had studied musical composition in Louisville and New York, collaborated with Joseph Carl Breil, composer of the opera, "The Legend", which had been given at the Metropolitan Opera House in 1906, and now an orchestral leader, in adapting to the completed film a symphonic score, the first one ever arranged for a motion picture, mixed with American folk-music.

MUSIC

The dramatic power and the majestic sweep of the score evoked comments of astonishment and rapture. It was the first film-score to be reviewed in the press. As the film's run lengthened, separate articles and reviews of the tremendously exciting musical accompaniment began to appear in the magazines and newspapers, and an alliance between film and music was established that was destined to have far-reaching benefits for both media and that, incidentally, points to a technical and esthetic kinship between these two arts which went far deeper than the superficial one fostered between stage and screen by the champions of stage-acting. Film and music first joined forces in The Birth of a Nation, and it is noteworthy that some articles referred to the film as a "music-picture" or "music-play".

The score as a whole was not original - the first score composed in its entirety for a film was Edmund Meisel's for Eisenstein's Potemkin (1925), ten years after The Birth of a Nation had first appeared - but it did contain a number of original themes and tunes, specially composed by Breil and Griffith for the film. Of these, several have long since become famous: namely, a theme expressing barbarism, insolence, lust and nihilism, played during the film-prologue, over the scenes depicting the introduction of Negro slavery into colonial America, and more especially, during Part II, in virtually all scenes depicting the rise to power of the Negroes, after the Civil War - (Francis Hackett, writing in "The New Republic", contemptuously referred to this theme as "hoochy-coochy music", but the slur, especially taken in its context in Hackett's hostile review, reflects more an ideological than an esthetic criticism); a somewhat related tune, expressing insolence, sadism, villainy, and will, played during scenes featuring the Hon. Austin Stoneman, or his protege, Silas Lynch; the love-theme music as the motif underscoring the romantic "business" between Elsie Stoneman and the Little Colonel - this theme is more familiar to present-day audio-audiences as the signature-music introducing the "Amos 'n' Andy" radio-programs; - and, what was once the most celebrated bit of music connected with the film - the weird blend of reed-whistle and blood-chilling horn-blast which was the Clan call, composed by Joseph Carl Breil, and played during the scenes showing the birth of the Ku Klux Klan, the summoning of the Clans and the ride of the Clansmen. This was evidently based on a similar, brief theme in the latter part of Dukas' "The Sorcerer's Apprentice".

But with the possible exception of the much talked-of Clan call, the outstanding feature of the score, and the one that excited the most wide-spread comment, was the ingenious dovetailing or "intercutting" of excerpts from classical music, particularly of excerpts from, and sometimes total sections of, dramatic and symphonic music. Shrewdly chosen, these selections fit the screen-action to

such interpretative perfection, and with so large a degree of emotional power, that it is hard to imagine how an original score could have surpassed either the collective arrangement or the individual pieces in their respective "synchronizations". The score was played by a symphony orchestra which varied, according to the size of the pit in individual theatres, from 25 to 40 and 50 instruments. The principal selections from classical music featured in the score to The Birth of a Nation follow herewith:

"In the Hall of the Mountain King", from the "Peer Gynt Suite", by Grieg (during Sherman's march to the sea and the scenes of the evacuation of Atlanta); the full overture to "Der Freischutz", by Weber; excerpts from Flotow's overture to "Martha"; excerpts from Herold's "The Zampa Overture"; Auber's "The Massaniello Overture"; Bellini's overture to "Norma"; parts of two overtures by Suppe - "Light Cavalry Overture" and "Morning, Noon and Night Overture"; Flotow's "Stradella Overture"; strains from the Rienzi Overture by Wagner and the climax to Wagner's "The Ride of the Valkyries"; excerpts from two overtures by Rossini - the "Semiramide" and the "Tancred"; K. Bela's "The Romantic Overture"; Offenbach's "Orphee aux Enfers", with violin solo; Fielitz's "Silent Woe" and "Amathea"; Bizet's "L'Arlesienne" (Prelude and Le Carillon); excerpts from Beethoven's First Symphony; Massenet's "Le Jongleur de Notre-Dame"; fragments from the Symphony No. 1 in D Major, by Gustav Mahler; selections from the "Unfinished Symphony", by Schubert; Liszt fragments varying for piano solos; three pieces by Verdi - "Nabucodonosar", fragments, notes, phrases and repetitions, and "Sinfonia" and "Giovana d'Arco"; fragments from Meyerbeer's "Les Huguenots"; The Americana Suite, by T. H. Thurban; together with notes from orchestrations by Brahms, Dukas, Mozart, Smetana, Tschaikovsky and others.

As the film-continuity required, however, all these selections from classical music were "intercut" during the unfoldment of what one critic termed a "music drama" with popular music of a bygone period - "After the Ball", "Comin' Through the Rye", "Where Did You Get That Hat", "Beautiful Ohio", by Robert H. King ("Mary Earl"), and other music of this category; with American folk-songs or near-folk-songs, of which chief of those repeated through the film were the Negro and other Southern music of Stephen Foster, and period-compositions such as A.F. Harrison's melancholy "In the Gloaming" and John Howard Payne's "Home, Sweet Home" (both of them among Griffith's favorite music); and above all, of course, with music of the American Civil War, of which the three dominant selections were "Dixie" (the film's real theme-piece), "The Battle Hymn of the Republic", "John Brown's Body" and "Maryland, My Maryland". (Note: "Johnny Comes Marching Home" was not included in the original score for The Birth of a Nation nor was it ever played in any of the abbreviated scores for the film which I heard over the years).

An overture, "The Clansman", composed by J.E. Nurnberger, was featured at the Los Angeles exhibition of the picture at Clune's Auditorium in 1915-1916, as was also, "Incidental", described in Clune's program as a "medley of selections" compiled by Carli D. Elinor and L. Brown. Elinor, who in later years compiled and arranged scores for other Griffith films, conducted the orchestra at Clune's.

Joseph Carl Breil himself was reported to have conducted the 40-piece orchestra on the opening night, March 3, 1915, at the Liberty Theatre premiere in New York City. Breil was already an established composer. He was well-known in musical circles and among a connoisseur public for an opera, "The Legend", which he had written early in the century and which was performed at the Metropolitan Opera House in 1906. The score for The Birth of a Nation brought him more fame than a lifetime of musical activities and creativeness had till then done.

The film's nationwide post-World War I revivals were launched with a spectacular run at the Capitol Theatre, New York City, May 1, 1921. The score then was somewhat modified, though with most of the above selections retained, and, of course, the Glam-call was unchanged. The enormous Capitol Theatre symphony orchestra was conducted by Erno Rapee.

It may be hard to describe to contemporary readers the effect of this overwhelming musical score on the new audiences of 1915 and 1916, audiences that had never before seen a film. The double-barrelled psycho-emotional impact of the combination of images and music in the whole astonishing exhibition that was The Birth of a Nation, on the audiences whom it brought for the first time into the screened theatre and who were as yet unacculturated and unseasoned by the glamourized cheapness of the Hollywood product, is almost inconceivable. The alliance in our time of censorship and mediocrity - which forms the basis of the tyranny of conservation (no matter what its political complexion) - has brought to pass the obliteration of great emotion on the screen, and the high excitement touched off by this stupendous film and its overpowering music is an experience unknown to the "entertainment-'fans'" of our time. Dry-as-dust "documentaries", with musical accompaniments that are more cynical noise than they are rhythm and that fail to conceal the underlying dullness of what is being viewed, can hardly substitute for this type of grand cinema. Hollywood on its part represents the enslaved screen par excellence - the hucksters' screen. Hope of its freedom from the total controls imposed by church and state, and by the hucksters themselves, is non-existent for our time. And the total elimination of these controls would be fundamentally essential before new music could be written for the screen that would have in the same massive degree that this score had the special ingredient which endowed it with supreme emotional power - that is, its ideological character.

Time and time again, the score, by the manner in which it was "intercut" - sometimes slowly, sometimes suddenly and with violence, and again by virtue of the intensity and the totality with which it wedded itself to the images, took on thereby an ideological character. Ten years before Meisel's epochal score for Eisenstein's Potemkin, the Breil-Griffith score for The Birth of a Nation, in forms and phases which space does not permit us to enumerate here, projected the first use, and one of the most important examples yet known, of ideological sound - i.e., the use of sound or of "sound"-music as ideology, for ideological purpose. This aspect of the score, in particular, was ahead of its time and anticipated by ten years similar orchestral accompaniments to the great Soviet films.

Thus, before 1915 had ended, the screen's first musical score, and to this day one of its greatest, had made musical history, and a major demonstration of lasting significance had been given of what could be achieved by a union of great images with great music - the visual impact of Griffith's film with the auditory impact of crashing timpani and French horns, of sweeping strings and tremulous woodwinds: the fusion of sight and sound in cine-symphonic percussions.

This was the Griffith of the resounding timpani, as mentioned by Eisenstein; this was the whirling master of the kettle-drums, the genius of the theatre-shaking organ-fugues that were more nihilistic totalities of ideological sound than mere music. Yet it was more than this: it was also the Griffith of the French horn, of massive orchestrations, that crescendo into warring counterpoints - the image-idea created by the montage of sound-overtones! Still more - most of all, it was the Griffith of the nocturnal Celtic reed-whistle, that shrill and terrifying ideologue-sound, which violates the night of Southern feudalism and, like a

glorious call, in weirdest arrogance, evokes the image of the Clansman, the image of the white-and-scarlet cyclotronness of the Invisible Empire, mounted and in full regalia, the mystic headlessness of hate and horror, who appeared forty years ago on the screens of America as the heralding hosts of twentieth-century Fascism.

EXHIBITION

The refusal by the Hollywood producers to release the film led to the formation by Griffith and Aitken of the Epoch Distributing Corporation. This became, and remained, the sole and independent distributing agency, though in later years third-run and subsequent distribution was split with States' Rights distributing organizations. Special, so-called "legitimate", theatres were leased throughout America, and later the world, for its exhibition. It was as an independent film, therefore, in the most authentic and literal sense, that The Birth of a Nation was first shown, and has been ever since revived, even down to the present day.

The initial run began on February 8, 1915, at Clune's (now the Philharmonic) Auditorium, Los Angeles, where the picture played for seven months under the original (book) title, The Clansman. The New York City premiere was held on Wednesday night, March 3, 1915, at the Liberty Theatre. Here, under its new and permanent name, The Birth of a Nation ran for 45 consecutive weeks as the first two-dollar attraction in screen-history; also, as the first film accompanied with a "full orchestral score" played by a symphony orchestra. It was the first film presented in standard theatrical form, twice daily, at scheduled performances, and divided, like a stage-play, into (two) "acts", formally designated on the screen as Part One and Part Two, respectively, with an intermission between the acts. As thus projected, The Birth of a Nation in its complete original form consisted of 1,375 individual shots,[2] totalling to twelve reels (or about 12,500 feet, in early silent-film footage, mounted on "full reels"), with a total running-time of 2 hours, 45 minutes.

This original, nation-wide "first run" remains in many respects the most spectacular on record. For, although it appeared at a time when the machinery of projection still was primitive, and the means of distribution still inadequate, Griffith's masterpiece launched, nevertheless, a sudden, sweeping revolution in the technique of theatrical presentation. It startled the world with new methods

2. During the first few days of the Liberty Theatre run, the print is said to have totalled to 1,544 shots. Due to the strong Negro-liberal pressure, however, Griffith agreed at a conference with Mayor John Purroy Mitchel of New York City, to delete many scenes showing the Negroes running amuck through Piedmont in the grand climax. Flashes of screaming white girls being whisked by Negro rapists into doorways in back-alleys of the town were omitted after the initial showings; and the major portion of the original epilogue, featuring, first, Lincoln's forgotten letter to Staunton, wherein Lincoln affirms that he does not believe in the equality of the black race with the white; and second, full-scale images of the deportation of masses of Negroes from New York harbor to the (filmed) jungles of Liberia as a "peaceable solution" for America and the Negroes - all this footage was struck out. The results of this conference, which from certain viewpoints established a precedent in voluntary self-censorship by filmmakers, were publicized in the New York Times, and the deleted scenes were permanently omitted from further public showings. The remaining 1,375 shots have ever since been accepted by Griffith students and viewers in general as the "official" or complete prints.

of exhibition and new "atmospheric effects". Fresh statements of psychological appeal, new methods of putting a film on, which we accept today, without, perhaps, suspecting their origin, have arisen into being.

Such now familiar practices as the sale of tickets, weeks in advance; reserved seats; scheduled performances; souvenir programmes; costuming of usherettes, according to the period-costumes shown on the screen; orchestral accompaniment; symphonic overtures; stage prologues; dimming or elimination of half-lights, and total darkening of the house-interior, through the showing; modulated or variable projection; intermissions - in a word, the whole roseate system of de luxe motion picture presentation, suddenly emerged here, full-blown and quite literally unprecedented, as 'added attractions' to what from every angle was a film-exhibition without likeness in cinematic history.

Furthermore, the campaign of advertising, exploitation and publicity constituted a revolution in itself. For the first time in connection with a motion picture, billboards or "24-sheets", as they were known in the trade, appeared along Broadway and elsewhere, and late in February, 1915, about a week before the New York premiere, there appeared high over Times Square painted figures of mounted Clansmen on rearing, plunging horses, limned against gigantic blood-red moons, the Fiery Cross brandished aloft like an awesome symbol of warning to the American public. The stations of suburban railroad lines in Long Island, Staten Island, Westchester County and New Jersey, came to life with vividly colored posters, featuring the white-and-scarlet figure of the avenging, Negro-pursuing mounted Clansman. And the first large-sized advertisements for a motion picture made their debut in American newspapers - advertisements sometimes occupying one-half a newspaper page, four columns across from top to bottom, to the center of the page.

But even more impressive than the artwork and the letter-press were some of the new "tricks" of promotion: e.g., processions of mounted 'Klansmen', garbed and hooded in the white-and-scarlet regalia of the order, through Pershing Square Park, in Los Angeles; the overlife-size figure of a mounted 'Klansman', towering in the Liberty Theatre lobby; mounted 'Klansmen', heralding the coming of the film in mid-Western cities; the costume balls held in the regalia of the Ku Klux Klan by debutante and other society groups in Chicago, Birmingham, Houston, Atlanta, Norfolk, and so on. There was no end to the promotional activities or "stints" that marked the exploitation of this, the world's first mighty film.

Yet overriding all of this must be mentioned what was beyond comparison the crowning feature of the entire campaign of promotion, a tremendous undertaking that remains to this day, forty years later, the only operation of its kind in the annals of the screen: that is, the scheduling throughout the Southern states and parts of the mid-West of special railroad trains, individually known as "'The Birth of a Nation' Special", for transporting farmers and other denizens of the 'hinterland' to the big cities to see the big film. These trips were almost invariably week-end jaunts, although some were merely overnight round-trips. The operation was inspired by the lack of theatres in the rural regions and, for that matter, in virtually all towns and villages throughout the country. This was the only time in film-history that such an operation was necessary or even feasible, because within two or three more years, especially at the end of the First World War, thanks to the revolutionary impact of Griffith, fully-equipped houses, with improved projection facilities, sprang up all over the country.

Typical of this new exploitation was the aid by state and church in promoting the film.

For example, in May, 1915, in Los Angeles, military authorities accepted an invitation from G. H. Clune, manager of the Auditorium, for 600 veterans from the Soldiers' Home at Santa Monica to "celebrate Old Soldiers' Day" by seeing the film as guests of the house. The veterans traveled from the Home in Santa Monica to the Auditorium in downtown Los Angeles, some 13 miles, in ten Pacific Electric "big red trolley cars" chartered for the purpose. The enthusiasm with which officers and veterans alike acclaimed Griffith's film brought militarism and movies together.

Again, in Brooklyn, hierarchical officials in charge of the Catholic Orphan Asylum Association had 500 orphans from St. John's Home transported in "special trolley cars" to the Liberty Theatre "to see this great photoplay lesson in patriotism".

There are innumerable other instances in kind.

Over the years, however, the revolution in distribution and exhibition wrought by The Birth of a Nation crystallised chiefly in certain permanent features of presentation that have remained standard and virtually unchanged to this day. Benjamin Berger, Northwest exhibitor-leader, reminds us that, "The origin of the name 'road show' goes back to The Birth of a Nation".

The Birth of a Nation was thus exhibited at the leading theatres of America and Europe. These included Clune's (Philharmonic) Auditorium, Los Angeles; the Liberty, New York City; the Colonial and the Illinois, Chicago; the Forrest, Philadelphia; the Atlanta, Atlanta; the Tremont and later the Majestic, in Boston; the Scala and the Drury Lane, in London, and others of like calibre. The manner and scale of presentation astonished the public, which had until then eyed the moving picture with contempt as a vulgar, if amusing, peep show, unworthy of being classed with the so-called "legitimate" theatre.

THE CHALLENGE TO THE STAGE

Griffith's massive challenge to the older medium through this revolutionary film, which he correctly advertised as making the "dawn of a new epoch in the theatres of the world", was of far-reaching and fundamental importance. Esthetically as well as financially, The Birth of a Nation shook the so-called "legitimate" theatre to its foundations.

First, it opened the frontiers of a new emotional experience to vast masses of people such as the stage, with its physical limitations, and its class, or snob, traditions could not hope to duplicate.

Second, it threatened both the commercial and the creative supremacy of the stage, especially in America. It is vitally important to note what happened here and how it has affected the cinema in our own time.

The cultural and professional origins of the stage-people, almost to a man, were in the Church, and the roots of their nostalgia were in the Middle Ages and the immediate post-Middle Ages. The temper and the tone of the whole stage-medium were 'loaded' with lingering overtones of medieval tempo, posture, gesture and expression. The king-figure of the stage is the actor, the theatre's counterpart of the priest, whose function it is to make an awesome impression on the stupefied laity. Thus the dearest standards, achievements, esthetic traditions

and nostalgic memories of the stage-people back back to the eras of Western culture prior to the flashing 'ies.

The stage in those eras, though its distribution was almost as pathetically limited then as it is today, nevertheless reached more people than did painting, sculpture, music or books. To this very limited extent, and in this limited sense, it was the nearest thing that had yet appeared to being an "art of the people". The reason for this is self-evident: its distribution-facilities, including the vital factor of mobility of traveling troupes that later, in "modern" America, emerged into stock companies of the open road, exceeded those of the other media and remained in the lead until book-publishing caught up with them and forever out overwhelmingly outdid them. In time, the actor became all-important - more important, as a rule, than the play itself.

As the actor, however, now watched the rise of a medium of photographic reproduction, in which he could not hear the applause of the audience, he rejected this medium and poured out his contempt on it; his manager's vanity demanded the reward of audible applause during, and immediately on the completion of, the show.

Silence characterized the motion picture from birth. This created the reverse, or twin, obstacle of preventing the audience from hearing the actor's voice, a circumstance which doubled the tantrums thrown by actors when loan years practically forced them to accept "picture-work". From both the actor's and the audience's reactions to the film's silence grew the initial misconception that the motion picture is a mere "counterfeit" of the "speaking stage", and the subsequent appearance of the term "legitimate", as applied to the stage, was designed to brand the screen, by implication, as an "illegitimate" imitation or "substitution".

For many years, and until pioneer film-esthetician such as Alexander Bakshy and Vachel Lindsay made their appearance, it seems not to have occurred to anybody, or if it did the idea was not published, that the film is neither an adjunct nor a "counterfeit" of the stage but a new and separate art, with its own esthetic, its own laws, its own properties and its own technique, including the technique of screen-acting (as distinguished from stage-acting). Instead of this clear-headed recognition, the stage-people fell to despising the new art, and their hatred grew in ratio to its power and success. Almost from its inception, as the printed record in books, magazines, newspapers and other publications abundantly reveals, they poured contempt on the film. At the same time, by and large, and with significant lack of integrity, they shrewdly omitted any condemnation of the owners of the movies - that is, the commercial manufacturers, who alone were responsible for the trash which began flowing in quantity from the early film-factories. It is obvious they feared that if the medium survived and remained popular, there might be a chance of "big money" - despite culture (sic) - for themselves, when and if they were driven to it by one or other of the stage's recurrent fade-outs. The record of stage-attacks against the screen is an amusing, if sordid, mixture of cultural affectation (lorgnette-style) with hard-hitting commercial motivation and realism - a collated study in hypocrisy.

Inevitably, of course, the stage-people cited Moliere and Ibsen, Congreve and Racine, Aeschylus and Sophocles, Shakespeare and Shaw, and others of like calibre - though many of these were more important for literature, philosophy or poetry than for stagecraft or "dramaturgy", as examples of the "cultural dignity" to which the lowly new art of the "flickers" - later, the "lively" art, (as the fun-loving theatrical commentator, Gilbert Seldes, facetiously labelled

it) - could not hope to aspire. But as the movies found their way deeper and deeper into the popular imagination, frustrated enmity on the part of the impotent stage replaced earlier contempt and mere indifference, though never, of course, snobbism - this remained incorrigible. The new enmity, failing as it inevitably did to halt the onward march of the new art, crystallized eventually into a reactionary doctrine that meant, in its further formulation, the 'kiss-of-death' for the screen: namely, the idea that the stage is, or was, the "mother" or the "father" of the screen, and that if this be true, then the screen must be forever subordinate to the stage; hence, only the stage among theatrical arts is "legitimate" and the stage furthermore is "eternal", the screen depending for its very existence on a mere machine. (The role which the hatred of the Machine Age or machine-civilization, in general, played in formulating these decadent reactionary concepts is an interesting subject for thesis-research but we cannot explore it here). This nefarious dogma was originally fostered by public-relations spokesmen (self-appointed or otherwise) for Broadway's commercial interests, and was taken up by feudal-minded academicians, apologists, publicists and film-trade journalists who, consciously or otherwise, identified the film as art with the movies-as-Big Business (Hollywood). These theatre-elements also found the new "creed" useful as a tactical weapon for combatting the rise of a motion picture medium that should be independent in every way from the cultural and ideological as well as the financial dictatorship of Hollywood.

The word "legitimate", as applied to the stage, is a calculated insult to the motion picture. It began to be bandied about - hysterically, and with a trace of desperation - when one Griffith film after another, beginning with The Birth of a Nation in 1915, scored spectacularly successful Broadway runs, and elsewhere, at $2 prices. From there on, as an increasing number of stage-players transferred their careers to the screen, the stage-propagandists began yelling that the movies, besides ruining civilization in general, were destroying the stage too. At any rate, it was a convenient alibi for the tired and weak old medium that had long since passed its heyday.

Vaudeville, a branch of the stage which, like the screen, was held in contempt by the stage's ruling hierarchy of hijackers and snobs, was the first to feel the impact of the film, the first to go under. The Birth of a Nation, followed as it was by Griffith's Intolerance and by other enormous screen-spectacles, doomed the New York Hippodrome as the home of stage-spectacle. The old 'fire spectacles', with burning buildings and real fire-engines "racing" across the stage on a treadmill; the magnificent water-tank acts; the fountain and ice pageants; the "Ben-Hur" chariot-races on turntable parallel counter-speed treadmills - none of these or other of the Hippodrome's "big numbers" of super-vaudeville could compete with a medium in which action was seen miles from the camera and armies of men and countless horses swept like midgets over a super-canvas such as no painter ever dreamed. The Hippodrome went out; the film triumphed.

It was hardly surprising therefore that The Birth of a Nation filled the Broadway stage-people with a sense of alarm, verging on panic. The tycoons of the stage, in particular, took a dim view of the future when some of their players, who had been getting the short end of the stick financially and otherwise, began signing with the new film-companies. The fabulous new movie salaries, which followed in the wake of Griffith's magnitudinous success at the end of the Biograph era (1913), suddenly enabled starving stage-players to live for the first time on the same scale as the wealthy stage-producers, who for decades had been exploiting them. Many players began to realize that all the talk of "art" and

"culture", on which the stage-producers and their academic supporters seemed to think they had a monopoly, might be merely a kind of bait, a prestige-lollipop, to induce them to work for "cake and sugar". The tycoons who ruled the New York stage threatened reprisals. Even before The Birth of a Nation appeared, Lee Shubert, a tight-fisted dictator of the Broadway stage, early in 1915, announced his refusal to negotiate contracts with any actor or actress who permitted his or her name to be featured in connection with a "photoplay production". Other stage-merchants clamped equally harsh taboos on their players, and by 1916, after the conquering Griffith master-idea had lifted the world of the theatre out of the Middle Ages, a war of propaganda and reprisals began against the screen, apparently with the attempt to destroy it. It was a war lost, however, from the start because the only support it received from the public came from a tiny minority of first-night, evening-gown full-dress and boutonniere-sporting megalopolitan snobs drawn from the upper-income bourgeoisie in and about New York and an equally small coterie of "old hat" "esthetes", who felt culturally attuned to the feudal art and to the "strutting thespians". Inevitably, more and more of the impoverished thespians of the so-called "legitimate" theatre turned to the "illegitimate" screen for salvation, managerial as well as economic. Nothing could stop this tide.

The Birth of a Nation, which swept all sorts of opposition out of its path on other fronts, triumphed also in the preliminary skirmishes over the fundamental character and esthetics of the film as distinct from the stage. The Birth of a Nation first of all demonstrated to laymen and professional filmmakers alike, that the motion picture fundamentally and primarily is not an actor's but a director's art - a demonstration which great films by other directors of the calibre of Griffith, directors such as Eisenstein and Wegener, Murnau and Ganco, Pudovkin and Dovzhenko, Dreyer and Stroheim, were to duplicate again and again in the years to come. Indeed, it was no accident that none of the players, excellent though they were individually and collectively, were "starred" and that Griffith himself, as director, was acclaimed the true "star" of the production.

Second, the film was a magnificent confirmation of the analyses and observations of such early film-theorists as Alexander Bakshy and Vachel Lindsay, who taught that the film as a medium is more nearly akin to certain of the other arts, notably to music with its continuity and "montage" of sound, than to a purely talk-art like the stage. (In 1927, this fundamental fact and truth about the esthetics of the motion picture were ably restated in a definitive essay by the onetime Hollywood studio-executive, Ralph Block, who, despite his association with the industry, still was able to keep his feet on the ground and think of the cinema as a medium, totally apart from its commercial usage. The theme of Block's analysis of the nature of film is expressed in the title of the piece: "Not Theatre Not Literature, Not Painting". "The Dial" - January, 1927).

Third, it refuted the contention of the pro-stage partisans that the screen is "incapable" of projecting significant, let alone controversial, subject-matter in a thought-provoking manner and on a high level of creative expression.

Finally, The Birth of a Nation brought to foe and friend alike the compelling realization that the motion picture was here to stay, and that attacks against it, no matter how maliciously motivated or in what other medium's interest, would not be able to destroy it.

This meant, however, that the stage-diehards were forced to shift their attack to new grounds. For some years after The Birth of a Nation made its initial appearance, the tide of actors and actresses from Broadway-to-Hollywood mounted steadily. Even the more malignant among the screen-haters now knew that the old line of threats and tirades against the new medium were ineffectual. Neither the snobbism nor the stupidity of the Broadway first-nighters and their old-hat academic supporters in the universities could turn back the clock. During the 20's, however, the high priest of the theatre in America and without doubt the haughtiest, if not the most malignant, foe the motion picture has ever known, Walter Prichard Eaton, brought forth a new line of strategy, based on the above-mentioned "Oedipus theory" (the "stage-is-the-mother") and calculated to wheedle some desperately needed financial support from the "illegitimate" child to the supposed mother, who as usual was in a sad state of recurrent unpopularity due to public boredom and indifference. To recapitulate the major tenets of the Oedipus-dogma as Eaton first formulated it: (1) the stage is the "mother" (or the "father") of the screen (no proof, no reason offered); and (2), hence, to master the film, it is merely necessary to master the stage, and ergo: a stage-master automatically or ipso facto is a screen-master. Therefore, it follows, argued Eaton, that since the stage is "fundamental" to the screen, it is in the "best interests" of the screen to help keep the stage alive. Needless to say, the conception of the film-director that emerged from this weird doctrine was that of a glorified dialogue-coach, who had no need to know anything more about filmmaking than "directing" players. For the rest he had only to hire a cameraman, a cutter (or editor) and whatever other technicians might be required. The idea of the director as the conceiver and creator of the total image, and of its relationships to and with the other images, was simply ignored by Eaton. The reason for this is almost self-evident: Eaton continued thinking of films as only photographed stage-plays, like the general run of "films" ground out by the commercial film-factories, and by taking these as representing the medium itself, he was thus able to ignore, or pretend to ignore, the basis of all filmmaking - the image, and with this, the organic relationship (montage) of the images to one another. The word, not the image, dictated Eaton's theoretical outlook.[3]

3. The reader is referred to Walter Prichard Eaton's "A Plea for Stage-Screen Unity", in the New York Times Magazine, July 14, 1935, and to Seymour Stern's reply, "A Warning Against Stage-Screen Unity", in the New York Times (Screen Section), Sunday, August 11, 1935. Eaton, after gratuitously attacking the screen for twenty years and sneering at it by popularizing the word "legitimate" as applied to the stage, now turned about during one of the stage's recurrent collapses and crises (its popular appeal being so great!) and in desperation begged the art he had so long traduced to rescue his own field from virtual extinction. In brief, what Eaton proposed was that the American film-industry should collaborate with the Federal government in subsidizing the stage: the stage was pictured as just about the sole vehicle of culture in the United States. Since no subsidy relating to the stage was contemplated at the time by the Federal government, there were grounds for suspicion that the next step on Eaton's schedule was to inveigle the producers to take the initiative and use their then considerable influence in Washington to launch the campaign in behalf of the stage. As to the possible benefits which might accrue from all this to the screen, Eaton with the glibness of an insurance salesman assured the film-people that the screen "needs" the stage, though the precise nature of the need is not clearly indicated and the supporting remarks concerning it are both large and diffuse. Stern in his reply warned film-makers and film-students not to be hoodwinked by the high-sounding, pompous trick of trying to get the screen to prostrate itself, and thus ultimately to subjugate itself esthetically and otherwise, to a medium which had

This dogma has no truth in it, for (1) the screen is not the "child" of the stage but the product, technologically and culturally, of the machine and of the Machine Age; (2) the cultural base of the screen is simultaneous communication on a mass-basis, its social base is the mass-audience, while the cultural base of the stage is simply or mainly exposition of character, its social base the small audience, or group, of antiquity and the Middle Ages; (3) the dramaturgical basis of film-making stems from the non-stage sources; the form of the novel - Griffith admitted that he had gotten the idea for the cut-back and for parallel action from Dickens's "A Tale of Two Cities" - and from the structure of the symphony - the parallels are too numerous to cite here; and (4) finally, the single element which the two media have in common - namely, the fact that they both utilize human players, is far outweighed by their inexplicable and irreducible differences. The differences in aggregate mean that the screen is no more an adjunct of the stage than it is of chamber-music or of the ballet.

Eaton in 1935, while the stage was dying more than usual, appealed in desperation to Hollywood to save the "mother" by subsidies and other financing. With pretended concern for the motion picture, which he had ruthlessly attacked for twenty years, he pleaded for what he termed "stage-screen unity" - with the stage of course the dictator - and argued that this would aid the screen, too, on the basis of the mother-child theory, which some film-students with appropriate contempt have dubbed the "Oedipus-complex theory of stage-and-screen". The Hollywood movie magnates, whatever else may be said against them, were not suckers and did not respond to Eaton's cynically hypocritical, insincere plea. At the same time, however, they were not in the least interested in the film as an art, or in any art, and from the earliest days of filmmaking, long before the talk-film was invented, they conveniently and erroneously thought of filmmaking in terms of the photographed-stageplay. It therefore came as no surprise when, some years later, the Hollywood movie magnates, dedicated to greed, joined forces with the actors and actresses of the stage, dedicated to vanity, and subsidized a number of "little" theatres in and around Hollywood as a training-center for "starlets" to be used in movies, which of their content and nature required no forms or techniques indigenous to the screen. The Broadway stage thus became, and to this day, remains, the impoverished lackey of Hollywood, a mere showcase and testing-ground for potential commercial movie entertainment. The sole connection of this conformist entertainment-product with film as an art is the fact that both Hollywood and the cinema use celluloid.

(3 Continued) not given it birth; which had held it, from its beginnings, in contempt; which had done nothing to help it obliterate commercialism; and which on the contrary had so long tried to eliminate it. Shortly after it appeared in the Times, Stern's warning appeared in The Film Daily; by reprints, it was relayed through the trade-press to the film industry. As to Eaton, perhaps the salient aspect of his touching devotion to the advancement of culture was the fact that he never suggested that the Federal government, if it was going to promote culture, might include the cultural advancement of the one medium developed more by the United States than by any other country, the cinema, by subsidizing artistic and experimental films. "Culture" for Eaton, as for his latter-day cohorts, is for the stage only, not for the screen. As the total implication of the stage-is-the-mother theory became apparent, it became correspondingly clear just what benefits the screen could expect from the nature of the action and arrangement that Eaton proposed - namely, to derive none.

Perhaps there is a measure of poetic justice in this degrading denouncement to the once arrogant and sovereign art of the stage; it seems almost a fateful and fitting answer to the malignant enmity exhibited by Walter Prichard Eaton and other stage-partisans toward the screen. Some of these film-haters, for all of their academic degrees and institutional decorations, applied or extended to the screen the same cultural and intellectual claims, principles, standards and values they so elegantly accorded the stage and a few of the other arts. Their crime was that they failed to recognize the creative potential and the psycho-emotional power of the new medium when it appeared, and they rejected the opportunity to welcome into the circle of man's expressive media, on an equal basis with the older arts, the art to which The Birth of a Nation gave birth, and which in those days held forth the promise of something totally different from, and unenslaved by, Hollywood. On the contrary, in later years, coming down to our time, it proved convenient and easy for them to cast the new art to the mercy of the mercantile autocrats by according the Hollywood movie magnates the 'right of way' in all matters pertaining to, and determining, the technical and creative forms and standards of film-production. The fundamental aspect of their attitude and policy was anti-creative and anti-cultural to the point of barbarism; in its own way, it was as cynical and vicious, as destructive of the medium, as the deeds and doings of the film-tycoons.

The warfare waged by the stage-people against the screen was short-sighted and stupid, however, and it did not result in the advantages or benefits to themselves which they so fondly imagined it would. Partly in consequence of it, Hollywood today holds not only the American screen but the stage as well in esthetic and commercial bondage. The stage has hardly any life and little, if any, future independent and free of the greed-demands of the movie magnates. The stage still has its "little" theatres, reaching a tiny minority-audience, but so has the cinema its film-societies. Neither group represents power in its respective field; neither sets the cultural pattern of commercial American civilization; or exercises the slightest control over the content or ideology of its product.

The time has come, however, for the screen to free itself from this calculated and misleading doctrine. Forty years after The Birth of a Nation, and with the cinema fortified by the creative and cultural legacy of D. W. Griffith, Eisenstein, Flaherty, Chaplin, Dovzhenko, Stroheim, Pudovkin, Dreyer, Ganco, Wegener, Murnau, Welles, Sturges and a few other formative creative filmmasters of like dimension and integrity, there is no point to duplicating and perpetuating creeds of "legitimacy" or "illegitimacy", whatever these terms may mean, that can only keep the screen in the position of a "poor relation" or "second fiddle" to this or that other art. All such false and pernicious creeds reflect the special interests and viewpoint of the actor; if carried to their logical conclusion they can only lead the motion picture into creative sterility and, ultimately, into bondage to the stage. The clock cannot be pushed back esthetically any more than it can politically. The film-society movement of our time, as embodied by and in such potent organizations as the Group for Film Study, is herewith enjoined to launch an educative campaign to free the screen forever from the calculated dogma that the stage is the "mother" (or the "father") of the screen, and that the screen is only the child of a so-called "legitimate" theatrical overlord. The screen has far more in common with the other arts: when free, it approximates visual music. It has no need of the stage.

THE FILM'S IMPACT ON BROADWAY

In 1915, the impact of The Birth of a Nation, not only on the stage but on the life of America's foremost theatrical district - Times Square and Broadway, on both the commercial and cultural bases, was double-barrelled and long-lasting. It struck at the vested interests of the theatre in the two centers where the blow hurt the most: at the box-office, and in the domain of public opinion. It advanced the motion picture in one giant stride from its former position "at the tag-end of a vaudeville show", as first Lubert Heinau and later Gilbert Seldes noted, and brought it up to a point of vantage, from which the film could and actually did threaten all the older arts with commercial competition and with a wholly unforeseen bid for aesthetic superiority.

The film made heavy inroads on all counts into theatrical domain. It even inspired some of the less bigoted and more intelligent stage-producers to cite it as a standard. An example of this was an advertising-billboard (a "24-sheet") in Times Square, which proclaimed the third act of a co-contemporary play, "Common Clay", written by Edward Kinsell and running at the Republic Theatre, as a thrill that "surpasses in sheer dramatic intensity any scene in The Birth of a Nation". This was the first time that a motion picture was used as the yardstick of comparison for judging a stage-play. While the intended compliment today leaves us cold, it was of great weight at the time, and its propaganda-value to the new medium was such that Walter Richard Eaton in his later machinations against the new medium ostentatiously ignored it and "scrupulously" refrained from mentioning the precedent it had set. But the precedent was there for all time, whether Eaton and his followers liked it or not; the stage had compared itself to the screen.

For the first time, too, tickets for a film were sold by the Broadway speculators - those immemorial agents of the "cultured" stage, and the billboards and other publicity for a motion picture dominated the advertising landscape of the Great White Way.

The cinema had arrived. The American film industry was jubilant. The "master minds" of New York and Hollywood, who less than a year before had turned down Griffith and the story, now hailed the film and Griffith as their "personal" discovery. Griffith states that some producers rationalized their rejection on the ground that they felt it was his patriotic duty, and also in his best interest, to produce and release the film himself! With such touching consideration as has rarely if ever been manifested by the Hollywood movie magnates, Hollywood was setting the pattern for a technique of anti-creative and anti-experimental suppression, followed by tactical "apologies", that was to dominate its production policies during the next quarter of a century. On one point only were all agreed, the professional personnel and the producers alike: namely, the fact that, thanks to Griffith, the film as a medium, a fine art, had at last become a reality.

The picture was viewed, in the first six months of its national run, by more persons than witnessed all the stage-plays in the United States in any given five-year period. It broke all known box-office records in theatrical history. (See under History of the Release: the United States). And, by its many and enormously successful revivals in the subsequent two decades, it proved that as books live from generation to generation, and plays stand the test of time, so a film also can be timeless, quite apart from "cycles" or fashions in popular taste and whim.

As Sir Herbert Beerbohm Tree, the famous Shakespearean actor, observed at the time: "The Birth of a Nation marks the birth of a new art - and a new artist".

CAST

Overnight, the principal players of The Birth of a Nation became famous. Although there were no "stars" in the film, all of the leading players became "stars" because of their performances here, - notably, Henry B. Walthall, Lillian Gish, Mae Marsh, Miliace Reid, Elmo Lincoln, Miriam Cooper, Ralph Lewis and George Siegmann. However, as the Museum of Modern Art Film Library reminds us in Iris Barry's screen-foreword, the "star"-system itself was already in full force before The Birth of a Nation was filmed and it cannot therefore be blamed on the picture or on Griffith.

The outstanding character-portrayals were those given by Mary Alden, George Siegmann, Donald Crisp, Jennie Lee, Joseph Henaberry, Elmo Lincoln, Walter Long, Raoul Walsh, Josephine Crowell and Howard Gaye.

Of the latter group, Mary Alden and George Siegmann gave the best performances of their careers, creating two extremely forceful and rather unforgettable characterisations - Lydia Brown, the Hon. Austin Stoneman's sex-crazed mulatto mistress; and Silas Lynch, mulatto-leader of the blacks, respectively.

Francis Hackett, film-critic of the New Republic in 1915, describes Mary Alden's Lydia as a "woman of inordinate passion, pride and savagery . . . a minister to the senator's lust".

Lynch, on the other hand, is basically akin, despite certain differences, to the post-Civil War Negro leader typified in Gideon Jackson, the hero of Howard Fast's novel of the Reconstruction Period, "Freedom Road".

Both roles, Lydia and Lynch, are in turn worthy complements to Ralph Lewis' massive portrayal of the Hon. Austin Stoneman (Thaddeus Stevens).

Elmo Lincoln, who plays two minor roles - Slave auctioneer (Prologue); Captain of a detachment of Confederate raiders (Part I); and one major character part - White-arm Joe, owner of the gin mill (Part II); on the strength of his performance in this last role, was made a "star". He became the movies' first "serial king"; also, the screen's first Tarzan.

But the acting honors of The Birth of a Nation have historically been accorded to Henry B. Walthall and Mae Marsh. Walthall in the role of Col. Ben Cameron (the "Little Colonel") set a new standard in silent-film pantomime, which remained throughout the era of silent films virtually unchallenged. It occupies the same level as Chaplin's pantomimic genius in the realm of tragi-comedy. Griffith pronounced him years later the greatest of film actors, and cited the Little Colonel as representing in his judgment the foremost male performance in the annals of screen-playing.

Among the actresses, Mae Marsh in the role of Flora, the "little pet sister", won the acclaim of critics and public alike for the best female performance. Eight years later, in 1923, her work here was still used as a yardstick of appraisal for her final noteworthy screen-role - Teazie, in Griffith's The White Rose.

Other members of the cast, notably Elmer Clifton, Joseph Henaberry, Raoul Walsh and Donald Crisp, became directors. Elmer Clifton is well remembered for the silent-film version of Down to the Sea in Ships (1923); Raoul Walsh, still active as a director of Hollywood entertainment-films, made his major film in the original, silent version of The Thief of Bagdad, with Douglas Fairbanks in the title-role (1924); Joseph Henaberry directed Douglas Fairbanks in one of the best-known of his earlier films, His Majesty the American (1916); and Donald Crisp directed Fairbanks in the original silent version of Don Q, Son of Zorro (1926).

Almost all the principals, and most of the "bit" players and character-actors appeared in Intolerance, as well as in many of Griffith's later films, though in roles of a radically different character.

LILLIAN GISH

Yet of far greater importance than any of these fine examples of screen-playing was the emergence here of Lillian Gish into the limelight. Her appearance in the role of Elsie Stoneman, the sweetheart of the Little Colonel, introduced a new type of heroine, and also marks the beginning of what a contemporary critic, Herb Sterne, describes as an "entirely new fashion and standard in American beauty . . . fragile and gentle and utterly feminine . . . simple and sweet and endearing", the winsome and slender embodiment of virginal loveliness and romantic American girlhood, a mixture which Sterne describes and defines as the type of the "Griffith Girl".[4] The standard of feminine beauty set by these girls influenced the physical appearance and social grace of millions of American girls for an entire generation. It flowered on the screen in such actresses, besides Lillian Gish, as Dorothy Gish, Mae Marsh, Miriam Cooper, Blanche Sweet, Bessie Love, Carol Dempster, Florence Labadie, Clarine Seymour and others - all of them, Griffith Girls. The type, as it evolved in the whole gallery of portrayals afterwards created by Griffith and the girls, derives from this historically significant initial portrait-image of Lillian Gish as Elsie Stoneman, the quintessence of 'Nordic' female white beauty.

THEME AND STORY

As already stated, the theme of The Birth of a Nation is the American Civil War and the Reconstruction Period in the Old South. In effect, it may be summarized as a definitive screen-portrait of the Southern people, projected as the symbol of an emotional and spiritual tradition of the American nation.

Griffith, himself a son of the Old South, perceived that slavery, not the rise of Northern industrialism, was the principal issue of the American Civil War. He further perceived that that issue was not economic or even political, basically, but emotional and moral. The stress falls throughout the film on the private feelings and dreams - the culture - of the Southerners as the motive of behavior and the source of drama. This approach dominates the story during its Civil War episodes no less than it does the epic of Reconstruction, in Part II. The picture falls into two major divisions ("acts"), formally entitled on the screen, Part I and Part II.

4. Herb Sterne, Those Griffith Girls, in Rob Wagner's "Script" (magazine), March 1, 1944.

Part I dramatizes the American Civil War of 1861-1865 up to, and including, the surrender of Lee and the assassination of Lincoln. This part also includes a screen-prologue, which pictorializes the introduction of Negro slavery into America in the 17th century, together with slave auctioneering, and the rise of the Abolitionist movement in New England, a century and a half later. But the feature of Part I is the spectacular and realistic battle scenes of the Civil War.

Part II, which begins after the sequence of Lincoln's assassination and its effects on the South, traces the exploitation of the newly emancipated Southern Negroes by Northern bankers and industrialists ("carpet-baggers") and by political fanatics of both North and South ("scalawags"). It dramatizes the struggle against, and ultimate defeat of, a vengeful movement by these elements to "crush the White South under the heel of the Black South", as a subtitle puts it, and to rule the defeated Southerners through a Northern-controlled economic, political and racial dictatorship.

It is the second half of the film, also, which depicts on a tremendous scale the attendant growth, and eventual triumph, of the old Ku Klux Klan, or Invisible Empire (1868-1871). This was the post-bellum secret organization, which saved the Old South from anarchy, and perhaps even from annihilation.

The film ends with an allegorical epilogue, following the story proper, which forecasts the coming of the Prince of Peace, the free intermingling of the world's peoples (except the Negroes) and the victory of love, undefined, in Christ.[5]

Throughout the picture, beginning about the middle of Part I; and ending just before the epilogue, runs a double love-story. The parallel romances are those of the Little Colonel (Henry B. Walthall) and Elsie Stoneman (Lillian Gish), and of Phil Stoneman (Elmer Clifton) and Margaret Cameron (Miriam Cooper). The romantic fortunes of the two pairs of lovers also parallel the agony and ordeal of the birth of a nation: the agony of the fratricidal strife, from which came America's new "birth of freedom". The two romances are put to the supreme test of emotional crisis, when the rape and death of the "little pet sister", Flora Cameron (Mae Marsh), at the hands of Gus, a renegade Negro (Walter Long), furnishes an incident which precipitates a larger crisis in the life of the Southern people.

The tragedy of Flora is the practical result of the policies advocated by the Hon. Austin Stoneman (Thaddeus Stevens), Elsie and Phil's father, who insists on extending to the newly freed slaves virtually unlimited power. The wrath of the Southerners against Stoneman and the blacks, as Vachel Lindsay notes, piles up through many scenes; and in bringing bitterness and discord among the two lovers, it imperils the two romances.

It is especially noteworthy, that The Birth of a Nation, in the conventional, narrow sense, has no "heavy". There are a number of villains, but each is the embodiment or projection of an ideological or political doctrine. Some examples are Stoneman, representative of the carpetbaggers, scalawags and Northern industrialists, and radical spokesman for the exponents of total equality for the Negroes - economic, political, sexual and social; Silas Lynch and his henchmen,

5. In the 9-reel sound-print, mutilated by H.E. Aitken, the promoter, and released in 1930, the Epilogue, together with much other material from the original version, was omitted.

the lamp-bearers, assassins, fanatisms and violent dictators of the rising Negro tyranny; Gus, the renegade, embodiment of a revolutionary South Carolina despot, legalising intermarriage between blacks and whites, and other hierarchical Klan-enterprise. But the true menace is the political and social dictatorship, concretely and vividly personalised. The racial issue bursts out in all its fury, when Lynch tries to force an intermarriage with Elsie. Thus the major tragedy of the film - "the army which the South enlisted that a nation might be born" - as Griffith expresses it in a sub-title - is brought home through the more familiar and intimate characters. There is a certain quality of fateful inevitability, inherent in the historic drama and mass-action, which dominates and underlies the personal stories and private tragedies, giving the film an epic quality.

History in The Birth of a Nation is not the 'background'; it is the foreground of the film; it is theme and story, both. It is more important than either of the love-stories and greater than both of them. Inexorably, it, not "love", shapes and determines the fate of the individual characters; and on its outcome - the outcome of the historic events, swings, or hangs, the issue: that is, whether or not the lovers and their individual loves can survive. In the sense of a true epic, history as a process, and "fate" as the organic logic of the process, subtend the theme of the film and create the architecture of its scenario.

"Fate" is personified in the gnomic figure of the Clansman; and the Clansman, master of the drama - and ultimately of the South, is the South: its people, its civilization, its ruling class, its very "soul". The Clansman personifies, is, the white race.

It is the quality of fateful inevitability and historic impersonality together with the consistent mutuality of protagonist and symbol that make this masterpiece an epic in the true sense, the sense in which none of the many inept imitations made in Hollywood and elsewhere has ever succeeded in realising. As Vachel Lindsay long ago pointed out (in his classic work, "The Art of the Moving Picture"), most films purporting to recreate history trace strictly personal conflicts or personal hatreds. This one, on the contrary, like Griffith's other opus in the epic style, Intolerance, and like the corresponding films of Eisenstein and Gance, transcends the personal narrative and its tiresome preoccupation with individual emotion, even while using it at will to advance an epic aim and conclusion. Griffith twice again, after the 1916 release of Intolerance, strove to apply the same methods to two other spectacles of salient historic epochs: once in Hearts of the World (1917) and again in America (1924), the mighty epic of the American Revolution. But the story in each instance was of inferior calibre and was loosely connected with the theme: there was almost no mutuality of protagonist and symbol, and only in the war-reels of Hearts of the World, which also included ideological material, was the personal narrative thrust aside or subordinated to the weightier claims of theme and idea. In The Birth of a Nation, when the Ku Klux Klan thunders down the road in full force, it is not a purusing body of horsemen in the manner of a Western, as stone-blind and stupid commentators have had it, but, on the contrary, as Lindsay so well perceived, it "pours like an Anglo-Saxon Niagara", with the impersonality of a force of Nature, against the elements that evoked it and set it in motion. Such impersonality Griffith again achieved in Intolerance; the rest of the American screen never achieved it in the first place. Yet only this quality, inherent in the drama as well as in the mass-action, justifies the term 'epic' as applied to a film.

LOCATIONS AND SETTINGS

The main locations of both parts of the film alternate between the town of Piedmont, South Carolina, home of Dan Cameron (the "Little Colonel") and his family; Washington, D. C.; and the Pennsylvania home of Elsie Stoneman and her family. Following the Civil War scenes, which are laid in many localities throughout the South, the principal location, and the main setting, also, of the grand climax, is Piedmont and the surrounding country.

The principal interiors are as follows: (1) In the South - Cameron Hall, residence of Dan Cameron and family; headquarters of Silas Lynch; other Piedmont dwellings; the house in which Lee surrendered to Grant (Appomattox Courthouse); meeting halls of Negro political rallies; law courts; interiors of the State Capitol, Columbia, South Carolina (1868); Union veterans' log cabin, outside Piedmont (in the marshes). (2) In Washington, D. C. - old Treasury building, converted into a Federal hospital; the White House; government buildings of the Civil War period; Stoneman's apartments; Ford's Theatre; other interiors. (3) In the North - Elsie Stoneman's Pennsylvania home; meeting halls for Abolitionist rallies.

The largest interior is Ford's Theatre, a replica of the original, as of the night of Lincoln's assassination. The set accommodated hundreds of "extra" players, and was the largest indoor set built for any film up to that time.

Perhaps the most important single interior is the living room (and ballroom) of Cameron Hall. Spacious though this is, however, it is not, nor is it intended to be, what is nowadays commonly known as a "lavish set". The life of the Old South, as projected in Griffith's film, is not that of the aristocracy but of the middle class - the world of the small plantation-owners, who lived "in town", and who were the backbone during four years of war of Confederate might. Similarly, there are in The Birth of a Nation no palatial dwellings; no "feudal estates"; no glamourized or luxurious interiors, resembling the throne-rooms of European courts - Hollywood style . . . Cameron Hall is a more representative reproduction than any other that has yet appeared on the screen of the typical dwelling-place, and with this, the way of life, of the Southern people in the eras of the Civil War and the Reconstruction. And this may be said with equal validity of the other settings, as well.

THE KU KLUX KLAN

The historic Ku Klux Klan featured in The Birth of a Nation should not be confused with a certain notorious organization of the same name, which has in relatively recent times cast a blot on the American republic. The two Klans have nothing but the name in common. They are disparate organizations - disparate in character and purpose; in membership and ritual; disparate in time. The history and character of the Klan of the Old South - its avowedly high purpose and achievement; its self-effacing, fanatically idealistic membership; its civilizing influence, which prevailed over the chaos of Reconstruction - all this may be found in Stanley F. Horn's "The Invisible Empire".[6] The record of this olden Klan is in marked contrast to distortions of Southern history which befoul the literature on this subject written in our time - literature, for example, such as Howard Fast's "Freedom Road" and similar political propaganda thinly guised as "fiction", or based on a grotesque perversion of the facts of the Reconstruction Period; and it more than confirms

the authenticity of Griffith's dramatization. Nevertheless, although this has never required either defense or explanation, a new campaign of hatred against the film and Griffith was again stirred up in recent years.

"THE" STORM OVER BIRTH OF A NATION"

From the very beginning, The Birth of a Nation became the subject of an extremely bitter controversy. Both Dixon and Griffith, as authors of the novel and the scenario, respectively, were accused of libelling 10,000,000 Americans, and thus of inciting to racial hatred. The film made front-page headlines, when political organizations, both liberal and conservative, seeking the Negro vote, attacked it from many sides - from the pulpit; in the press; on the lecture platform; through advertisements; in moves for mass-boycott; and, many years later, through the agency of "socially" conscious headlines, hired to wreck the screens, create turmoil in the theatres, provoke street-fights, incite riots; or, in short, to foment interracial strife, which then could be blamed on the picture.

In 1915, however, none of the turmoil and violence over the film was artificially generated. It did not have to be. The fury of the Negroes and the universal hatred against them by the American public, which sported every kind of racial as well as religious intolerance, formed natural explosives of feeling that no press-agent or promoter had to arrange or could even buy. Contrary to statements later made by a few cheap and typical liars of the trade press, no Negroes or other people were ever hired, either by the Griffith company or by exhibitors, publicists or any other elements, to create, incite, provoke or in any way participate in the bloody turmoil that followed in the wake of the film's release. Organized turmoil did not occur until more than two decades later during revival-tours of the film in some states.

The National Association for the Advancement of Colored People in 1915 was, as it is today, the accepted and authentic spokesman for the vast majority of the Negroes in the United States. It was founded in 1908, the same year in which D. W. Griffith began his career as a motion picture director, in consequence of a bloody race riot that swept Springfield, Ill., Lincoln's town, in which Negroes were killed, wounded, savagely beaten and lynched. During the seven years between the Springfield pogrom and the initial appearance of The Birth of a Nation, the National Association was relatively dormant in the sense that it received little publicity after its advent and was not much in the public eye. The mounting conflict over Griffith's film brought it into national prominence.

Led by a distinguished white sympathizer, Dr. Charles W. Eliot, head of Harvard University, and in collaboration with various "Booker T. Washington Clubs", the National Association for the Advance of Colored People launched

6. "The Invisible Empire", by Stanley F. Horn. A Houghton-Mifflin-Literary Fellowship Book. 1940. Richly documented, this work gives a very different view of the original Klan from the view traditionally offered by present-day liberals or spiritual descendants of Thaddeus Stevens.

against Griffith, Dixon and The Birth of a Nation an all-out campaign for suppression and a propaganda offensive, which lasted nearly two years, and the echoes of which were heard for decades. In this war, it was vigorously supported by Eugene V. Debs, the Socialist leader; Oswald Garrison Villard, editor and publisher of The Nation; Francis T. Haskell, film-critic of The New Republic; and Jane Addams, of Hull House. In addition, Albert Bushnell Hart, the historian, attacked Griffith and the film from a different angle in a tirade that filled five solid columns of newspaper space in the Boston Journal, while Rossiter Johnson, another historian, fought the film and Dixon, in particular, from still other angles, in the New York Sun.

The roaring attacks by the National Association and its militant sympathisers were swelled by new and thunderous denunciations from Rabbi Stephen Wise, Dr. Charles Parkhurst, John Haynes Holmes, then the leader of the Unitarian churches of America, and by the spokesmen of other liberal or unorthodox religious organizations. Leaders of conservative or orthodox churches, however, openly supported the film and exhorted their flocks to see it.

Turmoil, followed by violence, broke out with disturbances that marred the 1915 run inside and outside the Liberty Theatre, New York City. Consequently, the house was put under police guard, and Pinkerton detectives were scattered through the audience at each performance - a procedure that won the admiration of the late labor-hating and Negro-hating Terry Ramsaye, film-historian ("A Million and One Nights").

April, 1915, brought a race riot, allegedly incited by the Tremont Theatre showing, to Boston, when 5,000 Negroes led by white sympathisers stormed the steps of the State Capitol building, demanding the film's suppression. This inspired a counter-demonstration by countless thousands of Negro-haters and reactionaries in general across Boston Common which in turn resulted in tumultuous demonstrations and marches that swept the New England capital from end to end. Both Negro and white casualties ran high.

In Philadelphia, 2,000 Negroes, massed across the street from the Forrest Theatre where the film was running, battled 500 mounted police and city detectives while the audience inside the theatre watched the Clansmen and the Negroes of half a century before fight a political and racial war to the death. The Philadelphia riot lasted through the night and official police records state that an additional mob of 1,000 Negroes engaged in acts of violence and overturned street cars as the hatred and the protest-movement spread to other neighborhoods of the city.

However, the climax to the storm over The Birth of a Nation in 1915 undoubtedly came in June during the Southern premiere, at Atlanta, Georgia. On the night of the grand opening at the Atlanta Theatre, the newly organized, twentieth-century Ku Klux Klan paraded, 25,000 strong, both mounted and on foot down Peachtree Avenue, the city's boulevard, and as phalanx after phalanx of the mounted Klansmen, horses and riders alike resplendent in white-and-scarlet regalia, passed the bright lights of the Atlanta's marquee, the riders fired gun-salutes in tribute to the film. High-ranking members of the new Klan, including the chief Kleagles, the Grand Dragon and the Imperial Wizard, who had already seen it in other cities, had spread tales of its wonders, and as a result, the ancient Confederate capital was agog with excitement. It was a night no Atlanta Negro would ever forget, and no Atlanta Negro ever did. The incident cast a long, ominous shadow over the American democracy - even such as it was.

Other such mass-meetings, protest-demonstrations and violent upheavals throughout 1915 and 1916 shattered the peace of various other communities throughout the United States. Flare-ups were especially bloody in Portland, Seattle, St. Louis, Louisville and other cities. In a few instances, immediate forced withdrawal of the film by the local authorities followed the initial trouble or protest.

And in some communities, where the Negro vote meant money and power, The Birth of a Nation was banned from the start. In Ohio, where conservatism was trying desperately hard for political reasons to appear more respectable than ever, legislation was passed banning the film forever from that state.

After the First World War (the "war to make the world safe for democracy" - sic) the first of the post-World War I revivals of The Birth of a Nation was launched on May 1, 1921, with a spectacular, two-week run at the Capitol Theatre, New York City, then reputed to be the largest film-theatre in the world (5,200 seats). Negro veterans' organizations picketed the whole Times Square area; police roped off crowds from 50th to 51st Street on Broadway; the NAACP harangued the hostile and the sympathetic alike in Duffy Square; and mass-demonstrations were held in Harlem. Result: The Birth of a Nation filled the Capitol Theatre three times daily for fourteen days to Standing Room Only.

In '24, violent clashes culminating in race riots laid to the picture flared up at a major revival held at the 4,000-seat Chicago Auditorium. City-wide, bloody fights occurred after the Ku Klux Klans of Illinois and Indiana bought solid blocs of seats for two weeks and paid the expenses of their combined memberships to travel from all parts of the two states to Chicago to view the film at the Auditorium. Such was the pattern of the career of The Birth of a Nation in the '20's.

As a result of this vast commotion, The Birth of a Nation inadvertently generated sympathy for the Negroes. The turmoil laid at its door had the effect of quickening the friends of democracy and of the Negroes, in particular, and of breathing new life into the age-old struggle against racial intolerance in America. It aroused and united as nothing had done since the Civil War the liberals and the modern-style democrats; the champions of inter-racial good will; the foes of segregation and the enemies of tribalism - in brief, the whole Walt Whitman school of twentieth-century mass-democracy. Finally, with its passionate insistence on biological inequality, it served as a bugle-call to the environmentalists and eugenicists; the foes of the theories of heredity; religious exponents of the brotherhood of man; - all those individuals or groups striving to remove from American life the dead hand of the conservative past - economic

slavery, race hatred, intellectual reactionism, religious and ruling-class authoritarianism and other baggages from the Dark Ages. Ironically, before the end of the first year, The Birth of a Nation had become an inverted image of itself, drawing all of its strength into unity through opposition.

Unfortunately, the results of the film's social influence were not all so constructive or one-sided, for the uproar led to the first really dangerous screen censorship. The film aroused the wrath of the "liberals", who set in motion the machinery of cinematic suppression. Major legislation to censor films began in 1915 with the campaign against The Birth of a Nation. But to suppress the freedom of the screen was thus touched off by the film that took the fullest advantage of that freedom.

The war against The Birth of a Nation flared anew in 1930, when a two-month re-issue of Aitken's abbreviated sound-track-print was held at the Beverly Theatre, New York City. Picket-lines were thrown by the N.A.A.C.P. but were withdrawn by the organization when a rival picket-line was added by the Communist Party. Max Lerner, columnist for the New York Post, called upon his readers to collaborate in what he termed a "moral boycott" of the film. Bosley Crowther, screen-editor of the New York Times, refused to print any mention of the fact that the film was running at the Beverly, even in the weekly announcements of "new arrivals" and holdovers. To learn from The New York Times that The Birth of a Nation was in town in 1930, it was necessary for a reader to see the Beverly's daily advertisement, or to read the special advertisement and tribute paid for by Griffith's and Walthall's enthusiastic admirer, the actor, John Griggs. David Platt, film-critic for the Daily Worker, assailed Griffith and the film with great bitterness. None of these elements saw anything in the film but the Ku Klux Klan. Time, nihilism and the talk-film had caught up with Griffith and The Birth of a Nation.

GRIFFITH'S COUNTER-ATTACK

Defiantly, to stem the tide and throw back the invading termites of suppression, Griffith wrote, published and distributed a pamphlet, "The Rise and Fall of Free Speech in America." Copies by the tens of thousands were distributed free throughout the country. Soon he found himself embroiled throughout the land in varied litigation. Together with Dixon, in '15, and again, in '21 and '24, he defended the film against damage, disturbing the peace, violating peace of mind, libel, defamation and other charges. He succeeded in having many of the charges dismissed; and he won all the suits. This type of warfare against The Birth of a Nation was not renewed until 1940.

Griffith's defence of the film was based on seven main lines of evidence and rebuttal, as follows:

(1) First and foremost, it was based on the story. Of whatever excesses or outrages the blacks may be guilty, these they commit as the blind and misguided, if violent, pawns of their satanic new white masters from the North. But of an attack on "race" or on the Negro race as such, Griffith contended, there is no hint, no scene or sign, no taint whatever, anywhere in the film; and he offered in proof the scenario, as herein indicated, of the finished product. (Unfortunately, the famous and provocative subtitle: "The former enemies of North and South unite in common defence of their Aryan birthright", had already been read by millions of spectators, and watering it down fifteen years later to a

non-ideological version, as was done by Aitken in the abbreviated 1930 mimeograph could not take the curse off it.)

(2) He further pointed out, that the personal "heavy" is not Silas Lynch, the mulatto leader, but the white senator, the Hon. Austin Stoneman, listed in a subtitle as the "uncrowned king" of Capitol Hill.

(3) Stoneman is the fictional - but authentic because only slightly disguised - counterpart of Thaddeus Stevens whom conservative historians have long lambasted as a nineteenth-century demagogue and rabble-rouser. Stevens' overriding ambition and political extremism, as portrayed in the "respectable" histories, are traditionally given as the source of opposition to Lincoln's post-war program of unionization, and as the main cause of nearly wrecking the program. Stoneman's devilry and mania in the film parallel Thaddeus Stevens' machinations and fanticism in history - all from "orthodox" sources.

(4) On the Reconstruction Period in general, and the Ku Klux Klan, in particular, as depicted, Griffith cited documentation from Woodrow Wilson's "A History of the American People" (vol. 9), a principal source of the research for the film; and even more so, the central source of all the research and documentation, "The Condition of Affairs in the Late Insurrectionary States. The Ku Klux Conspiracy. North Carolina. 592 pp. Washington, D. C. Government Printing Office. 1872." (This bears the full title: "Testimony Taken by the Joint Select Committee (of Congress) to Inquire into the Condition, etc.").

(5) In defence of his showing the Negroes gaining control of the South Carolina legislature, and then running amuck, Griffith cited the records of the State House of Representatives, Columbia, S. C., and also of the State Supreme Court of South Carolina, 1868-1871.

(6) In support of certain other scenes of alleged Negro misbehavior, he cited records of the same period from higher courts throughout the South. This testimony included documentary evidence.

(7) Finally, Griffith defended his right as a free American citizen to dramatize history in the light of his own understanding.

On all counts, no one to this day has suggested objecting to, let alone condemning and denouncing, the sources of the filmed material. No one has yet damned, as Griffith has been damned, the Joint Select Committee of the American Congress for its testimonial report, or Woodrow Wilson, the "democrat" (sic) for his history, which remains on the shelves of a multitude of university and public libraries, and is used as well by those who fancy themselves "liberals" as by the conservatives in name.

Yet here is the point: if the material is there on record, in established and officially accepted places, then not only Griffith but anybody else who chooses to do so, has every moral, not to say legal, right to use it - to film it - to transcribe it, line for line, word for word, and those who object should begin their objections to and at the source - in this instance, the United States government, "democratic" Wilson (only lately a "liberal" hero) and various other sources which for forty years have enjoyed entire immunity from attack by the self-appointed champions of the Negroes. What Griffith's film really reflected was not Dixon and not even Griffith though naturally elements of both appear in it, but basically and fundamentally, the American people and their total civilization.

WAS GRIFFITH ANTI-NEGRO?

Inevitably, this leads to the key-question: was Griffith, then, if he reflected America so faithfully, anti-Negro?

From the storm of controversy that overflowed the columns of American newspapers in 1915 and 1916, down the years to the present day, the question has been hotly argued, back and forth.

The controversy was reopened for present-day readers by the magazine "Sight and Sound" (official publication of the British Film Institute) Autumn, 1946, with an article in which Peter Noble, film commentator, charged Griffith with just about every crime on the calendar against the Negro race.

Noble's attack was jointly answered in "Sight and Sound", Spring, 1947, by Griffith, who flatly disavowed any prejudice against the Negroes, and by myself. "Sight and Sound", Autumn, 1947, carried rebuttals of both Griffith's and my replies to Noble, by E. L. Grunstone, film-commentator and the battle was joined from there.

Within recent years, Miss Lillian Gish, Griffith's greatest actress, and, in my judgment, the greatest actress within my own experience - (many years after leaving Griffith, she was reduced to stage-acting, but has recently returned to the screen in a major role in a film directed by Charles Laughton, reputedly fashioned after Griffith's techniques) - entered the fray with public statements in an effort to clear his name of the immemorial charges and to prove that he was not anti-Negro.

For purposes of this survey, we may classify the attacks against Griffith into two groups: (1) those which impute to him the motive of being anti-Negro and of deliberately creating anti-Negro propaganda through and with The Birth of a Nation; and (2) those which waive speculation as to motive and assail him on the basis of the effect which the film allegedly had on the Negro people and on white-Negro interrelations, especially here in the United States.

On the first count, I reject, as I have always done, the motive-imputation on two grounds: first, that it is impossible to do other than guess a person's motive for doing anything - so often impossible even for the person; - and second, that in the present instance, the motive for making the film is far from clear, let alone provable. I choose to cite in this connection the imaginary conversation which Gilbert Seldes creates in "The Seven Lively Arts", between Griffith and Walter Prichard Eaton, wherein Seldes has Griffith remind Eaton that he, Griffith, does not make it impossible for "Uncle Tom's Cabin" to be filmed "as a reply to me". Seldes then suggests that he may not have been motivated by anything other than the desire to create a dramatic spectacle (to challenge the Italian film-spectacles of the time - Cabiria and Quo Vadis?) based on historical American subject-matter, which the other film-producers of the time had ignored. The idea, in any case, as suggested by Seldes, that Griffith's imagination was inspired by the double-barrelled appeal of the American Civil War and the spectacular rise of the Ku Klux Klan, seems as valid to me as the as yet unproven accusation that the motive was anti-Negro.

The second line of attack, however, is a different matter. I have never denied, nor do I see how anybody can deny, that The Birth of a Nation, directly or indirectly, inflamed the already prejudiced American masses against the Negroes and thus retarded, by at least quarter of a century, the progress of

interracial relations in this country. How can it be gainsaid that forty years of exhibition of this tremendously powerful film played a major role in retarding Negro-white relationships in the United States. The appalling record of what happened in the wake of the film's exhibition, particularly during the first ten years of its virulent career, is eloquent enough testimony to the validity of the charges on this count, and to try to deny all this is simply to make the case worse for Griffith.

Miss Gish now, however, although I am sure with the best intentions, has introduced a new appeal for Griffith. As alleged "proof" that he did not hate Negroes, she has been citing the incident of a dying Negro and a sympathetic white soldier in a shell-hole, during World War I, which occurs in The Greatest Thing in Life, a minor and obscure film directed and released by Griffith late in 1918.

To quote her exact words, as printed in The New York Times (Screen Section), Sunday, May 2, 1954:

> "Take one of the last pictures Griffith made, 'The Greatest Thing in Life,' about 1918. About World War I. In the scene I have in mind, a spoiled blase snob - a soldier - finds himself under fire in a shell hole with a dying Negro. Anyway, the wounded black man thinks the other is his mother and starts babbling deliriously to him. Just before he (the Negro) dies, the other (white soldier) leans over and kisses him - full on the mouth . . . Here, I ask you, would you find such power and understanding on the screen today?"

Disturbed by the prospect of the weakening effect which this citation might inadvertently have on an already dark and dismal case against Griffith, I replied to Miss Gish in the New York Times (Screen Section), Sunday, May 23, 1954, as follows:

> The reference by Miss Gish to 'The Greatest Thing in Life', a feature film which she correctly dates 1918, as 'one of the last pictures Griffith made', is mildly amusing when one remembers that she herself appeared in most of Griffith's more important films produced and released during the next four years - notably, 'Broken Blossoms' (1919); 'Way Down East' (1920) and 'Orphans of the Storm' (1922), not to mention various others. After she left the (Griffith) company in 1922, Griffith continued producing and directing films for nearly ten more years. His final film was an interesting job entitled 'The Struggle', produced and released in 1931.
>
> The incident Miss Gish cites from 'The Greatest Thing in Life', of the white soldier in the shell-hole kissing a dying Negro soldier on the cheek (not 'full on the mouth', as she states), is a more serious item. Since Miss Gish has elsewhere cited this overblown bit of business in an effort to establish that Griffith had no anti-Negro prejudice, I feel justified in assuming that she mentioned it here for the same reason.
>
> Other commentators have interpreted the incident from an opposite viewpoint, and, I may add, with equal incorrectness. They have said that Griffith fabricated the scene out of alleged "remorse"

or "repentance" for 'The Birth of a Nation.'

Neither explanation fits the facts. Griffith felt no repentance whatever over the Civil War-Reconstruction film. On the contrary, he always felt (and stated that) he had given a truthful explanation of that tragic era of American history, and he spent the next two years after its initial appearance in 1915 defending and justifying it on many grounds . . .

The proof that Griffith had no prejudice bias, I believe, elsewhere and is in any case not contained in the pointless example that Miss Gish has cited.

Omitted (for reasons of space) from the text of this reply as it appeared in the Times was a section, in which I again pointed out,[7] that the golden opportunity for Griffith to have repudiated the age-old charges against him of anti-Negro bias, an opportunity of which he failed to avail himself, was in his great film, Intolerance, the monumental preachment against intolerance. Why is there not so much as passing mention of, or reference to, the Negro in "Intolerance", which appeared for the first time on September 5, 1916 - a year and a half after The Birth of a Nation and more than two years before The Greatest Thing in Life? I asked this question of Griffith, years before he died, insistently and repeatedly; no answer was forthcoming. The Negro fails to appear in Intolerance, in scene or subtitle.

The truth is, with all due apologies to Miss Gish, that no ideological motive whatever prompted Griffith to include the Negro-being-kissed scene in The Greatest Thing in Life. It appears in the film neither to express "remorse" or "repentance", as erroneous commentators have presumed to guess (and only to guess), nor is it there to "prove", as Miss Gish fondly surmises, that he had no race prejudice. During his filming of Hearts of the World, Griffith heard of an actual incident that had occurred on the Western front in France in 1917, and being above everything a supreme dramatist, he saw that it had the kind of combination sensational-sentimental heart-appeal, as the trade phrases it, that might be permissible even to the racially-prejudiced American audiences of 1918. On the spot he decided to incorporate it in the story of The Greatest Thing in Life, a feature film, the war-scenes of which were taken from the excess footage of Hearts of the World.

As a possible curse-lifter, however, the scene is not satisfactory anyway, and it would be in Griffith's best interests not to mention it again in this context. For apart from its brevity and relative insignificance, it is interesting, if not disturbing, to note that the white soldier kisses the Negro as the Negro dies. Are we to conclude from this that Griffith rejected a Negro-white brotherhood solution here and now and that a white man would condescend to bestow a brotherly kiss on a black one, only after the black one was either dead or unconscious? Has this - perish the thought! - an unconscious reflection on Griffith's part of the prevailing sentiment of millions of Americans of the time, that the "only good 'nigger' is a dead 'nigger'"? Let us, please, Miss Gish, forget it. . .

7. Griffith's failure to inveigh against intolerance toward the Negro, in Intolerance, was the subject of a lecture I gave in 1948 to the students of my film-history class, at the University of Southern California.

There remains one last, and discredited, argument; i.e., the statement by some uninformed and unobservant commentators, that the numerical proportion of villainous whites an villainous blacks in the film is about the same. Unfortunately, this statement is wholly without foundation. The overwhelming majority of blacks are depicted as a horde of rapists, prostitutes, revolutionists and robbers. The main "criminals" are, of course, revolutionists and, with unintended irony, there runs throughout the second half of the picture the implicit or tacit assumption that revolution against tyranny, particularly when the tyranny is of a so-called "respectable" kind, is necessarily a crime. The single and sole exceptions to the other Negroes are the two "faithful souls", as a subtitle describes them - Gus and Jake, the former slaves as of old, who, even after they have been emancipated by proclamation, choose to remain slaves in body and soul to their former masters. These two "faithful" exceptions are therefore represented as "good" (that is, non-liberated) Negroes, in the same way that a dead Negro is represented as "good", and not even the blind will try to contend that they balance the scales against some thousands of black revolutionists who have the temerity to demand the liberty, the equality and the fraternity in practice that have been promised them on paper.

As to the villainous whites, not only are they not nearly so numerous as the villainous Negroes - (the mass-population of the Southern town's whites is represented as a community of heroic, noble, "pure-blooded", suffering Christian martyrs) - but, what is more significant, the white-villains (by a remarkable "coincidence"!) are all of the vintage of modern liberal intellectuals, who believe in liberal democracy, racial equality, the right of racial inter-marriage and the ultimate abolition of both feudal and fascist morality.

Where then do we stand? Nowhere.

The age-old question, whether or not Griffith was anti-Negro, has not yet been conclusively answered, nor can it be unless and until fresh developments and new revelations have come to pass. Miss Gish by her tactically erroneous references to The Greatest Thing in Life, although she obviously has Griffith's interests at heart, has retarded the possibility of an early conclusion to the issue.

Meanwhile, all the opponents of Griffith, especially the purely political ones who are "liberals" in name only, while they keep pressing for an answer, conspicuously fail to denounce Woodrow Wilson for his classic statement after a private screening of the film in February, 1915, at the White House: "It is like writing history with lightning, and my only regret is that it is all so terribly true." This constituted, in effect, the greatest endorsement The Birth of a Nation received from any individual, unless it be the endorsement of each of one hundred million individual Americans who supported it with their enthusiasm and their cash at the box-office. The statement still stands intact.

Let this be answered first.

THE U. S. AND WORLD RELEASE

The picture's run of 44 consecutive weeks at one single theatre in New York City; 35 in Chicago; and 22 weeks in Los Angeles, all in 1915, established the world's record for the consecutive run of a film at one single theatre. The record was held for almost ten years, being first broken in 1924 by The Covered Wagon, which ran 99 consecutive weeks at the Criterion Theatre, in New York City.

The film also played simultaneously during its Liberty Theatre run at other two-dollar houses, elsewhere in the New York City area. Late in the spring of 1915, while still running at the Liberty, it became the opening attraction for a new theatre, the Symphony, on mid-town Broadway. It was the only two-dollar, two-a-day motion picture ever shown at that house. By January, 1916, The Birth of a Nation had scored a total of 6,366 performances for the whole of the New York City area. And this record was unbroken for about twenty-two years.

In the Southern States, The Birth of a Nation, after eight years of uninterrupted revivals, had been seen by fully ninety per cent of the population, as had later been claimed for it, south of the Mason and Dixon line. Nor is it hard to believe this. Feeling ran high before the picture ever appeared on the Southern screens. The American South still was fighting the Civil War; it was still nursing the bitter memories of Reconstruction. The sons and daughters of the Confederacy, who were also the children of the original Klansmen in the film, were only one generation removed from the events depicted. They had imbibed with their mothers' milk tales of the Rebellion and of Reconstruction. They were the new and numerous standard-bearers of Dixie. They were the "New South". And this South carried in its heart an implacable cold contempt of Yankees and Negroes alike. The memory of the Invisible Empire, whose mass-membership was drawn from the ranks of the Confederate armies, was particularly sacred to it.

As a result, the whole South flocked to see The Birth of a Nation. It came en masse, in a mood of inflamed expectancy. It poured into the theatres, seething with excitement and wonder. And it beheld with hungry eyes, in a spirit, at times, almost of awe, the breath-taking drama and majestic spectacle unfolded in Griffith's epic re-creation of its past.

To the Southern People, The Birth of a Nation came, in essence, as a religious experience.

After World War I, beginning in 1919, The Birth of a Nation was shown in Europe; then, restrictedly, in Soviet Russia, later, in China and India. In all its influence everywhere, particularly in Germany and Soveit Russia, was truly unprecedented. Except in France, whose government officially banned it, Griffith's film ran for months in most of the capitals and key-cities of Europe and Asia.

Its greatest European success was scored in Germany, where it played for years to huge and emotional audiences. It was banned by the French military authorities from the Rhineland, however, because of the presence there during the French occupation (after World War I), of Senegalese troops. Yet, despite the loss of revenue from this territory, the German box-office receipts were second only to those of the United States, and they were proportionately equal to those amassed by the picture in its run throughout the British Empire. Its largest box-office intake from the Empire was from Australia.

It was thunderously acclaimed in South Africa.

In summary: the world record of The Birth of a Nation is hardly short of fabulous. Although the attacks against it have echoed and re-echoed from the years, none of these attacks has in the end prevailed against either Griffith or the film. From 1915 to 1945, The Birth of a Nation had been viewed throughout the world by hundreds of millions of persons and, by conservative estimates, which include the Epoch Distributing Corporation's records but not those of States' Rights distributors, had grossed, over a thirty-year period, between $48,000,000 and $50,000,000 - the largest sum ever earned by a single motion picture.

Dixon, who had taken out $25,000 worth of stock in the production in 1914, realized $1,100,000 on his investment - the highest sum earned to date by any writer for a screenplay.

Griffith personally made from the film, during the first year of its release, more than $1,000,000. The greater part of this he poured into Intolerance.

CREATIVE AND TECHNICAL INFLUENCE

The Birth of a Nation is of primary importance in the cinema as a work of art in its own intrinsic and independent right. The qualities of the film as a conscious creative work are many and definite. Structurally, it exhibits a singular clarity, symmetry and proportion of parts. There is a wonderful flexibility and coherence in the pattern of the action. Episode and sequence are interwoven admirably - with a fluent naturalness and simplicity - in a moving and breathingly natural story.

Perhaps no critic has more ably summarized this aspect of the film than Gilbert Seldes, who wrote: "To this picture Griffith gave the fundamental brainwork which a work of art, however inspired, must have; it has structure, proportion, coherence and integrity. It can be separated into a dozen different themes or stories, but it obstinately remains one film, into which all the parts are woven . . . . The rhythms are delicately felt; the whole picture has pace and sweep." (Seldes, "The Movies and the Talkies", p. 76).

Creatively and technically, The Birth of a Nation represents the fulfillment and triumph of the primitive experiments in directing, photography, lighting and editing, which Griffith, as producer and director-in-chief for Biograph and for Reliance-Majestic, had in the preceding seven years struggled to attain.

It fathered the spectacle film. The Birth of a Nation was the first really big spectacle - bigger than Griffith's own Judith of Bethulia, and bigger by far than the Italian Cabiria and Quo Vadis?

It furnished the blueprint for the creative technique of the Soviet cinema. Eisenstein, Pudovkin, Trauberg and other Russian directors have testified to its influence upon their work.

8. Variety, October 2, 1946 (national edition) and February 9, 1949 (national edition); Los Angeles Herald-Express, January 22, 1947.

It introduced an important new use for the motion picture: the dramatization and teaching of history. It was the first runaway, and in some cases the inspiration, technical, explicative or otherwise, of many historical films which followed it - the Huguenot and Babylonian episodes of Griffith's own intolerance, also, his orphans of the Storm and even more recent versions; Jesse Cruze's The Covered Wagon; King Vidor's The Big Parade; Seley and Neal Hurst's Abraham Lincoln; Eisenstein's Potemkin and Ten Days That Shook the World; Grune's Waterloo; Grune's Storm (although the influence here is more obviously and directly that of America) and others.

By crystallizing the basic principles of film technique, which Griffith himself created or discovered, The Birth of a Nation gave birth to the film as an art.

ADDITIONAL EFFECTS

Certain aesthetic or expressive devices, often erroneously designated as technical effects, here were brought to a peak-point of development. Chiefly, these were the moving camera; the "panning" shot; the perspective or extreme long shot; the use of natural landscapes as backgrounds; full-screen close ups (vide, Gus, the renegade, in the underbrush; the guard's eye at the door-hole; at Lynch's headquarters, etc.); canoe profile; vignette; split reel; "room image"; lap dissolve; primitive camera angles; iris; tinting for mood, also for dramatic emphasis; the still-shot; and others.

The examples of the use of these various devices are too numerous to be listed here, but a few of the outstanding ones may be cited for reference as follows:

THE STILL

Griffith here brings the still-shot, or still, in particular, to a high point of expressive usage. Following the subtitle: "War's peace", he flashes still-shots of trenches, piled with dead. The conception of the several static images is vivid in the extreme. This death-imagery after measured seconds gives way to other stills, revealing the South amid devastation, typifying the tragedy of defeat.

We may recall that Griffith had used the still in earlier films, as when he showed the bread-line in A Corner in Wheat (1909). As the wheat-capitalist corners the market, the price of flour goes up and the action cuts to a line of poor people waiting to buy bread in a bakery. Suddenly, as the baker announces the inflation, the line of people "freezes"; the people stand as if struck dead, like corpses; by stop-action the moving image is changed into a still. This was not only a technically sophisticated device, ten years ahead of its time in 1909, but it is a classic example of a cinematic device used, not to create an "effect" or to project a clever trick, but to express an idea. Ten years later, the great Russian director, Dovzhenko, in his masterpiece, Arsenal (1930), duplicated both the device and the idea when he showed a Ukrainian breadline "freezing" into a still (by stop-action) in the same situation.

For the evolution of the device, particularly Griffith's use of the still as a dramatic image-symbol, the reader is referred to the opening sequence of

Eisenstein's Old and New (1930); and even more so, to the opening sequence of Dovzhenko's Arsenal (1929); the mutilated corpses; broken guns; severed horses' legs, etc. - all this, like so much else of power and value in Soviet film, stems from The Birth of a Nation.

NIGHT PHOTOGRAPHY

Besides the perfection of these devices, there were also innovations. Night photography was used for the first time in The Birth of a Nation. Griffith 'fans' and cinema-students will recall, for example, the photography of night battle-scenes, lighted by flares, which follow the subtitle: "The action before day-break." This was the first time a motion picture was shot at night.

VIGNETTES, SUBTITLE MOVEMENT, TINTING

The effect of an etching-like vignette may also have made its first appearance here. For example: Clansmen grouping, at the trial of Gus, following the subtitle: "The fiery cross of Old Scotland's hills." Again, the balloon-vignette of the second Cameron brother (Eric - Andre Beranger) in death during the flight from Atlanta, as Margaret Cameron (Miriam Cooper) remembers in bitterness.

Likewise, the montage of multiple movement-forms and counter-movements within the single frame, appears here, perhaps for the first time. (Note the street massacre at Piedmont, during the guerilla attack; the Confederate charge at Petersburg; the pursuit and capture of Gus; and, above all, scenes of the gathering of the Clans immediately prior to the ride of the Clansmen.)

Tinting for psychological or dramatic effect was used extensively in The Birth of a Nation. Classic example is the sequence of the death of the two youngest sons of both families, Cameron and Stoneman, at the second battle of Bull Run. Again, the subtitle: "In the red lane of death, others take their places," is followed by a vista of the offensive at Petersburg; red flame-colored tinted shots of massed Union and Confederate troops, rushing into battle to replace the fallen. (Note: tinted shots do not appear in any of the 16mm prints).

NATURAL LANDSCAPES

Equally significant is the use of natural landscapes as backgrounds. The battle scenes, with their vast scope, mass-action four miles from the camera, and their panoramic scale of movement - none of these was studio-made; all were taken outdoors.

The sequence of the rape and death of the pet sister, Flora (Mae Marsh), likewise was photographed against natural backgrounds. The girl's flight, through the pine forest; Gus's pursuit; the scramble up the cliffs, etc. - these scenes feature no interiors or artificial sets; they are actual exteriors, taken in the region of Big Bear Lake and of Idyllwild. The sweeping vistas of countryside (the "land of Dixie"), viewed across the treetops, just as the girld leaps to her death, add emotionally through their naturalness to the inflammatory horror of the action.

Natural backgrounds also were used for the creation of mood. Some examples: the pine forest in the love-scenes between Ben and Elsie, immediately following the subtitle: "The love strain is still heard above the land's miserere"; the

flowing valleys and corpse-strewn sand washes of Georgia, after the subtitle: "While women and children weep, a great conqueror marches to the sea"; the silvery river, low moon, and dream-like landscape, after the subtitle: "The double honeymoon"; and, perhaps most striking of all, the majestic vistas of Southern country, unfolded in a group of long shots, in the sequence in which the Little Colonel, boasting "in agony of soul over the ruin and degradation of his people" (subtitle) gazes from a hillside overlooking the river, far across the stricken land . . . There are other examples in this category.

Finally, the stupendous sequences of the rise of the Klansmen were photographed, as has already been mentioned, in the hills and fields, and on the rivers and country roads, of Whittier County, California.

Griffith's further use of the natural landscape either as background or as an integral element of dramatic effect and film-montage is fully outlined in sections of "The Griffith Index" dealing with Thy Name East, The Idol Dancer, A Romance of Happy Valley, The White Rose, Intolerance and other of his films.

COSTUMES AND CINE-PICTORIAL COMPOSITION

The Birth of a Nation, in addition to being an historical epic, is also a costume-spectacle. In Part I, the costumes are (1) those of colonial America, (2) those of the Southern small-plantation middle class before and during the Civil War and (3) the uniforms of both the Confederate and the Union armies.

In Part II, the second two groups of costumes reappear but now a third group appears: the white-and-scarlet regalia of the Ku Klux Klan. This is the dominant costume of the film.

This had the greatest appeal for Eisenstein and other later directors. Raoul Walsh in directing Douglas Fairbanks, Sr., in The Thief of Bagdad (1924), patterned the costumes of the magic army that Fairbanks creates through the use of explosive powder-balls after the white-and-scarlet robes of the Klansmen. Eisenstein had expressed his fascination with the pictorial effect created by the robed-and-hooded Klansmen: his Teutonic knights in Alexander Nevsky were garbed in a closely similar design.

The truth is, that the costume-design of Griffith's Klan, with its eighteen-inch spike shooting up from the center of the helmet, became the basis for a school of both costuming and white-black scheme of pictorialism in subsequent filmmaking. Furthermore, the combination of the linear design and dynamic composition of the massed Clansmen, especially at the visual climax of the dramatic climax, forms the origin and basis of a cine-pictorial motif that reappears in a number of later films which, besides those already mentioned, include The Covered Wagon, The Big Trail and others. Space does not here permit of an analysis of form in this realm, but source-material and other apparently little-known or neglected data are included in the full text of "The Griffith Index." Students are urged to read Vladimir Neilsen's "The Cinema as a Graphic Art".

CUTTING AND EDITING

Surpassing these contributions to film etymology and technique, is Griffith's editorial method and style. Here, the director fashioned a new and rhythmic pattern of movement, which has been quite properly designated as, "cinematic counterpoint", i. e., the dovetailing of interlacing of two or more sequences of the same episode, accomplished by cutting away from one to another; then back to the first; and so on, until each sequence is brought either to its dramatic or its emotional climax. Perhaps the foremost example of this kind of complex editing or montage (intercutting) occurs at the beginning of the film's climax. The editorial or montage method employed here exercised a far-reaching influence over the future of film editing, and inspired at least one imitative counterpart of importance in the cinema of Soviet Russia - more particularly, in the symbolic climax to Pudovkin's Storm Over Asia. Students are urged to read Pudovkin's "Film Technique".

Quite apart from everything else, the climax to The Birth of a Nation, the colossal far-flung ride of the Clansmen, demonstrates the endless possibilities of film-montage as a means of both cinematic imagery and emotional shock. Students are urged to read Eisenstein's "Film Form" and "The Film Sense"; also, Vachel Lindsay's passages on this material, in "The Art of the Moving Picture".

Griffith himself later tried to repeat his own tour de force in the climax to Orphans of the Storm, and again in that of America. Although he was in this only partially successful, yet he was hardly less so than Pudovkin, who made in the climax to Storm Over Asia what remains the most ambitious, but still not totally successful, attempt thus far to duplicate Griffith's climactic methods.

INFLUENCE ON FILM-CRITICISM

The Birth of a Nation also gave rise to institutional or journalistic film criticism. A small amount of esthetic and critical literature on films, had appeared before 1915 - notably, the early writings of Alexander Bakshy, in England, dated to 1912; and occasional critical or esthetic analyses of the form and nature of the medium, chiefly from French avant garde estheticians. Contrary, however, to the brazen misinformation foisted on the field by ignorant dilettantish commentators, The Birth of a Nation was not the first film reviewed in The New York Times.

The first film ever reviewed in The New York Times was Griffith's Pippa Passes, a film of two parallel stories, intercut, based on Robert Browning's poem, New York Times, October 10, 1909. (Vide, "The Griffith Index", Part I: "The Birth of an Art". 1944).

Thereafter, further film-reviews in The New York Times were few and far between; and, until 1915, were in all instances unsigned. However, motion pictures criticism began as a regular departmental feature in the daily press with the reviews of The Birth of a Nation; and newspaper feature-writing on films began with the feature articles on Griffith, both in the screen section and in the magazine section, by Henry MacMahon, James O. Spearing and Richard Barry, all in the New York Times. It was in The Times Magazine that Richard Barry hailed Griffith as "a producer without a rival and a generalissimo of mimic forces whose work has never been equalled . . . (the) triumphant Columbus of the screen".

Film-reviewing at the same time sprang up in other news papers the whole the country. The big reviews of The Birth of a Nation as a rule were written by the regular-line dramatic critics, as, for example, in the case of Henry Christeen Carmack for the Los Angeles Times, Louis E. Sherwin for the New York Globe; and the late great Ashton Stevens for the Chicago Examiner, who hailed The Birth of a Nation as "this Homeric film" and Griffith as "the Homer of the screen."

ASHTON STEVENS

The greatness of the thinking on the subject by Ashton Stevens consisted in his recognition that the since-dramaturgical basis of film-acting and filmmaking were radically different from the dramaturgical basis of stage-acting and stage-craft; that a screen-play and a stage-play, though both must obey fundamental esthetic laws applicable to all arts and all creative expression, had no more than this general basis in common; that the film was not only a new art but a totally different one from the stage. Hence, Stevens did not fall into the intellectual error of imagining that film was only a substitute for another medium. He was among the first to recognize its peculiar individuality. But then, Stevens was only one of the greatest artistic critics this civilization has yet produced. The truth came easily to his genius.

In many instances, two separate reviews appeared, with one of them hailed by the newspaper's newly established reviewer, or critic, assigned exclusively to motion pictures. Notable examples were James Warren Currie, who reviewed the film at length for the Chicago Examiner in advance of Stevens; Frederick John and Harlow Hare for the Boston American; and Dolly Dalrymple for various Southern newspapers.

The upshot of the film's initial impact on American journalism was that by the end of 1915, all major American newspapers had instituted regular screen departments.

Thirty-three years later, James Agee in a summary estimate of the film wrote:

> "'The Birth of a Nation' is equal with Brady's photographs, Lincoln's speeches, Whitman's war poems; for all its imperfections and absurdities it is equal, in fact, to the best work that has been done in this country . . . it is the one great epic, tragic film."
>
> - James Agee, The Nation
> September 4, 1948

ON "INTOLERANCE" AND THE SCREEN

By its fantastic success at the box-office, The Birth of a Nation catapulted the motion picture into the domain of Big Business just as it brought the screen into the realm of Art. Hence, in doing both, it made possible the production of the first philosophical film and the greatest film-spectacle in screen-history, Intolerance.

Yet, of still greater, because more fundamental, importance even than this, it revealed - first, to America, and later to the world - the hitherto undreamed possibilities of the motion picture as a medium of expression. It came as an overwhelming proof that the screen could re-create history, stir emotion and feeling, provoke controversy; and, above all, that it could direct thought.

Saturday Review

DECEMBER 20, 1958 / 25¢

THE FILM: SURVEY OF THE CRAFT AND ITS PROBLEMS



Melina Mercouri plays Katerina, prototype of Mary Magdalene in "He Who Must Die" (SEE MOVIES)

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1. The Lost Art of Editing

By ARTHUR KNIGHT

IN THE heyday of the silent film V. I. Pudovkin, the great Russian director, could write that "editing is the creative force of filmic reality" and the "foundation of film art." Nor did his claims seem excessive. From the earliest days of the movies right up to the coming of sound, the greatest advances, the greatest refinements in the art of film-making lay in the discovery of new functions for the cut, new relationships and effects made possible by cutting. From a simple utilitarian device for the joining together of two strips of film shot at different times and places, editing became a subject of often violently conflicting theory and a matter of sharply distinctive national and personal styles.

Perhaps the greatest discovery of silent days was the fact that, through editing, one could construct a new, purely filmic time, a filmic geography, a filmic reality. D. W. Griffith, that instinctive genius of the American cinema, was the first to experiment with the implications of cutting. (In those days, the director was his own editor.) Coming to movies from the theatre, he seems to have sensed almost at once the differences between the two media and to have done all in his power to emphasize that gulf. He proceeded to eliminate from his films what can only be called stage business, the process of getting characters in and out of a scene; with the cut, he could concentrate wholly on significant action, then switch immediately to the next dramatic highpoint. By ignoring real time, by concentrating on essentials, Griffith achieved the enormous compression that remains one of the most distinctive elements of film art.

Conversely, some years later Sergei Eisenstein demonstrated that, through creative cutting—*montage*, he called it—it was possible to *expand* film time to correspond to our psychological awareness of time. To give proper dramatic weight to the bloody massacre on the Odessa steps in his film "Potemkin," for example, Eisenstein translated the three or four minutes it might have taken to clear the steps in actuality into twelve panic-ridden minutes of screen time by breaking down the scene into its component parts—the steady march of the Cossacks down the steps, groups and individuals caught in the line of fire. By cutting back and forth, following a woman with a dead child as she climbed defiantly up to the very muzzles of the Cossack rifles, following a huddle of elderly men and women pleading on their knees for mercy, a legless cripple propelling himself from terrace to terrace, a young matron caught in an agony of indecision as she tries to shield her baby from the withering fire—by intercutting all of these and more with the measured tread of the Cossacks, Eisenstein not only built out the sequence in time value but also underscored the impact of this horror upon the people caught up in it.

PUDOVKIN records an arresting early experiment in the creation of a "filmic geography," a brief sequence consisting of five shots in which two young people meet and enter a building together. For the purposes of the experiment, however, the shots were deliberately taken at widely separated locations. The young man walks from left to right near Gogol's monument; the girl walks from right to left near another Moscow building; the two meet and shake hands in front of the Bolshoi Theatre, and the man points; there is a shot of the White House taken from an American film; and then the two walk together up a flight of stairs in St. Saviour's Cathedral, Moscow. "By the process of junction of pieces of celluloid," Pudovkin goes on to say, "appeared a new, filmic space without existence in reality. Buildings separated by a distance of thousands of miles were concentrated to a space that could be covered by a few paces of the actors." The process is perfectly visible even today, when actors on the back lot of a Hollywood studio gaze into space and the following shot tells us whether they are looking at the pyramids, the Taj Mahal, the Washington Monument, or Marilyn Monroe.

It was this relationship of shot to shot, hit upon by Griffith, that most fascinated the Russian directors of the Twenties and led them to base their art upon the editing function. Lev Kuleshov, who had conducted the earlier experiment with filmic geography, went on to explore the precise nature of the carry-over from one shot to the next. In an equally famous experiment, he obtained an absolutely expressionless close-up of the actor Ivan Mozhukhin, then intercut this with shots of a plate of soup, a little girl playing with a teddy-bear, and a woman dead in her coffin. By placing these at various points in a specially prepared reel, he found that he could make the same expressionless close-up convey feelings of hunger, joy, and sorrow. The audience's emotional associations with the soup, the little girl, and the dead woman were read into Mozhukhin's "performance." The point was not lost on directors elsewhere. By the astute manipulation of similar emotion-charged objects—a gun, a glass of champagne, an overflowing ashtray—many a star of the silent era was transformed into an actor.

Pudovkin referred to this theory of editing as "brick by brick," laying together shot on shot to produce a steadily mounting effect. Eisenstein countered with a theory of "shock attractions" based, at least in part, upon his study of Japanese pictogram writing. He pointed out that when the Japanese combined their hieroglyph for "door" with the hieroglyph for "ear" to produce the idea of "listening," they were in fact doing exactly what the film editor does when he brings together two strips of film. Moreover, what arises from this juxtaposition is a totally new concept, one that is related to, but qualitatively different from, the images that formed it. In "Potemkin," for example, Eisenstein cuts quickly from a shot of a Cossack slashing



DAVID WARK GRIFFITH (1875-1948), often called "the father of the movies," brought the medium from infancy through adolescence. Entering films in 1907, he experimented with editing, camera, and lighting, developed a whole new style of acting for motion pictures. His "Birth of a Nation" (1915) established the film as a potent art form. Griffith remained a top director until the dawn of the sound era, when changing tastes and techniques forced him to the sidelines. His last film, "The Struggle" (1931), was considered too weak for general release. He died in Hollywood in 1948, ill, impoverished, and all but forgotten by the world.



The "Odessa Steps" sequence from S. M. Eisenstein's "Potemkin" (1925) has been called "an editor's handbook." Its two climactic shots cut together a Cossack clashing with his sabre and the close-up of a bloodied woman, epitomizing the horror of the massacre

with his sabre to a huge close-up of a woman with her glasses smashed and blood streaming down her face. Although nothing of the kind has actually been shown to us, the implication is clearly that the Cossack has slashed the woman. Again, directors the world over were quick to perceive how this could be applied to their own work.

No less important than cutting as an associative device, however, was its use to create physiological tensions in the audience. And here again the film-makers are indebted to the genius of Griffith. As early as 1909 he had discovered the excitement of the last-minute rescue, cutting from a mother and her beleaguered family to the ruffians trying to force their way into their home, and then switching to father and the police on their way to apprehend the villains. Will they arrive in time? In order to increase the suspense, Griffith fragmented each scene. There were several shots of mother and the children, several shots of the villains forcing the door, several shots of father on the road. Griffith found that by intercutting them, turning quickly from one to the other—and by making each shot progressively shorter—he could build an accelerating tempo, sweeping the audience along with him until that inevitable moment when mother and children were clasped unharmed to father's bosom.

In subsequent films, Griffith was to experiment further with this technique. His ride of the Klans at the climax of "The Birth of a Nation" was perhaps the first revelation of the full power of editing to create a rhythm on the screen. In "Intolerance," four separate stories from four separate eras were woven together at the editing bench; and in its last two reels, to quote Iris Barry, "all history seems to pour like a cataract across the screen." In "Broken Blossoms," the mounting hysteria of Lillian Gish locked in a closet by her brutal father is conveyed as much through the tempo of the cutting as through the performance of Miss Gish herself. In this same film, Griffith also suggested through editing the bitter-sweet love idyll of a Limehouse slavey (Miss Gish) and a dreamy-eyed Oriental (Richard Barthlemess). Here, however, the shots remained longer on the screen, producing a slower, almost languid tempo. By the alternation of such long, slow scenes with short, quick bursts of action-filled images, Griffith learned he could convey the varying moods of his picture to his audience in rhythms as infectious and affecting as the rhythms of music. And directors everywhere profited by his example.

By the mid-Twenties, as the silent film approached its apogee, it was fairly well understood that the exposed celluloid—whether shot in a studio or on location, whether fictional or documentary—was merely the raw material out of which the final picture would then be composed. And the composer was the editor. He brought the film to life, giving it form, rhythm, dynamics. He could create impressions, ideas, accents that never before existed. He could color scenes, characters, situations by the adroit manipulation of his shots. He could even alter completely the story line of the scenario through his own structuring of scenes and sequences. Out of the bits and pieces that poured from the camera, he constructed a new reality—a reality that existed only through the relations of shot to shot as he ordered them in his cutting room.

The coming of sound changed all that. Sound added to the films a new dimension of reality, liberating the medium from the awkward convention of the subtitle, but chaining it to the literal reproduction of words, noises, and music. Film editors found that the almost limitless shot combinations possible in silent days had now been sharply reduced. Most of the footage turned over to them consisted of big-head close-ups of actors mouthing lines; even in the more distant group shots it was generally impossible to ignore the lip-synchronized dialogue. Instead of building a scene, their problem became rather one of piecing a scene together from master-shots, long-shots, mid-shots, two-shots, close-ups, various cover-shots, and inserts. Dialogue not only imposed the necessity of longer, less dynamic "takes," it also dictated to the editor a fairly precise kind of reaction shot. If John says, "I love you, Mary," the next shot would pretty well have to be one of Mary bursting into a smile—and almost certainly in close-up at that.

AS TIME went by, and both the directors and their editors became more adept in the techniques of sound, some of the mobility of the silent film returned. Cutting as a means of punctuation—a close-up for a high-point, the cut-away to emphasize a revealing detail, rhythmic cutting for a musical or a silent sequence—returned to the medium. But the addition of color and, particularly, the introduction of wide screens have enormously complicated all film-making procedures, and editing not the least. The wide screens created a break with the past almost as complete as sound itself. When CinemaScope was introduced, Twen-

20th Century-Fox officials boasted that it would "eliminate the need for closeups," thus effecting a great saving in production time. But closeups, it soon became evident, were still very much needed. The problem for the editors to solve was how to jump from a long-shot that was literally big as all outdoors to a close-shot of Victor Mature. Simply cutting to the close-up, although frequently resorted to, invariably produces a jolting, unnatural effect; while cutting from close-up to close-up, as when two characters are in conversation, is almost intolerable to watch. The viewer feels that he is being physically flung around.

The wide screens, brought in to counter the small screens in the parlor, have made the medium turgid and dull. Ironically, just when the industry is most anxious to get the public excited and involved in films once more, we are faced with these remote giants stalking interminably across black-lung expanses of Technicolor. Clearly, the techniques for editing wide-screen movies have yet to be evolved. (The techniques of present-day screen editors are admirably illustrated in two films recently prepared by American Cinema Editors, Inc., the screen editors' guild. Both are available in 16 mm from American Cinema Editors, 6772 Hollywood Blvd., Hollywood, Calif.)

WHAT is happening, though, is that skilled and experienced directors, men like William Wyler and George Stevens, are sitting down with their pictures once shooting has been completed and spending months working their way through the new problems of cutting for the wide screen. Wyler has already demonstrated in "The Big Country" that this kind of care can produce a superior movie, while elsewhere in this issue George Stevens explains some of his solutions as applied to "The Diary of Anne Frank." Unfortunately, Mr. Stevens is confined here to words and stills, whereas the heart of editing is the piecing together of *moving* pictures. But it is the directors who must make their pictures move. They must see in each shot, even as they are making it, not only its effectiveness within itself, but the possible relationships and combinations that can be created when that shot is juxtaposed to another. Only then can tracking shots, zooming shots, pans, and all the rest produce the tempos, the rhythms, the dynamism that bring a film alive.

If nothing else, the wide screens are bringing directors back to the editing rooms. And this is all to the good, for it was at the editing bench that the art of the film began.

Tales of Two Critics

"Agee on Film," by James Agee (McDowell, Obolensky, 442 pp. $6), and "Seen Any Good Movies Lately?," by William Zinsser (Doubleday, 240 pp. $3.95), between them offer the motion-picture public some of the pithiest observations extant on the unreticent screen.

By Arthur Knight

IT MAY be ungenerous to say so, but one of the few faults I have to find with "Agee on Film" is the overgenerosity of its anonymous editor. James Agee, for almost ten years a film critic for *Time* and *The Nation*, achieved posthumous fame through his novel, "A Death in the Family." To those who knew his critical writings during the Forties, however, this fame seemed long past due. He was superbly intelligent, informed, sensitive, witty; and he could write like an angel. He was the best movie critic this country has ever had.

But as anyone knows who has ever tried to offer some commentary on the incessant stream of pictures that flows across our screens, most movies are as transitory and insubstantial as clouds. It is, of course, quite possible to write something meaningful about the most trivial of them; and this extensive collection of Agee's reviews reveals how often—and how well—he has done so. On the other hand, not even Agee could resist the temptation to dismiss with a withering one-line wisecrack a picture that bored him, or stirred his deep resentment.

It is the presence of so many of these fleeting references to mercifully forgotten films that mars the effectiveness of this book. Every word—or practically every word—that he wrote for *The Nation* has been reproduced intact, including errors, subsequent apologies for those errors, and explanations of why he hadn't gotten around to reviewing the picture that is reviewed under the very next dateline. The result is a collection of writings that often seem too trivial and transient for hard covers.

The well-remembered nuggets are still there, however: Agee's perceptive, three-part eulogy of Chaplin's "Monsieur Verdoux," his hotly defensive obituary on D. W. Griffith, his insights into film as a propaganda medium and political weapon in his reviews of "Mission to Moscow" and the wartime documentaries. A briefer selection of his *Time* reviews (selected by what standards, one wonders), a tribute to John Huston that first appeared in *Life*, a pair of fugitive pieces for two "little magazines," and his eloquent evocation of the golden era of silent comedy, also from *Life*, complete the book. Altogether, it is an impressive collection, but its impressiveness might well have been enhanced by a less reticent hand on the editorial shears.

WILLIAM ZINSSER, until recently the film critic for the *New York Herald Tribune*, has not resorted to his daily reviews to fill out "Seen Any Good Movies Lately?" It is instead a sort of amiable pastiche—parodies of typical movie formula plots, a mocking, ironic account of a red-carpeted trip to the movie capital, chatter about the strange (and often idiotic) movieland concepts of stars, publicity, advertising, and exploitation. Clearly, Mr. Zinsser saw a lot of movies—and saw through both them and their makers. Only in his final chapter does he grow serious, when he discusses the pressures that studios bring to bear on publications to force favorable reviews.



James Agee.



William Zinsser.

J. E. BROWN

Book Recalls Movie Maker

Albert L. Griffith, in his home, 324 West Ave., Medina, thumbed through a copy of a new book entitled "Star Maker." It is an extra special piece of literature for him because it is the story of his brother, David Wark Griffith, pioneer movie maker whose fame, at one time, was world-wide.

The Medinan has spent about 10 years of effort in getting the story of the famous D. W. into print and the work has been finished and published. It is by Homer Croy of New York who obtained material from the Medina resident as well as from libraries and movie encyclopedia in many parts of the country.

To those who grew up with the movies, first as the silents and then as the talkies, the volume is most interesting. To others, it contains many facts all cleverly written and it makes for light reading of an era that saw the start of the spectaculars and the first roadshows of the films.

* * *

The Griffiths were born in Kentucky, but they were to travel far from that state in their careers. D. W. made his first movies at Larchmont, N. Y., and it was there, too, that the epics "Way Down East," "Broken Blossoms" and "Orphans of the Storm" were produced.

D. W. Griffith made the movies popular practically single handedly and, in the process, saw unknown men and women turned into widely known stars. The films were lengthy, leading to the presentation of the features as a roadshow attraction.

In that connection, the Medinan was manager of a number of the roadshows and his tours included trips to Europe and also to Australia where he spent a year. The productions made a lot of money and so did D. W.

But, D. W. died 11 years ago with financial problems and just about forgotten by the movie-making industry. The theatrical world's bible, Variety, in a review of "Star Maker," said that first recognition has finally come to D. W. Griffith and that one of these days a movie may be made of his life and his many innovations to the film industry.

* * *

Albert L. Griffith of Medina recalled the other day of the great contributions his brother made to the films and is obviously pleased that a book has been published preserving the facts for all time. In that connection, Albert L. called at the Lee-Whedon Library and presented a copy of "Star Maker" to Librarian Flora Webb.

The Medina resident has spent all his life in the entertainment field and until his retirement a few years ago was, for eight years, manager of the Warner Bros. Diane Theater in Medina.

The author of "Star Maker," who specializes in biographies of noted people, with an accent on the movie people, won high praise from Albert L. Griffith for his work. For one thing, the facts on D. W. are out in the open and credit is now given where credit is due.

D. W. started out in life to be a playwright and turned to movie making when the industry was getting its start. From its humble beginning at Larchmont, the firm eventually moved to California where more epics were made. In the process, history was being made, too.

VARIETY Wednesday, March 18, 1959

Aloha On The Upbeat

With Hawaii coming in as the 50th state last week, Columbia Records is pushing its Andy Williams' tune of "Hawaiian Wedding Song." Platter, which has been on the market for about 10 weeks and

D. W. Griffith: Naive Genius

Homer Croy Highlights 'The Master' of The Silent Era in New, Breezy Book

By ROBERT J. LANDRY

Where are the promised "definitive" studies of David Wark Griffith? They do not appear. Meantime into the breach has moved Homer Croy, novelist, satirist, screenist, himself now a pungent 70. His just-published "Star Maker" (Duell, Sloane & Pearce, $3.95) is a brisk, readable, 206-page breeze-through, an evening's diversion essentially yet wise, too.

About the basic illusion of glory, in life and in show business, there is ample reminder. The somewhat dreary question of Hollywood's proverbial indifference to hasbeens is raised, and yet what else could Griffith, or B. P. Schulberg, or name-your-own-eyeglass case, expect from that jostling crowd?

It is only 11 years since Griffith died at 73. The ironies sharpen with time and Croy provides a service to understanding in his development of Griffith's Kentucky village background, his deep roots in the mythology of the Confederacy. For the career of this naive genius of the silents cannot be comprehended without recognition of a certain "hick" sentimentality which narrowed his vision unbelievably on occasion and excluded him almost completely from humor.

Not the least of the ironies in the Griffith career is that he yearned for acceptance as a writer and rather despised, while pioneering, the screen techniques of his time. Characteristically he did not even complete his own autobiography though he had time on his hands (16 years) after his last picture.

Griffith's naivete was expressed in many ways, including some of his feminine protegees about whom Croy, a gentleman for all flippancy,

By HUBBARD KANDY

Where are the promised "definitive" studies of David Wark Griffith? They do not appear. Meantime skip the breach has moved Homer Croy, parallel scientific, himself into a poignant fix. His first published "Star Maker" (Duell, Sloane & Pearce, $3.95) is a brisk, readable, 300-page presentation, an examination essentially yet slight, unrevelation essentially yet slight, unrevealing the facts therein of cherry, in bits and in three lustrous. There is ample reminder. The somewhat bizarre question of Hollywood's perverted indifference to brashness is raised, and yet what else could Griffith, or B. P. Schulberg, or even one-time-wonder Cecil DeMille expect from that boiling crowd?

It is only 11 years since Griffith died at 73. His bronze changed with time and Croy provides a service in understanding in his development of Griffith's Kentucky village background, his deep roots in the mythology of the Confederacy. For the career of this naive genius of the silents cannot be comprehended without recognition of a certain "hick" sentimentality which narrowed his vision unbelievably on occasion and excluded him almost completely from humor.

Not the least of the ironies in the Griffith career is that he yearned for acceptance as a writer and rather despised, while pioneering the screen techniques of his time. Characteristically he did not even complete his own autobiography though he had time on his hands (16 years) after his last picture.

Griffith's naivete was expressed in many ways, including some of his tendentious espionage about whom Croy, a gentleman for all hypocrisy, only hints. He does tease the reader to know more about, say, Carol Dempster. But the classic instance of D. W. taken by surprise was in his hurt when reviled by the Governor of Massachusetts (David I. Walsh) and the Mayor of New York (John P. Mitchell) and by so many other prominents because of the blow he delivered the Negro race in "The Birth of A Nation."

Griffith could not see and would not concede the charges, though he deleted 170 scenes at the time. Croy teases the reader and does not quite satisfy him in respect to "The Birth"—still a controversial film 44 years after its making, and today being revived as anti-Negro propaganda throughout the desegregation-tense South.

That Griffith, with his worship of his father, a hero of the Confederate cavalry, would tell the story of Reconstruction through the eyes of Thomas L. Dixon, was perhaps as logical as Himmler following Hitler—shared bias accounted for coincidence. Dixon was a Methodist clergyman who wrote a whole string of racist novels. His own glory dimmed with time and he ended selling real estate and accepting a piddling clerkship from a Republican President.

Croy remains neutral about "The Birth" though he remarks that in its being the first film to roadshow, the first to run "showtrains" and parties, everybody was having a picnic but 10,000,000 Negroes.

If naive was the word for Griffith, what was the key to the attitude of those who exploited this film with hooded night riders on the streets of America? The probe which the subject invites is yet to come.

Interesting, to, is the question of Griffith's nervous and unequal partnership in United Artists and his strange habit of turning out potboilers unworthy of his name and fame and then "coming back" at least half a dozen times with "Broken Blossoms," "Way Down East," "Orphans of the Storm," and so on.

The expanded interest in matters theatrical in the past 15 years would suggest that Croy's often illuminating, sometimes fiction-like text will be liked. He makes the mark in his own terms, which is enough. But beyond that he points the moral—the full Griffith story needs telling, though probably it may await an adequate foundation grant. Sources are already obscured and the very lack of data on the boxoffice receipts of "Birth of A Nation" itself suggests that part of the phenomenon is already hopelessly lost.

More to the immediate, short-range question: Croy's work raises the distinct possibility of a film based on Griffith's career, if there is enough honesty to do it justice, which is imagining a lot. In any event, if there's a film in Lon Chaney, there's one in D.W. and some of the original Griffith players are still around, per Mary Pickford (who wrote the intro for Croy) and the Gish girls.

LOS ANGELES TIMES CALENDAR JAN. 11, 1970

D. W. Griffith, the Inventor of the Medium

BY PHILIP K. SCHEUER



D. W. Griffith: Hamlet longing to be the clown.
Photo by Philip K. Scheuer

• Recently, having ventured myself sufficiently to shift from my homestead chair to a theater seat, I sat through Ken Russell's rock opera (or whatever) "Tommy." For two hours the theater and I sat rocked and I rocked with it. Deafened by the incessant pounding of the score, completely dazzled by the bursting images which complemented it on the screen—or was it the other way round?—I was forced to suspend all coherent thought till the final thunderous chord and the last thrusting, thrashing human body had faded away.

I left the theater marveling at what one man had been able to do with the resources of sight and sound totally at his command. Fifty, 60, 70 years of blood, sweat and toil, all Russell's to use, twist and manipulate at the flick of a wrist . . . and no voice raised to stop him, to say "Hold it, but—enough, all right, already!"

Because what I had been riveted by was one long montage, or series of montages, thrown together solely for the aggrandizement of shock. Where was the discipline necessary to make any piece of film a composite work of art—of intellectual as well as emotional involvement, of understanding, of compassion and even, dare I say it, of sweetness?

In Stanley Kubrick's "Barry Lyndon," later on, I encountered the opposite extreme: too much discipline. Here, the most ravishing sequence of paintings possible to the camera—yet drained of nearly all conflict, drama and plain honest feeling.

Which is what I have been leading up to: the joyous prospect of again finding these precious, ephemeral qualities during the next few weeks at the County Museum of Art. There, through Feb. 28, we are being treated to "D. W. Griffith: American Primitive."

Well, all small boys have idols—and David Wark Griffith was one of mine. I must have been all of 10 when I first noticed that in certain flickers bearing the trade name Biograph, a new something had been added. From the few trade papers around then I learned that the new something was a director named Griffith. In those early one-, two- and even split-reelers, he too, had discovered the unique and peculiar properties (possible only on film) of montage . . . the intercutting of short images of two or more different places to create suspense.

Many of these brief dramas will be visible at the museum. Among titles that strike a responsive note are, from 1911, "The Lonedale Operator," with Blanche Sweet, and "The Last Drop of Water"; "The Female of the Species," the strange "Man's Genesis" (1912) and "Brute Force" (1914), "An Unseen Enemy," introducing the Gish sisters, Lillian and Dorothy; "The God Within" and "The Musketeers of Pig Alley," first

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D.W. Griffith, Inventor of the Medium

Continued from First Page

"gangster" film (all 1912); "Death's Marathon" and "The Mothering Heart" (1913), and "The Massacre" and "The Battle at Elderbush Gulch" —both westerns —in 1914 and 1915.

It was also in 1915 that Griffith, against the affrighted protests of his Biograph bosses, dared his first "feature"—the four-reel "Judith of Bethulia," 40 minutes of biblical lore and a precursor of the Babylonian episode in "Intolerance." It was quite a spectacle, employing the full Griffith stock company—Miss Sweet as Judith, Henry Walthall, Mae Marsh, the Gishes, Robert Harron, Kate Bruce, Harry Carey, et al.

Freed from Biograph strictures and emboldened to attempt even longer pictures, Griffith turned out four of them for Reliance-Majestic, his own unit with Mutual. They seemed letdowns after the shorter, sharper short reelers, and inclined toward the arty: "The Battle of the Sexes," "The Escape," "Home, Sweet Home" (several stories in one) and "The Avenging Conscience," borrowed from Poe. Nor were they particularly successful.

But Griffith's energies were already being directed toward a much more ambitious project, an epical conception of the War Between the States—he had been born 10 years after its close—and the Reconstruction era. "The Birth of a Nation" was launched upon an incredulous public in 1915, first in Southern California and then in New York. It was 12 reels and was, in Woodrow Wilson's words, like writing history with lightning.

No need to dwell on it unduly here. It was followed, in the next decade, by six more movies which represented, at least to me, the triumph of Griffith's career and, for that matter, the cinema's: the four-segment "Intolerance"; "Hearts of the World," a lesser masterpiece intended as propaganda for the Allies in 1918, and thus arousing my patriotism; the fragile and unexpected (after those epics) "Broken Blossoms"; "Way Down East," the melodramatic hair-raiser that I nevertheless count as my favorite of them all; the French Revolution "Orphans of the Storm" and, finally, "Isn't Life Wonderful," a "little" picture about the hardships of existence in postwar Germany.

Other noteworthy "program" pictures during this period were "The Love Flower," "Dream Street" (a film tinted for moods and, abortively in New York, with a talking accompaniment on records; "The White Rose," a Southern romance—plus a biggie, "America" (1924) in which its maker tried to do for the American Revolution what "The Birth" had done for the Civil War. It was sporadically effective but lacking in its predecessor's torrential power.

Nadir in this series was reached with "One Exciting Night," a "scary" affair hardly relieved by blackface comedy. It was at a preview in Upper Montclair, N.J., that I first approached the Great Man and asked for his autograph. Till then I had contented myself with skulking around the Astor and Claridge Hotels in Manhattan, his usual hangouts, waiting for glimpses of him.

A couple of rural or bucolic idyls of the era were "A Romance of Happy Valley" and "True Heart Susie." A sudden preoccupation with superlatives also produced "The Great Love" and "The Greatest Thing in Life,"

ADULT MOVIES/ENTERTAINMENT

D.W. Griffith

Continued from Page 33

tall, erect, generous-nosed Southern gentleman in the grand manner. Once we picnicked at his old ranch in San Bernardino—D. W., his second wife Evelyn Baldwin (who had played the ingenue in "The Struggle"), Lillian Gish and Herb Sterne, a critic and publicist who had in effect befriended Griffith in his leaner days. Driving en route to the ranch, the Great Man pointed out new real-estate tracts on the sites of which he had shot "The Battle at Elderbush Gulch" and "The Last Drop of Water."

Then there was a quiet evening in his home on Peck Drive in Beverly Hills. In the living room/bar, Lillian and D. W. relaxed on the floor beside the sofa, reading aloud the roles of Cyrano and Roxanne. Miss Gish was up for the latter opposite Jose Ferrer in a projected Broadway revival, and her old mentor was coaching her once again.

In between readings, Griffith acted as bartender. He was thirsty himself, he would announce, and he kept gulping down large glasses of what he called water. It was, at any rate, clear and colorless.

In late 1943 Sterne organized the first retrospective of Griffith films; his co-sponsors included Preston Sturges, Jean Renoir and Dudley Nichols. The screening room was off an alley on Hollywood Blvd., and the retrospective ran seven weeks. Every now and then the master would groan, "Oh, God, I'd like to shoot that over!" He even went to work in the projection room and then and there started recutting the print of "Way Down East."

During another period Sterne arranged for private showings of the older works at USC—this for Griffith and invited friends only. To one showing Miss Gish brought her terrier, Malcolm. A peculiar thing happened: Every time Carol Dempster appeared on the scene Malcolm barked like crazy. (Miss Dempster had, so to speak, superseded Lillian as D. W.'s favorite heroine.) Amid the general laughter, Griffith accused Miss Gish of having coached Malcolm.

He was a bad audience for his own stuff. At intervals he disappeared in search of what we all presumed was some liquid refreshment, though he called it "the men's room." Once he returned just in time to catch an extremely corny bacchanal, part of a symbolic dream sequence, on the screen. "My God," he exclaimed. "Who directed that? De Mille?"

He was, in his own term, "a bachelor at heart." Evelyn returned to New York and divorced him. D. W. spent his last months alone, but in style, at the Hollywood Knickerbocker Hotel; far from impoverished, as rumors went, he lived well off a trust fund. He died on July 23, 1948. (A Griffith contemporary, Mack Sennett, who was to comedy what D. W. had been to drama, was to become another itinerant boulevardier not too many years later.)

I attended the memorial service for Griffith on that same thoroughfare. Hollywood had bestowed one belated special Oscar on him—and then forgotten him. This was duly deplored.

Scheuer is a former film critic for The Times.

MR. GRIFFITH'S FILMS

Pioneer Director Has Taken to Dialogue In His Latest Picture

DAVID WARK GRIFFITH, who twenty-one years ago, was wrestling with a stuffed eagle on the Palisades for possession of a baby in a motion picture, "The Eagle's Nest," has now turned his hand to the latest marvel of an industry he has known since its birth: talking pictures. The results of his first experiment with sound are to be heard and seen in "Lady of the Pavements" when it brings the voice of Lupe Velez to the screen of the Rialto Theatre.

Mr. Griffith is no stranger to voiced emotions in actors. His own experience as a stage actor was only terminated by his motion-picture work, which at first was that of an actor. One is told, in fact, that in June of 1908, when Biograph wished an assistant director, David Griffith demanded assurance from President H. N. Marvin that his status as actor would not be affected if he directed the motion picture "The Adventures of Dollie." Even more recently, propositions have been made to the director of "The Birth of a Nation," "Intolerance" and "Broken Blossoms" that he play the character of Sherlock Holmes in a talking picturization of "The Hound of the Baskervilles." En route from California to New York on the Twentieth Century Limited, Nathan Burkan, the lawyer, and a director of United Artists Corporation, suggested to Mr. Griffith that he remake "The Birth of a Nation" as an all-talking film. In any case, whatever he story, the director is determined that he will follow "Lady of the Pavements" with a talking film.

Before he became a stage actor David Griffith worked in the mail room of his brother's newspaper in a Kentucky town, wrote theatre notes and night police court reports for The Louisville Courier-Journal, and [illegible] shows that Mr. Brayington was first [illegible] in an off-stage quartet that sang a "Faust" chorus. But when the same young actor joined Ada Gray's traveling troupe he played a minor part in "Trilby" and Francis Lewisohn in "East Lynne."

There followed seasons with the Memphis Stock Company, Helen Ware, Barney Bernard, Walker Whiteside, Neill Alhambra Stock Company, J. E. Dodson, and, finally, with Nance O'Neill. Mr. Griffith's rôles included those of the Italian in "The Three Musketeers," de Maupret in "Richelieu," Abraham Lincoln in "The Ensign" and Sir Francis Drake in "Elizabeth."

A Griffith Poem.

When Sudermann's "Magda" was presented by Miss O'Neill at the Hollis Street Theatre in Boston on May 15, 1906, Lawrence Griffith was in the part of Hefterdinck. On Jan. 29 of that year, at Mason's Opera House in Los Angeles, Griffith had performed in the Sir Francis Drake rôle in Paola Giacometti's tragedy, "Elizabeth, Queen of England." Four years later Dave Griffith was back in Los Angeles, making moving pictures in a vacant lot at Twelfth and Georgia Streets, moving pictures in which Mary and Jack Pickford, Henry B. Walthall, and others of Biograph's players appeared.

The other phase of Mr. Griffith's early career was that of playwright and poet. A poem, "The Wild Duck," brought $35 from Leslie's Weekly. It was on Sept. 30, 1907, when James K. Hackett offered at the Columbia Theatre, Washington, D. C., a play called "A Fool and a Girl," by David W. Griffith. In the cast was Miss Fanny Ward. Griffith wrote about twenty plays but only one was produced. After the failure of his

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Before he became a stage actor David Griffith worked in the mail room of his brother's newspaper in a Kentucky town, wrote theatre notes and night police court reports for The Louisville Courier-Journal, and witnessed his first theatrical performance, Pete Baker in "America's National Game." He also saw Julia Marlowe in "Romola," and promptly decided to become a dramatist; the desire was imparted to the manager of the Meffert Stock Company, then playing at the Masonic Temple in Louisville. Griffith was told to read Shakespeare and Molière, which he did.

A Struggling Actor.

When Thomas Coffin Cooke, stage director, was casting a play called "The District School" for a charity performance in Louisville, David Griffith applied, got a job, and appeared on the stage for the first time. He used the name Lawrence Griffith. The rôle assigned to him in "The District School" was that of a dunce. The single line given to his character was, "The breeze from the lake blows chilly tonight." Of course it was not night at all, just a matinée. In the audience that afternoon was the "heavy" of the Meffert stock company, one Adolphe Lestina. This gentleman saw to it that young Griffith played the rôle of Old Man Marks in "The Lights o' London" with the Meffert company. Other rôles followed that one, and Griffith remained with the Meffert Stock Company throughout its season at the Masonic Temple. The gentleman who "discovered" Griffith as an actor, Adolphe Lestina, later appeared in many D. W. Griffith film productions, including "Hearts of the World" and "The Love Flower."

While he was a stock company actor in Louisville, Griffith earned so little salary that, mornings, he ran the elevator in Stewart's Dry Goods Emporium. Later he worked in Flexner's stationery store when he was not performing on the stage of the Masonic Temple. Other jobs held by Griffith, the struggling actor were those of book agent for The Baptist Weekly and Encyclopaedia Britannica, for the Baptist Book Concern of Louisville, and ore-shoveler and puddler in a foundry at Tonawanda, N. Y.

At last came regular periods of stock and road company assignments. The first was with John Griffith's Strolling Players; David Brayington was the name adopted by Lawrence Griffith, nê D. W., because he did not wish to have the same name as the star. The record shows that Mr. Brayington was first seen in an off-stage quartet that sang a "Faust" chorus. But when the same young actor joined Ada Gray's traveling troupe to played a minor part in "Trilby" and Francis Lewinton in "East Lynne."

There followed seasons with the Memphis Stock Company, Isham Ware, Harney Bernard, Wilbur Whitcomb, Neill Kilpatrick Stock Company, I. B. Dodson, and finally, with Nance O'Neil. Mr. Griffith's roles included those of the Italian in "The Three Musketeers," de Mauprat in "Richelieu," Abraham Lincoln in "The Bondage" and Sir Francis Drake in "Elizabeth."

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The other phase of Mr. Griffith's early career was that of playwright and poet. A poem, "The Wild Duck," brought $25 from Leslie's Weekly. It was on Sept. 30, 1907, when James K. Hackett offered at the Columbia Theatre, Washington, D. C., a play called "A Fool and a Girl," by David W. Griffith. In the cast was Miss Fanny Ward. Griffith wrote about twenty plays but only one was produced. After the failure of his play, Griffith went to Chicago, and there he saw his first picture show. This was in the Fall of 1907. He thought the affair stupid, but the long lines waiting for admission were impressive. Before he left Chicago he wrote a scenario, a screen version of the opera, "La Tosca." When he got back to New York he went to the Edison studio in the Bronx and presented this scenario; he was told the great number of scenes in his story made its production too expensive.

"Well, I can act, too," Griffith said.

Then it was that he was cast by Edwin S. Porter, the director of "The Great Train Robbery," in the rôle of the mountaineer of "The Eagle's Nest," a job that paid $5 a day for three days. The eagle's wings were on hinges.

Acts in "'Ostler Joe."

Next Griffith told his friend, Frank Marion of the Kalem company, about his ambition to write motion pictures. Marion owned some stock in the Biograph Company, on Fourteenth Street in New York, and since Kalem had no vacancies he sent Griffith to Biograph. Wallace McCutcheon, Biograph director, looked at the scenarios, promised to consider them, and offered Griffith a job acting at $5 a day. He acted during that Spring and early Summer of 1908 in "'Ostler Joe," "When Knighthood Was in Flower," and other one-reelers. He wrote a scenario of "Over the Hill to the Poorhouse," which Biograph filmed. In June of 1908 Arthur Marvin suggested Griffith as an assistant director to his brother, H. N. Marvin, head of Biograph. The result was Mr. Griffith's first film, "The Adventures of Dollie," billed as "one of the most remarkable cases of child-stealing," showing "the thwarting by a kind Providence of the attempt to kidnap for revenge a pretty little girl by a gypsy." The completed picture was 713 feet of film. It was released July 14, 1908.

Between "The Adventures of Dollie" and "Lady of the Pavements" David Wark Griffith has made 430 motion pictures, at a total cost of $12,834,000. They have grossed for their producers $56,053,000. According to figures supplied by the Griffith studio force, "The Birth of a Nation," which cost $110,000 to make, has grossed $10,500,000. It is still being exhibited.

GRIFFITH RETURNS TO FILM INDUSTRY

Pioneer Joins Hal Roach, the United Artists Producer

Special to THE NEW YORK TIMES.

HOLLYWOOD, Calif., June 17.—David Wark Griffith, film producer and one of the founders of United Artists, who sold out his interest in the company in 1933, announced today his return to the American film industry as an associate of Hal Roach, United Artists producer. Mr. Griffith will serve in an advisory capacity on the producer's forthcoming program, and, it was stated, will direct a film if he finds a subject that interests him.

The arrangement between Griffith and Roach is purely verbal, so that the association may be terminated at the will of either executive. Mr. Griffith has not been active in the American film industry since 1931, when he produced "Struggle," his second talking picture. His first sound film was "Abraham Lincoln," with Walter Huston, in 1930. He produced a remake of "Broken Blossoms" in England in 1936.

The films for which he is best known, however, are "Birth of a Nation" and "Intolerance." He is credited with having developed the basic elements of modern motion-picture technique, including the "flash-back," the "close-up," "mist photography" and "the fadeout."

Among the players Mr. Griffith helped develop were Mary Pickford, Dorothy and Lillian Gish, Lionel Barrymore and Richard Barthelmess.

HIS EYE FOR TYPES

David W. Griffith Is Always on the Alert For Possible Screen Faces

Promenading walking with David W. Griffith will find that despite his interest in the conversation his eyes are constantly wandering to the faces of passers-by. The other day, not far from the Astor Hotel, he was forced to stop, his attention being attracted by a young man who, as Mr. Griffith explained later, had a remarkably fine face for screening.

Of course, it is not much use asking every person what they are doing and whether they will consider going into motion picture acting. Mr. Griffith may find a face for the screen and discover that the man is wealthy and would not consider lending his physiognomy to the films. Another individual may have a big business, and still another may be without a job.

Recently one of the executives of Famous Players-Lasky Corporation saw a girl during the intermission at a first night of a play whom he was confident would prove a striking young person in pictures. Through a friend he obtained the young woman's name, and he subsequently discovered that the girl had been working in the Paramount studio at Astoria for six months.

Mr. Griffith does not only watch faces for likely players, but he becomes absorbed in a face of a man or a woman who is engaged on some work, and often he wonders whether any film performer could possibly imitate the same expression for the screen. In THE NEW YORK TIMES composing room Mr. Griffith chanced to look at an elderly linotype operator. He found the man's expression tremendously absorbing, for the operator was intent on what he was doing and possibly at the same time thinking of the story he was putting into type.

The Fiddler.

Some time ago Mr. Griffith needed a country fiddler for the barn dance scene in his picture "Way Down East." He had been, a few weeks before, to a barn dance at White River Junction, Vt., while making other scenes for this film, and during the dancing he had centred his gaze upon a fiddler, an unusual character, natural, absorbed and splendidly free from self-consciousness. When it came time to make the dance scenes, Mr. Griffith tried out something like twenty actors for the part of a country fiddler. All of them were so unnatural and clumsy in their impersonations that the producer telegraphed for the White River Junction man. The latter wired back that he was harvesting his maple sugar sap and couldn't leave. Mr. Griffith arranged to hire assistants for him, and insisted on the man coming down. He came, but was so nervous about his sugar that he only stayed two days as a favor and left before many individual scenes of him could be made.

It was at Newport, R. I., that Mr. Griffith tells of finding a type of uncouth positive force which he em-

[illegible] or a woman who is engaged on some work, and often he wonders whether any film performer could possibly imitate the same expression for the screen. In this way [illegible] coming upon Mr. Griffith standing back to an elderly fruiterer speaking. He found the man's expression tremendously interesting, for the operator was intent on what he was doing and possibly at the same time thinking of the story he was putting into type.

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It was at Newport, R. I., that Mr. Griffith tells of finding a type of unusual, positive horse which he employed in a number of films. Mr. Griffith was showing one of his films at a tryout, and before the picture was exhibited, Griffith, as usual, wandered around to a luncheon place. He likes to do this, as he believes that it is always interesting to watch people who enjoy good food. He holds that he never finds a type where food is bad. In this restaurant in Newport he saw a man eating clam chowder, with both elbows braced on the counter, raising and lowering his left arm in steady rhythm, and hardly moving a muscle of his countenance, merely looking from side to side with his head still. Mr. Griffith and an assistant watched this man for an hour, and afterward they followed him down the street to the place where he went to work. Incidentally, Mr. Griffith had a luncheon engagement aboard a yacht, which in his enthusiasm over that interesting face he forgot all about until it was too late.

The Whistling Rastus.

Mr. Griffith's favorite places to look for types are the dance halls, where young people are virtually oblivious to any audience; the moderate-priced restaurants, the public parks and spots where laborers are working. The instant any one pauses to look at Griffith, he gives him up as being too conscious of being watched.

Railroad stations are another source of types for Mr. Griffith. It was in a railroad station in Charleston, S. C., that Mr. Griffith discovered, or at least first saw, Carol Dempster. She was with her father. He saw in the two an adoring daughter and a proud old father.

He found one negro character early one morning when he went to Philadelphia. Griffith was walking toward the hotel when he was attracted by the whistle of an old negro on a wagon pulled by mules. The morning traffic was heavy and the mules were slow. Mr. Griffith followed the negro for at least twenty blocks. When the negro saw that Griffith was following him he seemed to whistle louder. Griffith finally engaged him, and he has appeared in several films, and now blesses the mules and the slow-moving traffic.

The character of the Chinese in "Broken Blossoms" was largely inspired by a Chinese university student who had slipped down to the Chinese section of Los Angeles. Griffith first saw this yellow man standing on a corner ,with one foot against the wall, his hands folded in his sleeves, and Griffith remembered every action that man made when it came to directing Richard Barthelmess in the Thomas Burke story of Limehouse.

The type of landlady in "Way Down East," who turned Lillian Gish and her baby out, came from a woman who was a landlady to one of the actors at the studio. This woman appeared at the studio to collect her rent from a reluctant tenant. No one ever knew why Mr. Griffith always allowed that woman to come to the studio to dun her tenant, and when she came he was obviously



AN OLD MASTER MAKES A PICTURE

"THE Struggle" made by David Wark Griffith is supposed to be a study of American life and Prohibition. The players, Evelyn Baldwin and Jackson Halliday, are by no means subordinated to propaganda. The beautiful sets testify to the experienced Griffith's great knowledge of sympathetic settings for his dramatic periods

Griffith: Maker of Pictures

By
HARRY CARR

IT is said that no one knows anything about any woman who has not seen her before breakfast. After she is marcelled and lip sticked—or lip stuck—all you are going to know about her is what she wants you to know.

And that is just as true of directors. Especially D. W. Griffith.

There is a D. W. Griffith that the world sees at banquets and at the theater when his pictures have their formal openings—a most attractive and rather regal gentleman in evening dress. But the public doesn't know anything much about the real D. W.—the maker of pictures. So I am going to write about the real one.

Let us say it is early one Sunday morning, the beginning of a day late in autumn. Mr. Griffith has issued a call for his personal staff to meet him at his office in the Longacre Building at Broadway and Forty-second Street—the supposed hub of the theater universe. The old war-horse has sniffed the battle. D. W. is going to start another picture.



One of Griffith's peculiarities is that he has never found out about the post-office. The only means that he knows of communication between human beings is the telegraph. It is absolutely useless to write him letters. He leaves them unopened in his overcoat pockets, on the back seat of his limousine, and all over the studio. At the right is a portrait of D. W. Griffith. Below, as he was snapped during the filming of a scene on location.



They drop in—the staff—all the way from ten minutes to half an hour late—secretaries, scenario writers, publicity men—all men and women who have been with him for years. They wait a while; then they wait some more. D. W. is always late.

When he finally gets there he wants to talk about everything but the question before the house, which was story. He takes his publicity man off into another office and they fuss around with a lot of newspaper clippings. Then his secretary is called in and they dictate telegrams. One of Griffith's peculiarities is that he has never found out about the post-office. The only means that he knows of communication between human beings is the telegraph. It is absolutely useless to write him letters. He leaves them un-

opened in his overcoat pockets, on the back seat of his limousine and all over the studio.

After a couple of hours' conference on other matters, Mr. Griffith suggests that, after all, the best place to talk story would be over at his rooms in the Claridge. So we all troop over there.

Books, books, scenarios, plays. They are scattered all over the place—books from imperial authors, books from agents; they all want D. W. to film them. He hands them around to all of us and generally disappears into the other room of his suite.

An argument always starts somebody thinks he ought to put on Kipling and somebody else thinks he ought to put on a Revolutionary story.

Griffith seldom listens to this feast of reason. He spends most of his time trying to get the windows just open and just shut enough to suit him. Whenever he gets into the debate, it is usually to change the subject. He will cut into somebody's infuriated eloquence about Kipling's "Light That Failed" to say that the income tax is all wrong and something ought to be done about it. You can usually get a rise out of him by the mention of a Revolutionary War story.

"They are out," he says. And tells a story.

When he was a young actor he was doing a vaudeville sketch—scene laid in the Revolutionary War.

"I tried being a Dutchman and an Irishman and a Frenchman," said D. W. "But it was no use. I sank all my money in the most beautiful costumes, but the audience was always bored to agony. I tried bouncing out of a grandfather's clock at the heroine, but the darn thing just wouldn't go. At last the old property man dropped me one day.

"'Well kid,' he said, 'your sketch ain't going very good.' I admitted it.

"'Well,' he said, 'I'll give you a tip, kid,' he said. 'You will never get nowhere with any play where the actors wear them damn wigs.'"

D. W. said that cured him of Revolutionary War plays forever. I know that the question of wigs prevented him from giving "The Two Orphans" for years.

At about this point in the proceedings he usually suggests that we ought to eat. So he orders up a gorgeous luncheon from the hotel dining room. D. W. is an epicure and a most wonderful and charming host.

Finally the telephone rings and he discovers that he has to go to a financial conference with his business managers—and so that's all for that day. He tells us to meet him at the hotel early the next morning.

The next day begins with another wait. At last the limousine comes and we all pile in. D. W. is distrait and silent. We know from experience he is thinking about stories. Somebody has a copy of the *New York Times*. He picks it up and immediately begins talking about Lloyd George and English politics. Griffith is a wonderful talker—an extraordinary memory—an unusual point of view and brilliant glowing words. It's a wonderful auto ride but you dont make much progress toward getting a story.

His chauffeur is a wild Jap, with a sardonic, inscrutable face; he was evidently trained



D. W. never works from finished scenarios. He "directs." He makes up his photoplays as rehearsals and then remembers. Without a scrap of paper, he can remember every small minute detail of the action in two or three thousand scenes. Below, a picture of Mr. Griffith taken during the exact staging of "Orphans of the Storm."

to drive run-away fire engines. Usually he escapes arrest, but now and then the stern hand of the law reaches out for him. I remember one day he had to pull up to the police booth. The red-faced Irish sergeant took one look at Griffith and groaned to high Heaven. "Sure, I'll get it," he said. "I've gone and pinched D. W. Griffith. Oh my, Oh my, when I go home and tell my old woman I've pinched her wonderful D. W. Griffith who made 'Broken Blossoms,' I'll get what's coming to me. Oh my, oh my."

Well, you don't get far nutting a story that day.

On the next.

This process is likely to go on for days. You have long discussions of books and plays and scenarios that you know he hasn't the slightest intention of putting on the screen. Then one day he suddenly grabs you into a side office or the back room of his hotel and swiftly outlines to you a story of which you have never heard, but which he has probably been thinking about from the first.

And that's the story that will stick.

It may be something he has read years before. A plot once read remains in his extraordinary, tenacious brain forever. He never forgets anything.

Rehearsals usually begin at once. D. W. never works from finished scenarios like other directors. He makes up his photo plays at rehearsals and then remembers. Without a scrap of paper he can remember every small, minute detail of the action in two or three thousand scenes.



When it comes to a close decision between two actors—a decision which may mean the success or failure of the play, D. W. depends much upon Dorothy Gish's opinion. She has a keen, incisive mind and a fearless way of blurting out her opinions——

But like W. R. Hearst and many other big men, D. W. has a disorderly mind. He has a wonderful studio out at Mamaroneck, but he couldn't think of rehearsing out there—anyhow not until he has selected the cast of characters. He gets the company crowded into hotel dining-rooms with the chairs piled on the tables, or into hotel parlors into which guests of the hotel, losing their way, keep bobbing in, to look at the proceedings with dismay and retreat with apologies.

Picking out the actors for a Griffith play is an agonizing process. He tries them out by herds. He tried out nearly a hundred actors before he selected the villain of "Way Down East." It is a painful process for the actors. They have to get up in the middle of the floor and pretend that two chairs and an overcoat are a stage-coach. And all the while a bunch of other candidates for the same part are sitting in a row on the side lines, breathing their unutterable scorn of his efforts.

Griffith has a few old stand-bys, actors who always rehearse all the parts at the first of these try-outs: they are like the old horses used to break in young colts to harness. There is Adolphe Lestina who "made up" Griffith for his first dramatic part on the stage and who shared his dressing-room in D. W.'s early actor days. And Kate Bruce who has played so many mother parts in Griffith pictures.

Sweet old Kate Bruce!

A never failing joke with Griffith is to have her rehearse rip-snorting bad lady parts in which she has to deceive husbands and so on. And comes Porter Strong who usually rehearses French counts in darky dialect. Porter always has a red hot tip on some distant horse race

(*Continued on page 88*)



Photograph by Melbourne Spurr, L. A.

A Camera Study of Douglas Fairbanks Suggesting - - -

"And I shall be her lover, forever and a day,
And she my faithful sweetheart 'till her golden hair is grey ."

Matter of Fact

(Continued from page 31)

which, in itself, is a necessary asset to beauty on the screen. Miss Chadwick was supposed to look ill in the next part of the play. The make-up-box make-up gave that impression.

"I usually look so disgustingly healthy," she half apologized.

"A director told me I should never attempt to play anything else than comedy or comedy drama. Yet I prefer heavier things, like 'The Sin Flood' for instance. Why do they say I am a comedienne?"

She asks the question with frank regard. To me, however, there is an explanation. Comedy is the art of exaggerated pantomime which springs from a sense of humor in the portrayer. And Miss Chadwick *has* a sense of humor.

"But it's much easier to see a joke than to create one for someone else to see," she explained.

Essentially she is an actress. But she is not one of those people who made their living by wearing grease paint and talking about it. Acting is her ambition; she confesses to no other desire.

Romance? Ah!

"Of course I am romantic," she said. "Who is young and isn't? When you're very juvenile you suffer from puppy love. When you're older, however, romance comes into your life as a mere basis, not having influence and furnishes a soft padding, as it were, against the bumps of the world.

"If I were married I shouldn't believe in making it a public display. Perhaps, if I married someone very well known in the theater I shouldn't mind then, but if I were to marry only a plain, nice, conservative man just because I loved him I shouldn't feel like embarrassing him by always having him photographed for publicity."

She has funny little old-fashioned views about the so-called illusion supposed to surround actresses. In the long run they are only *hired* to portray characters. Their professional joys and sorrows are generally simulated. If their private life *isn't* their own business, it *ought* to be.

Miss Chadwick confesses to having a great fondness for the plaudits of the public. That's why she'd like to go onto the stage—to be nearer her audience.

"It must be wonderful to hear an audience applauding your work," she mused, "but, at the same time, it must be *awful* to hear them hiss if they dont like you!"

Some months ago Miss Chadwick went West from New York, where she had been with Pathé, to play opposite Tom Moore in "Heartsease." On completion of that picture she signed her Goldwyn contract, and made "The Cup of Fury." But "Scratch My Back," "Dangerous Curve Ahead" and "The Glorious Fool" established her as a light comedienne, altho it is her work in both "The Dust Flower" and "The Sin Flood" that gives her a chance to act.

Probably Miss Chadwick will not like it when I say that she has had her romance already. But yet I do not like to confess that I am a terrible dumbbell, either. When I met her I noticed that on the ring finger of her left hand she wears a slender, diamond-studded platinum band. I thought that, perhaps, the wedding ring might be a "prop" one she wore for a scene in a picture.

"Ah!" she countered, and smiled, "*They're real diamonds.*"

Whereupon my imagination tells me that *real* diamonds are not used in prop wedding rings.



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Griffith: Maker of Pictures

(Continued from page 48)

which ushers him with emotion at all the morning rehearsals and seldom hits all the rest of the afternoon after the ice has been cut.

The Gish girls are there faithfully and punctually. Dorothy is usually leading the performance. I remember that she rehearsed most of the part of Louise the Blind Girl, pretending to have hair hid and cross eyes. She is the infinite heroine of the Griffith company.

But when it comes to a close scene between two actors, a decision which may mean the success or failure of the play, D. W. depends much upon Dorothy's opinion. She has a keen, incisive mind and a fearless way of blurting out her opinions. Having been on the stage since she was ten years old, she has had a wealth of experience.

Griffith is a great hand to ask advice. He needs the best and asks the most of anybody in the motion picture business. You can go to him in the middle of a huge mob scene, with ten thousand extras on the set, a half dozen cameras clicking and a mob of assistant directors bellowing around, and he will stop everything to listen to your suggestion.

The rehearsals are interrupted from time to time by flying trips out to Mamaroneck to make photographic tests of the actors. Some of the most superb pictures ever made are these tests which will never be seen by the public, but are filed away in the studio vaults.

Finally the cast gets selected, and one day everybody moves out to the studio and real rehearsals begin in the room that was formerly the dining-room of the Standard Oil king, Flagler.

Even then the cast is usually in doubt. Griffith dreads to turn away the actor who is unequal to the part. Sometimes he is paying salaries to three or four of them for the same part. But when he has to hand someone his walking papers, he always does the job in person; never hands the painful task to some assistant director. When the time comes when one of two or three contesting actors has to be thrown overboard, Griffith leads the victim to the end of the room or out into a hall and explains—and another heart is broken. But, for some reason or other, the victim always swears devotion to D. W. for the rest of his days. Such is the force of diplomacy.

I remember one young lady, aged nine, who went into hysterics and yelled bloody murder for two hours when she couldn't have a part. To soothe her grief, Griffith gave her twenty dollars and loaded her with all the dolls from the prop room that she could carry.

To see a Griffith rehearsal is a marvelous experience. It is to sound the most subtle depths of acting. Griffith goes over the play—over and over, until the actors are ready to commit suicide—but each time it grows a little under his hands. The gorgeous little touches of art which have been planned there in the old dining-room with a couple of kitchen chairs for stage-coaches and a chalk-line for a mountain chasm, are among the masterpieces of American drama.

Every once in a while, D. W. will leave his chair by the little kitchen table and act one of the scenes himself. Sometimes he is a little, sixteen-year-old girl, screaming with fright; and again a maiden, fancy-free, flirting with her lover. But somehow it never seems grotesque or funny. That's how good an actor he is.

At last, one morning rest go out and D. W. is walking in front of a new set, with Hugo Wortmann. Hugo is the man who built Babylon in "Intolerance," and all the other marvels of Griffith pictures. Hugo is a moody, dark-eyed old stage carpenter. If you asked him to build an exact reproduction of heaven, he would merely take another chew of tobacco and say: "All right, it'll be ready a week from Monday." Nobody would ever know how he found out, but the set would look just like the place.

And so the picture begins.

It is like watching a sculptor modeling a beautiful statue to see Griffith directing. He has an arm-chair, raised on high legs, like stilts. There are no puffers in his long life. He always comes onto the set beautifully dressed, the perfect turn-out of the best tailor in New York. Only as he works, his derby hat goes sliding back onto his head and an eye-shade comes down over his forehead. I don't know what power it is that he has over actors. He doesn't say much of anything to them, but somehow he catches them in the grip of his mighty mind-sympathetic mind and lets them over the bogs of acting as they be were a pair of wings. He is never impatient with their failures. He is always courteous itself to his actors. I never remember to have seen him lose his temper over their stupidity, which used to make me long to lead a lynching party against them. An actor can be more kinds of stupid than other humans.

Griffith treats children just as he treats grown-ups. He never talks goo-goo talk to the child actors who have done such wonderful work for him. He treats them with the same grave, quiet courtesy that he does the grown people.

It gives you a thrill to see him directing Lillian Gish in her big scenes—as, for instance, the baptism of the baby in "Way Down East."

Dear, patient Lillian. I can see her now, waiting quietly for the lights while the cameramen are nervously fussing with the lenses. There is a tense feeling in the air, like waiting for a battle to begin.

"Are you ready?" says Griffith.

"Yes, sir," says the cameraman.

"Camera," says Griffith.

And Lillian begins. Scarcely a word is spoken. Once in a while Griffith speaks a word of caution in a low voice. "Slower, slower." Then he will speak the lines for her—"My God, he is dead." She is like some wonderful sensitized instrument, vibrating to a master impulse.

"Cease," says D. W., at last, to the cameras. And he nearly always at such moments turns to the group around him with his eyes filled with tears. He is very easily affected, very easily driven to tears by art such as hers. It is only Lillian Gish who stands there, quietly waiting to do it again. Even the stage carpenters are frequently in tears.

D. W. sets great store by the opinion of "Blondy," a veteran stage carpenter who builds the sets.

"Blondy," said Griffith one day, "I wish you would come around here and give me your opinion of this scene."

"Who's doing it?" asked "Blondy," pausing with his hammer upraised.

"Miss Gish."

"Nope," said "Blondy." "No use my going over to see her. She's a mechanic. She knows her job. She does everything right."

At other times, however, "Blondy's"

opinions have a frankness that is appalling.

And so the picture goes on to the end.

Every night we all went to the projecting room to see miles of film run off. Every scene for a Griffith picture is taken three or four times by three or four cameras. The consequence is, we would absolutely go to sleep from exhaustion looking at these "takes." Even now I can hear Griffith's voice coming to me across a chasm of sleep: I can drowsily make out that he is asking, "Do you like the second shot or the fifth shot best?"

Griffith shot over eighty thousand feet of that ice scene in "Way Down East," and used only twelve hundred feet.

Finally the picture comes to an end; then we write the sub-titles. Griffith has the strength and endurance of a prize-ring champion. And, by the way, he is a very fine boxer and all-around athlete. In these terrible days, at the end of a picture he will shoot close-ups all morning, arrange music with a professional conductor all afternoon, have financial conferences all the early part of the evening, and write sub-titles all the rest of the night. These sub-title conferences take place over the length of a big table, formerly used by the directors of the Standard Oil Company when they used to foregather at Flagler's.

D. W. smokes interminable cigarets—that is to say, he lights millions of them, takes a puff and lights another one. At the end of a title conference the place looks like a jury room.

He never gets thru writing titles. I have seen him dictating them, sitting in the dark theater, two hours before the first performance was to begin.

The try-out of a Griffith picture is great fun. He gets his staff into a flock of automobiles and we go trundling up State to some queer country town, where we fill the hotel. Wondering crowds stand around the street corners to see him pass. You scatter around thru the audience and hear what the people say. Then the local manager comes up full of mysterious importance and we are all invited up to the Elks' Club to a midnight supper of lobster a la Newburgh—and other things.

And then we go trekking back to town again. When I think of these trips back in the auto, it makes me laugh, contrasting them with what a movie party in an auto is supposed to be. Our brand of ribald wickedness used to consist of teasing D. W. to talk about history.

With his wonderful memory, his sympathetic insight, his knowledge of drama and his glowing power of words, he tells stories from history in a way that would put H. G. Wells to shame. I remember one day, riding back from Middletown, N. J., he talked all the way about the Empress Theodora. And another time he told us stories of Oliver Cromwell; we would never let him stop.

Coming back from the try-out, Griffith always proceeds to tear the picture all to pieces. He never gets thru taking a picture. Sometimes, months after it has appeared on Broadway, he is still taking new shots, to be cut-in.

At last the big night—the Broadway opening—dress suits—critics—actors in boxes—personal appearances—a speech before the curtain—D. W. in a darkened box with a little row of electric buttons where he can signal to the orchestra leader or the stage hands.

Then at last, at three or four o'clock in the morning—the society people and critics gone—D. W. and his little "gang," as he called us, with the morning papers still damp from the press, somewhere in a little soiled restaurant, eating scrambled eggs—talking it over.



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He Made 'Em
What They Are Today and They're Not Satisfied

By B. F. Wilson



YOU could no more write a history of the motion picture industry without narrating the story of D. W. Griffith than you could describe the development of the automobile without mentioning Henry Ford. Griffith is to the movies what such men as Ford, Curry, Morgan and Wright are to the motor, steel, finance and aviation worlds. As a matter of cast-iron fact, he represents even more to the film industry than the others do to their respective fields, for the movies of today are largely dependent on their existence to the vision and creative ability of the famous director.

But even though Griffith has lately been passed over and practically ignored in the mad scramble for fame and fortune by film magnates, stars, writers and other more or less necessary appurtenances of the movies, it is pretty nearly safe to predict that D. W. Griffith will be one of the few names that will mean anything to posterity so far as the celluloid is concerned. Directors may come and directors may go, but the movies and D. W. Griffith are synonymous.

The Glory that was Griffith's

PERHAPS, after all, this may be a more lasting glory than that which will fall to the lot of any of the others. When he was a very young man and earned the princely sum of five dollars a day while acting for Biograph, he may have had the knowledge that the truly great are those that survive in the hearts of future generations.

He began to worry the executives of the Biograph to give him a chance to direct and make pictures. He didn't want to act. He didn't give a tinker's or plumber's damn about acting. What he wanted to do from the very beginning was to *make* pictures. He had inadvertently stumbled upon this wonderful medium of entertainment, and he knew he could see possibilities in it that were invisible to others.

The movies in those days were just emerging from the most chaotic state. Hammerstein's New York Theater was one of the first to show pictures. Among the earliest creations ever shown in New York was a few feet of film called "A Hard Wash" (showing a negro mammy giving a little black boy a bath). The stories hadn't progressed very far from this ideal, when D. W. Griffith put over his first screen effort, which, by the way, was very quaintly entitled "The Adventures of Dollie," and which told with graphic detail of the kidnapping of *Dollie* by a gypsy, and of her subsequent escape in a barrel through rushing torrent.

Later, many years later, Griffith was to depict practically the same episode and although by this time he had mounted to the foremost rung of the celluloid ladder, the satisfaction he must have felt in putting over the first rescue could have been no less than he experienced in the last.

For "Dollie" was the first definite movie "hit." It was a success—and there was a certain unusual something about it which the officials considered terrible, but the public heartily approved of. That certain something was the first introduction on the screen of the "suspense" note. This was in 1908, and ever since then the chief key-note of the screen masterpieces produced by D. W. has been motivated from "Dollie."

Griffith began to create his pictures with the idea of making the very best of the new medium. First of all, they must be developed away from the crude, jerky, ugly condition in which they were shown. Then they must be

(*Continued on page 72*)

HE MADE 'EM WHAT THEY ARE TODAY

(Continued from page 41)

beautiful. Next, they must be, above everything else, human in story and appeal. Lastly, they must be commercial successes.

In the ten years that he has been creating screen entertainment, D. W. has never deviated from the set of rules he coined for himself back in the dark days of Biograph. As a result, he has traveled the highroad of success, only to find himself at the end of ten years untiring, constant, relentless, but with his ideals practically thrust in the background. He is a visionary, and, like most visionaries, a very poor business man, with the result that his artistic triumphs have been created to no avail.

Not more than three years ago he had a magnificent studio and a huge, bustling organization. The biggest stars on the screen trembled in his presence. He was regarded as a wizard by the movie magnates. He was the most renowned and most successful individual in the game. Now he works for others. The gigantic organization has performed a fade-out. He still lives as he always has, simply and frugally, but instead of being chief in command of operation; in lieu of deciding on his own stories, his own stars (and, incidentally, creating the latter when he so desired), he has had to humble himself by working for others.

He Showed the Way

THIS very creative ability has been his curse. In order to develop it—or, rather, to satisfy it—he has allowed neither time, effort, nor money to interfere with his decisions. He has spent weeks and months in the development of some sheerly artistic effort, which, when finally revealed to the public, has been received by a grateful few with acclaims, and by the ignorant majority with laughter.

D. W. Griffith is and always has been the most artistic man in the motion picture game. He has created more stars than most of the other directors put together. With his arrival on the horizon as a notable screen figure, there came in his company such impressive names as Mary Pickford, the Gishes, Dick Barthelmess, Mae Marsh, Blanche Sweet, and others too numerous to mention.

Even in the very first days of his career he cut across the sky-line like a comet. Such pictures as "When Pippa Passes," "The Taming of the Shrew," "Edgar Allan Poe," "Judith of Bethulia" were startling innovations in the still obscure industry. The last named made film history, as it was the first of the four-reel pictures, and every official predicted dire failure. It demonstrated that Griffith was on his way to become a producer of spectacular productions.

Making Film History

FILM history was made again when Griffith produced "The Birth of a Nation." Just recently "Intolerance" was shown in a revival of earlier triumphs, and, after ten years, it was unanimously declared by the press in New York "to be the greatest epic the screen has ever produced."



D. W. Griffith, the producer and director, is back in Hollywood (the scene of his greatest triumphs) after an absence of seven years. On the day of his arrival nearly everyone of top rank in the town went down to the station to meet the man who gave the world its first "big pictures"

Every fan recalls "'Way Down East," "Hearts of the World" (the war historical screen record, which was first conceived at No. 10 Downing Street, the home of Lloyd George in London), and the poignant "Broken Blossoms." Every fan must feel that, despite their lack of commercial success, these pictures have seldom been surpassed for sheer beauty and entertainment.

No other director in the game has ever excelled Griffith in his delineation of characters; in his photographic effects, or in his adept genius for creating a tear and a smile in the hearts of his audience. Many have accused him of "hokum," and this criticism must be obviously laughable to the intelligent observer when he views, night after night, the atrocities which pass as entertainment.

Above the Commonplace

SOON after "Broken Blossoms," Griffith produced a war picture called "The Greatest Thing in Life." It was a simple story, told with the deft, skilful hands of a master, but it was a failure. In an effort to regain some of his fortune, he produced other stories which invariably cost twice as much as the preceding one. But to his artistic triumphs he may calmly lay his present status. He never can visualize the commonplace. He must have in his mind the absolute romance of every-day life; the hidden depths of all of the emotions of humanity. These must be portrayed by his characters so that his audience will feel the mirror held up to nature.

Without this delving into the emotional souls of the soul, Griffith is utterly lost. He has no desire to create cute little pictures on neat little patterns.

Still Has His Ideals

He still has his ideals. Recently he has gone back to directing for United Artists, an organization which was originally started by Mary Pickford, Douglas Fairbanks, Charlie Chaplin and himself. His last adventure as a director previous to this was decidedly unfortunate. Now he has an opportunity to stage a comeback.

I have known him for days to watch, and study, and follow into the streets and seek the acquaintance of a man who was personifying a type of humanity to him. This was just exactly how the bluffing, blustering, conceited, vain, pretentious sham of a father in "Polly of the Sawdust" was created, and how W. C. Fields was given his start in the movies, for Griffith considered him the one man to play the part.

He is responsible for such important essentials of the film as the "close-up," the "flash-back," the "fade-out," the "long-shot," "mist photography," which (if he had not been so busy investing, and groping for ideals) would have made him one of the richest men in the world today. He is still the same artist that he was several years ago, and, until he gets back into a position where he can direct whom and how he pleases, choose his own stories, cast his own pictures, and tell them in his own way, the screen world is losing a very large and important opportunity for advancement.

GRIFFITH has always followed an idea for weeks until it has become concrete in his mind. Then he puts it into actual rehearsal and from then on, his story is evolved. His manner of direction is unique. The real Griffith is of a singular simplicity, but like all true geniuses he has wasted his best efforts in so far as the public is concerned. Knowing that he could not make money with most of these artistic opuses, he has nevertheless, continued his way despite warnings and insinuations. The master minds of the industry should reward him. They should realize that he, more than any one else, has made the movies what they are today.



DAVID WARK GRIFFITH
(Fine Arts)

David Wark Griffith Was—

Born in Louisville, Kentucky, in 1881.

Educated in the public and high schools there, and became a clerk.

On the stage first, in opera.

An actor, for a time, but always interested more in writing than acting. As yet.

The first man to invent, and use, the flash-back, close-up, fade-out and parallel action.

The man who introduced many of the greatest English classics to picture-goers. Also introduced poetry, and poetical treatment of Nature, to films.

David Wark Griffith Is—

The greatest Motion Picture producer the world of filmdom has ever known.

Responsible for a great deal of the present-day perfection of films.

The author and producer of "The Birth of a Nation" and "Intolerance," having personally supervised and directed every inch of these two films.

About six feet tall, blue-gray eyes and brown hair.

A son of Brigadier-General Jacob Wark Griffith, one of the bravest fighters of the Civil War and a "rebel" who remained "unreconstructed" to the day of his death.

TIRES OF BATHING BEAUTIES; WANTS OLD FASHION GIRLS

The old-fashioned American girl is in more demand in Hollywood than ever before and the shapely beauty contest winners are no longer looked upon with any particular favor among the film males.

More young women of the type who emphasize their character above their curves are needed in Hollywood, according to D. W. Griffith, who bewails the disappearance of the old-fashioned girl who presented letters from the home town minister to nobility for screen fame.

"The impression seems to prevail among girls outside the film capital that sex appeal is the only thing that matters," Griffith said.

They prefer to show photographs of themselves in skin-tight bathing suits, accompanied by pounds of press notices. Some girls think that all we want out here are bigger and better bathing beauties. The opposite has proven to be the case. What directors are looking for is the old-fashioned American girl, one who is wholesome as well as pretty.

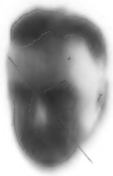
"One can feel a certain sense of respect for a young woman who emphasizes her character above her curves," Griffith said, "but today it would really startle me to find one who did. I have interviewed but one of that type during the past year.

"At first I contemplated this changed condition with amusement, but the truth of the matter is that girls no longer place stock in church letters in the mistaken belief that such practice would be ridiculed.

"Any reliable picture executive will tell you that the old-fashioned girl is the one in popular demand. Sex appeal belongs on the beaches."

He Might Be *the* Richest

If D. W. Griffith had thought of himself first he would be a millionaire today

By  *Frederick James Smith*



"I am not a bad business man," says D. W. Griffith. "Honestly, I'm not. I was never in difficulties until I turned my business over to others. When I both directed and managed, I got along all right"

SUPPOSE the pioneer motion picture devices had been patented as everything has been patented in the more modern field of radio. David Wark Griffith would be one of the richest men in the world, and the empire of films would be turned topsy-turvy.

"Suppose I had patented the fade-out," Griffith told me sadly the other day. "I would be drawing at least a million a year in royalties. The dissolve-out is absolutely necessary to the smooth telling of a story. Try counting the number of times it is used in a single picture.

"To eliminate it would make necessary the abrupt beginning and ending of scenes. It would jar and distort the whole observation of a film drama.

"Yes, I might have patented it. You can patent anything derived from a mechanical device. I just didn't realize its significance then. We were all pioneers—and I wanted to help the business.

"I might have patented the shooting of scenes through gauze. Sometimes it is called soft focus. They used to call it 'mist photography' in the old times. That is another mechanical device.



Mary Pickford is one of D. W. Griffith's most famous discoveries. She flashed across the screen when Griffith was laying the foundations of pictures at the old Biograph studio

Man *in the* World

Suppose D. W. Griffith had protected his pioneer screen devices with patents.

Today the whole film business would be paying tribute. The fade-out and the soft focus would be bringing him a million dollars apiece each year.

Suppose he had put his famous film finds under long term contracts. But he didn't.

So today Griffith lives quietly in a Broadway hotel. He hasn't earned a cent for two years because he is paying old debts.

"The revenue from the gauze appliance would have been good for another million easily each year. Only the other day I patented a new application of this device, as I know that I could have protected the original.

"It wouldn't have been possible to patent the flash-back or the close-up," Griffith went on. "Those are ideas of technique. But, with the other two devices under patent, I wouldn't have needed them. I would have my millions, anyway."

The man who laid the foundation of motion pictures looked about his hotel room. He has a little suite of living room and bedroom in a Times Square hotel. Its windows look across the west side tenements to the Hudson and to Fort Lee, the pioneer Jersey Hollywood of the films. The living room is piled high with books and manuscripts. The remainder of the Griffith records repose in the hotel basement.

"I'm not a bad business man," Griffith continued. "Honestly, I'm not. I was never in difficulties until I turned my business over to others. In California in the old days, when I both directed and managed, I got along all right. It was only when I came to Mamaroneck and turned over my business handling to others that I became involved.

"Of course, the collapse of everything at Mamaroneck nearly broke my heart. We missed success so narrowly. Bad management and bad releasing contracts caused the destruction. But, when we failed, I made up my mind that the stockholders would be paid back. That's why I took the contract at Famous Players—to earn enough to pay back every cent.

"Right at this moment I have earned enough to pay back 4½ of every 12 cents I owe each stockholder. I will have the whole thing paid in another year.

"I'm not earning a cent for myself. Actually, I'm working for nothing. Last year, in fact, I went behind fifteen thousand dollars. But I will be out of servitude in another twelve months."

Another source of a possible fortune came up. Suppose Griffith had signed his various film discoveries to long term contracts, following the custom of today. Griffith found Mary Pickford, the Gishes, Constance Talmadge, Blanche Sweet, Richard Barthelmess and others. Suppose he had tied them up to lengthy contracts.

"It couldn't be done," Griffith told me. "Did you ever try to work with an actor who is unhappy? Did you ever try to direct an actor who thought himself underpaid, who felt that he ought to be a star? I *have*. It's a horrible experience. I wouldn't have a

[CONTINUED ON PAGE 106]



D. W. Griffith believes that Lillian Gish is the great actress of the screen. Even in view of her more recent films and their adverse criticism. he asks: "Who is greater?"



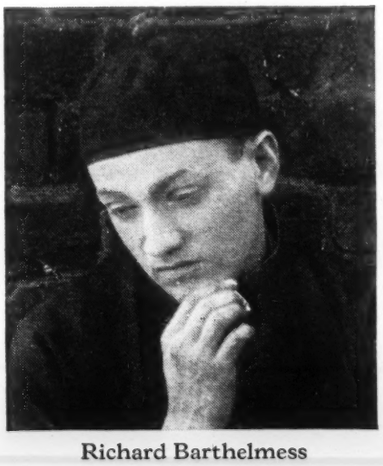
Blanche Sweet



Dorothy Gish



Constance Talmadge



Richard Barthelmess



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Don't neglect a Cold

Dangerous sickness often starts with a cold. Wear

He Might Be the Richest Man in the World

(CONTINUED FROM PAGE 37)

another player under contract for the world. I value my peace of mind too much."

Sometime Griffith is going to write the story of his life. It will be after he finishes directing, if he ever does. Griffith wants to write.

"Writers are the only ones who can express their ego," he says. "Directors can't, because pictures must be made to please the majority. We can't deal with opinions. All we can do is to create a little romance as pleasantly as we know how."

GRIFFITH naturally doesn't like to express comparisons. I did ask him to name the greatest actor he had ever directed.

He thought a while. "Arthur Johnson, I guess," he said. "Yes, Arthur Johnson. Henry Walthall was excellent in romantic roles. Perhaps a little florid. Lionel Barrymore was vivid in those old Biograph days. But Johnson was matchless in everything—modern, romantic, comedy. He would have been a great film leader had he lived."

Griffith did not commit himself so exactly about the greatest actress he had ever directed. He obviously seems to consider Lillian Gish and Carol Dempster the greatest. I asked him about Miss Gish, in view of her more recent film roles. He countered. "Who is greater?"

Griffith does believe that the public is fickle about its stars. "Stars do not slip quickly," he says, "despite the theory to the contrary. You hear that so-and-so will die if he doesn't get a good picture immediately. Consider how many weak pictures have been made by the big favorites—who are still favorites. No, the public does not like to revise its estimates. It doesn't want to go to the trouble of seeking new idols any more than the average man likes to seek a new object for his affections."

Griffith does not hold the German technique in awe.

"Motion pictures haven't changed," he declares. "The technique of telling your story varies with passing vogues, but the photoplay remains essentially the same. It has remained unchanged since the Biograph days.

"Yes, I know it has become the custom to say that the Germans are pioneers in a new technique. Why, they are doing the things that we discarded long ago. A certain primitive virility comes of that, but it is absurd to talk of a new technique. They do things long prohibited over here. Mugging, for instance. Long scenes played right at the camera. We did all that in the beginning.

"THE fact that this primitive stuff has been dressed up with superb camera work has confused observers. The Germans have a fine mechanical mind. They have perfected the camera. In fact, after the war, we found that they had gone beyond us in cameras and camera equipment. In lighting, too.

"But this new German technique is all bosh. We make better pictures in America. Sacha Guitry, the French playwright-producer, once said that the Biograph film drama revolutionized the stage. The effect of films upon the spoken drama must be obvious to everyone. The Germans haven't revolutionized our screen play—not yet, anyway."

Griffith has been called a recluse. He was for a time, when collapse confronted him at Mamaroneck. He goes to many films but seldom to screen premieres. His amusement tastes are various. I have seen him dancing happily after the theater. I have seen him enjoying himself as a ringsider at big prize fights. But I have never seen him enjoy himself so completely as he does when he is directing. Griffith says he would like to spend his days in a sailboat on the Chesapeake. But I know he is kidding himself. He likes pictures too much.

The Men Behind The Stars

Their MASTER'S VOICE

D. W. Griffith, The Megaphone Maestro, Still Likes To Hear Himself Act

By HERBERT CRUIKSHANK



THEY say he is outmoded—out of style—passé—ga-ga—blah. But they call him the Old Master. And doff their hats when he passes. Where movies are mentioned, his name occurs. For David Wark Griffith and motion pictures are synonymous. In his gaunt person D. W. epitomizes the entire directorial clan. He is the director, as Zukor is the producer, Swanson the actress. In this industry of young men, he is the Old Master at fifty. At an age when most men are beginning to find their *métiers*, he occupies the unique position of being history. He has hewn his cleft in the granite rock of life, and may himself hear how his work is estimated by his fellows while still alive.

More, perhaps, than any single other man, he has contributed to the progress made in motion pictures. He has introduced new artistry and new artists to the screen. He is credited with the first advocation of multiple-reel photoplays—with evolving the close-up, the flash-back, soft-focus photography and a host of other developments. Through his agency the Pickfords, the Gishes, the Sennetts of the industry have been discovered in lowly places and elevated to eminence. It is scarcely too great an exaggeration to say that but for Griffith there would be no motion pictures today.

He was born in Old Kentucky. And to this day remains the traditional Southern gentleman. His father was "Kunnel" Jacob Wark Griffith. His mother, Margaret Oglesby. In his youth he was a reporter on "Marse" Henry Watterson's paper, down in Louisville. The sense of drama that has never deserted him, drove him inexorably into the theater. He became an actor. A bad one. But he loved it. And still does. D. W. will thrill any time at the sound of his sonorous voice in post-prandial persiflage. Even now there lingers about him something of the fragrance of the ham. His sure feelings for, and his utter faith in hokum, have played no small part in adorning his brow with laurel. He heard the heart-beat of the masses, and he knew how to regulate it—slow it—speed it—stop it with elemental, fundamental drama. Drama with a capital D. The leaves stolen from Griffith's book of tricks should bring the blush of conscience to the brass-bound visage of many a director who has followed—oh, so closely—in his footsteps.

The Little Girl With the Curls

MORE than twenty years ago D. W. drifted into the new entertainment medium—motion pictures—via the old Biograph studios on East Fourteenth street, New York. He was still an actor. And still a bad one. But presently he became a director of single-reelers—the only kind that were made in those unenlightened days. Among the first of his leading ladies was "the little girl with the curls," Mary Pickford.

Since then he has directed 430 pictures. Over 100 of these being of feature length. Accused more often even than Von Stroheim of being a loser of money, and having, indeed, laid his share of apparent eggs, it is interesting that the director has compiled figures covering his entire career. These appear reasonably exact, and bear witness

(*Continued on page 76*)

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Their Master's Voice

(Continued from page 11)

to his contention that his pictures costing a total of twelve millions of dollars have brought returns five times as great. He estimates the net profit on his life's work at twenty-five millions.

Some of these big numbers are intensely illuminating. For instance, "The Birth of a Nation," most famous of all photodramas, cost $110,000. It has grossed $11,000,000. And is still running. His second biggest box office success is "Way Down East," costing $645,000 and making $8,000,000. "Intolerance," far before its time, has broken about even. It was the first of the million-dollar specials. Griffith claims the first talking picture. "Dream Street," filmed ten years ago, was synchronized with some sound device. He attempted at the time to interest capital in sound pictures. But the innovation met with mockery. As innovations always do. Incidentally, the picture was not especially successful; grossing under a million against its cost of a third of that sum.

The progress of the industry is perhaps indicated in the difference between the cost figures for Griffith's first filming of "The Battle of the Sexes," and his effort of a season ago. The initial "Battle" cost $45,000. And doubtless its $480,000 receipts prompted the producers to make the later version, which cost just under a half-million.

The Great God Hokum

His first well-defined hit was a single-reeler titled "The Adventures of Dolly." In it he wove a brief heart-throb story about a child's doll, and in its direction introduced the suspense element through cut-backs for the first time. Griffith knows a good thing when he sees it, and the technique of "Dolly" will go down the ages. In fact, he has used with great effectiveness incidents from this early triumph in his more recent successes. To Griffith there are three requisites in a motion picture. And the greatest of these is its human appeal, simple, direct—hokum, melodrama, what-you-will. The others are beauty, and commercial value.

The angular, distinguished-looking fellow, with his huge hawk-like beak, who may be seen loitering about the lobby of New York's Hotel Astor, or glimpsed as an inconspicuous part of the background at some Hollywood party, should be one of the wealthiest of movie moguls. As a matter of fact, his pockets are like sieves. He is practically penniless—perhaps in debt—while lesser beings wallow in the lucky lucre which they somehow have the wit to keep. But Griffith is not one of those small souls to which the accumulation of material things is the be-all and end-all of existence. Money is desirable, assuredly. It is rather a necessity, and aids in smoothing the way. If it comes, it is to be welcomed. But it is not a commodity particularly to be sought in a world so full of far more worth-while things. Thus D. W. regards the golden medium which flows so easily through his expressive fingers.

Gay Beneath His Gravity

Griffith is not the type you slap on the back. Yet there is no evidence of temperament in his make-up, and he is far too human to essay the high hat. He is a fountain-head of anecdote, and can hold an audience for hours with stories both grave and gay about the earlier days of the industry—its great—and its near-great. The keen sense of humor which is betrayed by the indulgent, knowing twinkle in his blue eyes must have helped him over many a meeting with the Goldwyns of the picture business. He is essentially youthful at heart, with much of the humorous loving exuberance of youth lurking behind an exterior of rugged dignity. Among his intimates he has been guilty of atrocious rhymings, and other sky-larkings at total variance with what the uninitiate might expect from an Old Master.

He has an insatiable love of life, and enjoys being surrounded by gaiety, color and music. His eye has lost none of its discernment in the selection of beauty, and a practised tongue is always ready with some courtly compliment with which to flatter femininity. Nor is his palate dulled to the appreciation of fine food or wine of a vintage. He is a superb dancer, and is fond of dancing. Upon occasion he has been known to Black Bottom with the abandon of a Bacchante. A gay blade, withal.

One suspects him of familiarity with Shakespeare. And without doubt he is a student of Dickens, and perhaps of Thackeray. Like these three he goes to the people for his stories and his characters, and his screen documents bear the indelible stamp of that illusive human quality which endows their pages with eternal life. Not only does he get his characterizations from the populace, but he appeals directly to it for approval or disapproval of his product.

Door-to-Door Work

He is a staunch believer in the previewing of photoplays prior to their general release. He was the first to practise the idea of profiting by the opinion of a cross-section of that public which must ultimately pass judgment upon his work. Thus it is that every Griffith film is transported miles from Hollywood to successive points of the compass and shown in communities carefully selected as being representative of the great mass of picture-goers. And this is not all. Griffith, himself, will visit from house to house in these towns, pulling doorbells and asking the householders for criticism of his photo-drama. And what they say goes. So far as is possible the corrections which they suggest are made. Besides being human, D. W. has preserved his faith in humanity.

And humanity has responded rather well. Except in a half-dozen instances the names of directors mean little to the public. Of these half-dozen, that of Griffith doubtless heads the list. The people know him, and repose their confidence in him. His name has actual box-office value throughout the whole nation.

There are stories in the Kentuckian's mind that need making into pictures. Screen transcripts of the classics. But he has learned the necessity for compromise with the moguls to whom money-making is the *raison d'être* of motion pictures. Experience has taught him something of the futility of torch-bearing, that in a joust between art and commerce, commerce always wins. So with the patience of wisdom he bides his time, watchfully waiting an opportunity to slip a *pâté de fois gras* photoplay in between the bread-and-butter cinemas which are crammed down the gullets of long-suffering movie fans.

A picturesque figure, surely. And one that has stood rock-like on the shifting sands of the industry. Meteors have flashed brief luminance in cinema skies, and quickly burned to black extinction. But the Griffith genius gleams with the constant light of the North Star. They reflect honor and wisdom upon themselves who genuflect in the presence of the Old Master.

D. W. GRIFFITH

THE ART OF THE MOTION PICTURE: SERIES V

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1. EARLY FILMS: GRIFFITH AS ACTOR AND DIRECTOR

NOV. 12, 13, 23; DEC. 3, 13, 23; JAN. 3

Rescued from an Eagle's Nest, 1907, directed by Edwin S. Porter with D. W. Griffith (Edison Co.).

At the Crossroads of Life, 1908, directed by Wallace McCutcheon, with D. W. Griffith and Marion Leonard (Biograph).

Edgar Allan Poe, 1909, directed by D. W. Griffith with Linda Arvidson and Herbert Yost (Biograph).

A Drunkard's Reformation, 1909, with Linda Arvidson and Arthur Johnson (Biograph).

Resurrection, 1909, with Arthur Johnson and Florence Lawrence (Biograph).

The Lonely Villa, 1909, with Mary Pickford, Marion Leonard, James Kirkwood, C. H. Mailes (Biograph).

Griffith's career is traced here from his screen debut as an actor in Edwin S. Porter's **Rescued from an Eagle's Nest** in 1907, after which he sold stories to the Biograph Company and acted in Biograph films, until he began directing pictures for this firm in 1908. He soon progressed from the stage-like conventions of his first films by breaking up scenes with changes of camera set-up, as in **Resurrection**, and introducing the shorter shots and effective cross-cutting of **The Lonely Villa**.

2. GRIFFITH EVOLVES SCREEN SYNTAX NOV. 14, 24; DEC. 4, 14, 24; JAN. 4

1776, or The Hessian Renegades, 1909, with Linda Arvidson, Mary Pickford.

A Corner In Wheat, 1909, with Frank Powell, Henry B. Walthall, Jeanie Macpherson, Linda Arvidson, Mack Sennett, Arthur Johnson, James Kirkwood, Kate Bruce, and others.

The Unchanging Sea, 1910, with Linda Arvidson and Arthur Johnson.

The Lonedale Operator, 1911, with Blanche Sweet, Wilfred Lucas, Francis Grandin, and others.

Enoch Arden, 1911, with Wilfred Lucas, Frank Grandin, Linda Arvidson, Grace Henderson, Florence LaBadie, Robert Harron, Jeanie Macpherson.

The Musketeers of Pig Alley, 1912, with Lillian Gish, Walter Miller, Lionel Barrymore, Jack Dillon, Alfred Paget, Harry Carey, Robert Harron and others.

In Griffith's next films he continued to develop a new style of pictorial narrative by introducing long shots and close shots, by editing his scenes more tersely and by treating each film as a composition of many different and often apparently unrelated or contrasted parts. In this he was carrying Edwin S. Porter's initial discoveries in **The Great Train Robbery** to a further stage of expressiveness, and breaking with the conventions of time and space inherited from the theatre. In **The Lonedale Operator** he developed cross-cutting further, while in **The Unchanging Sea** the new spatial freedom is evident. By the time **The Musketeers of Pig Alley** was made, Griffith had introduced a new and more relaxed style of acting and many new and younger actors to the screen, had given the camera a new function as it took up an increasing variety of vantage points (Griffith's association with the master-cameraman Bitzer was a most fortunate one) and had discovered many of the fundamentals of cinematic technique on which subsequent movie-making has been based.

3. THE RISE OF THE FEATURE FILM NOV. 15, 25; DEC. 5, 15, 26; JAN. 5

The New York Hat, 1912, with Mary Pickford and Lionel Barrymore. (Miss Pickford).

Judith of Bethulia, 1913, with Blanche Sweet, Henry B. Walthall, Kate Bruce, Robert Harron, Mae Marsh, Lillian Gish, Alfred Paget.

Home Sweet Home, 1914, with Henry B. Walthall, Lillian and Dorothy Gish, Robert Harron, Donald Crisp, Jack Pickford, Miriam Cooper, Mae Marsh.

Griffith was ready now to use the medium he had developed. **Judith of Bethulia**, the first four-reeler made in America, caused a sensation at the time with its editorial fluidity and great close-ups, though today its costumes and its general atmosphere alike seem unconvincing. In 1913 he left Biograph to carry his discoveries further and made the tentative four-story **Home Sweet Home** while preparing the truly major work that was to follow.

4. THE BIRTH OF A NATION (1915)* NOV. 16, 26; DEC. 6, 16, 27

See program notes, Series V-2.

5. INTOLERANCE (1916)* — NOV. 17, 27; DEC. 7, 17, 28

See program notes, Series I-4.

6. HEARTS OF THE WORLD (1918) — NOV. 18, 28; DEC. 8, 18, 29

Produced by Comstock-World; photographed by G. W. Bitzer; with Lillian Gish, Robert Harron, Dorothy Gish, Kate Bruce, Josephine Crowell, George Fawcett, Erich von Stroheim (D. W. Griffith).

By 1918 Griffith had not only given cinematography and importance in the motion picture as a whole; he was world famous. The British government invited him to make a propaganda film for them and this picture, made partly on the battlefields of France and in England, resulted. Less imposing than his two previous films, it amply fulfilled its purpose at the time and provided a personal triumph for Miss Lillian Gish. Among the many players taking part in it were Noel Coward, briefly appearing in the French village scene, and Erich von Stroheim as the German officer.

7. BROKEN BLOSSOMS (1919) — NOV. 19, 29; DEC. 9, 19, 30

See program notes, Series V-4.

8. WAY DOWN EAST (1920) — NOV. 20, 30; DEC. 10, 20, 31

See program notes, Series V-4.

9. ORPHANS OF THE STORM (1922)* — NOV. 21; DEC. 1, 11, 21; JAN. 1

Produced by D. W. Griffith, Inc.; photographed by Hendrik Sartov and Paul Allen; with Lillian and Dorothy Gish, Joseph Schildkraut, Creighton Hale, Louis Wolheim, Kate Bruce and Monte Blue (D. W. Griffith).

By now the complexities of film financing, production and distribution increasingly harassed Griffith, who—having performed a major task of artistic creation—now occasionally made inferior films and was undoubtedly crippled by the necessity for pleasing vast audiences in order to secure a return of the increasingly large investments required for film making. **The Orphans** was one of his most successful pictures and while today it seems to lack the instinctive genius and unfaltering mastery of earlier pictures it still has the tension and suspense which are peculiarly Griffith's at his best. At this stage of his career, however, sentimental and melodramatic tendencies seem sometimes to obscure the evident mastery of this great exponent of a new and lively art.

10. ISN'T LIFE WONDERFUL (1924) — NOV. 22; DEC. 2, 12, 22; JAN. 2

Produced by D. W. Griffith, Inc.; with Neil Hamilton and Carol Dempster. (D. W. Griffith).

This film reverts, in a sense, to the manner and mood of Griffith's best Biograph films: there is the same simplicity and naturalism and the same power to express feeling through small details and restrained performance. As a pendant to his anti-German **Hearts of the World** it is an interesting work but it is the influence which it exercised on other directors that is most notable. Still in the advance-guard, Griffith here indicates much that was to come in the silent film and students will compare this study of post-war chaos in Central Europe with G. W. Pabst's **The Joyless Street,** made a year later, and with other realistic pictures that followed. The influence of Griffith had by now made itself felt throughout Europe as well as at home.

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* Because these films last more than two hours, Sunday showings will begin at 1:30 instead of 2 o'clock. These earlier showings are much less crowded.

EXHIBITION . . . D. W. GRIFFITH—AMERICAN FILM MASTER

Together with these programs and pointing them up with much forgotten or hitherto unknown data, the Film Library presents in the Museum's second-floor gallery a wall exhibition of original documents, photographs and films illustrating the meteoric career of the man who introduced into the nascent motion picture those innovations which gave the American film its supremacy and conferred on the motion picture the status of an art.

An important feature of this exhibition is the continuous projection of one sequence from **The Birth of a Nation,** which may thus be studied again and again in conjunction with a "break-down" of the same sequence scene by scene. Here it is possible to analyze in detail one of Griffith's greatest contributions to the screen—his editing method—and to examine the manner by which he instinctively joined pictorial images together with a view to the emotional overtones of each, so that two images in conjunction convey more than the sum of their visible content.

PUBLICATIONS

The Life and Work of D. W. Griffith. 40 pages; 25 plates; boards; $1.00. By Iris Barry. An illustrated monograph tracing Griffith's rise from actor-poet to the most resourceful film producer of our time.

The Screen Character of Douglas Fairbanks. 32 pages; 25 plates; boards; $1.00. By Alistair Cooke. A challenging analysis of the career of the actor-athlete-producer who dominated public imagination for so many years.

Griffith, Lillian Gish Plan Movie

FILM INDUSTRY TO BE GLORIFIED

Famed Pair in Visit to Old Triangle Lot

By FRED C. OTHMAN

Lillian Gish and D. W. Griffith, movie immortals both, made a sentimental journey today to Hollywood's oldest studio and there announced the forthcoming production of a movie glorifying the industry which made them famous.

It was at the old Triangle lot on Sunset boulevard in 1914 that Griffith produced "The Birth of a Nation." Miss Gish was his star. The picture made a fortune, turned Miss Gish into Hollywood's top actress, and Griffith its leading director.

Upon their return 25 years later the blue-eyed Miss Gish and the graying Griffith found the movie business booming at the same old stand. The Monogram Co. was in charge and the directors still were yelping "quiet, please," even as Griffith did, when movie-making was an adventure instead of an industry.

"My only disappointment," Miss Gish said, "is that all the stages are new, and sound-proofed. There isn't a single landmark left. I had hoped we could use our old home for our new picture."

GRIFFITH AS ACTOR

Miss Gish, as slim and beautiful as ever despite her 43 years, said she had written and was prepared to finance a picture based upon the life of the great David Warfield Griffith.

"That will be the real history of Hollywood," she said, while Griffith blushed. "He—and Hollywood—are synonymous, insofar as the early picture business is concerned.

"It will be also the story of what makes an actress. Mr. Griffith and I hope to play the leading roles."

OPEN TO OFFERS

She said she was open to offers from the major companies to make the film, but that if they held back she intended to manufacture it herself.

"And I have plenty of precedent

(CONTINUED ON PAGE TWELVE)



D. W. Griffith and Lillian Gish, producer and star of "Birth of a Nation," film classic, are shown in reunion on Hollywood lot where film was made.

Lillian Gish, Griffith to Make Film

(CONTINUED FROM PAGE 1, PART II)

for that," she added. "It is the first good idea I've had in years. The last one was 'The White Sister.' No producer would make that picture. They said the public already had enough religion in church. So I made it myself. And when I was finished no theater would show it.

"I exhibited it in an empty store room. Crowds stormed that room—and then the distributors were glad to take over the picture. I have the same kind of faith in my history of the movies.

"There is no fairy tale like Hollywood; no story so good for the pictures as the one which they themselves have made."

TITLE CHOSEN

She said her film would be entitled "Silver Glory" and that it would reach the cameras by early spring. While she told of her plans Griffith poked about the lot, looking in vain for souvenirs of such movies as "Broken Blossoms," "Intolerance," "Orphans of the Storm" and dozens of others he made there. All he found was memories.

"And the one that sticks closest in my mind, somehow," he said, "is that of Lionel Barrymore coming to me here every day for weeks, asking whether I could use a good, capable comedy cop for $5 a day. I used him all I could.

"Now he and many another I helped develop are at the top and I hope I can be pardoned for feeling proud."

★ David Hanna

Herbert Heinrich who had been announced to play the role of Basil, the artist, in Albert Lewin's production of "Dorian Gray," has been withdrawn from the Oscar Wilde story and assigned to a lead in "Seattle," another RKO item which is scheduled to start work at the same time.

As the title implies, "Seattle" is scheduled to be one of those "epic" affairs dipping into the movie pattern established by "San Francisco" and "Chicago" — and recounting the founding and early growing pains of the northwestern city through the eyes of semi-historical characters.

It will be produced by John Gunnison, Jr., son of the famed roadwriter "Impromptu," on the basis of extensive research conducted by the producer during a visit to Seattle last year. The film will be flavored with authentic reproductions of the type of entertainment which flourished in Seattle and other west coast cities in the early days.

Any chronicle of show business points to the coast communities as providing performers a leaky audience who demonstrated approval and disapproval with unmistakable clarity. In this fact alone it is apparent Columbia has a colorful film subject in "Seattle."

* * *

Belated tribute to the artistic and technical contributions made by D. W. Griffith to the development of the motion picture as the most expressive of dramatic forms is promised in the D. W. Griffith festival which will observe his 47th anniversary in the film industry at the American contemporary gallery in Hollywood under the direction of Clara Grossman.

Herb Sterne, drama and motion picture editor of Bob Wagner's Script and one of the few accurate screen historians, has edited and compiled the story of Griffith's career, which will trace his screen work from 1907 when he appeared as an actor in a picture for Thomas A. Edison, until 1930 when he produced his first talking picture for United Artists, "Abraham Lincoln," starring Walter Huston.

The festival will be spread over a period of seven weekends (Friday, Saturday, Sunday), opening at the contemporary gallery on Jan. 14 with seven early Griffith shorts and "Judith of Bethulia," the first four-reel spectacle filmed in America.

On Jan. 21 the gallery will present the original uncut version of "Birth Of a Nation." "Intolerance" is scheduled for Jan. 28, "Broken Blossoms" on Feb. 4, "Way Down East" on Feb. 11 and Feb. 18 will feature "Isn't Life Wonderful," a story of postwar Germany filmed by Griffith in Germany in 1924. Carol Dempster and Neil Hamilton were the stars. It points up the chaos in the defeated reich and today presents a clear picture of the circumstances which led to the second outbreak of militarism and aggression by Germany within a generation.

The concluding program on Feb. 25 will be "Abraham Lincoln."

Each session will be characterized by a lecture on Griffith and his work by a personality identified with the era in which he pioneered. Those who will speak include Mary Pickford, Lillian Gish, Mae Marsh, Donald Crisp, Hendrik Sartov (Griffith's cameraman), and Neil Hamilton.

* * *

Wonderment as to the future of "It's All True," the film produced in South America by Orson Welles but never completed, may be ended if the negotiations now being taken up in New York by Welles, George Schaefer and United Artists materialize into a releasing deal for the project.

Schaefer is the former RKO head who brought Welles into the organization where his Mercury productions made "Citizen Kane," "Journey Into Fear" and "The Magnificent Ambersons."

"It All Came True" was the fourth item on the schedule, produced by Welles in collaboration with RKO and Nelson Rockefeller's committee on inter-American affairs. Welles was summoned back to the studio abruptly when RKO found the production costs rising considerably beyond the figure planned.

Since the footage has been stored away in the vaults, although there have been reports from time to time that Welles himself was working on the editing and that RKO was trying to give it some continuity.

* * *

Joel McCrea, always a potent boxoffice personality, never impressed Hollywood or the critics as being more than a passable screen actor until the rousing success of "The More the Merrier," in which he costarred with Jean Arthur.

Lately, bids for his services have been frequent and persist-

(Continued on Page 22, Cols. 5-6)

HOLLYWOOD NEWS

Film on Prehistoric Age

Special to the Herald Tribune

HOLLYWOOD, Oct. 20.—Lon Chaney jr., who recently completed his role in the film version of "Of Mice and Men," has been cast for an important part in the next Hal Roach picture, "1,000,000 B. C.," along with Carole Landis, John Hubbard and Victor Mature. This marks the return of D. W. Griffith to the producing fold, as the film is to be made by him in association with Mr. Roach. The latter will act as director. No English will be spoken by the characters, but such dialogue as is to be used will be in an ancient Mayan tongue to stimulate the articulations of a prehistoric age. The action will be conveyed by means of a narrator, who will speak in English. Preparatory to the start of the picture a cargo of animals from Central and South America has arrived at the studio. Production is scheduled for Nov. 9.

FILMS BY SENNETT AND GRIFFITH SOLD

Jay Ward Purchases Rights to the Directors' Works

By PETER BART

HOLLYWOOD, Aug. 27.—Jay Ward, the man responsible for such celebrated television personalities as Crusader Rabbit and Rocky and Bullwinkle, is now turning his talents to reviving Mack Sennett's Keystone Cops and Bathing Beauties.

Mr. Ward said yesterday that he had purchased all of the properties in the estate of the late Mr. Sennett, who was the king of the silent screen comedies. The purchase, reportedly involving a sum slightly under $100,000, was made in association with Raymond Rohauer, a collector of silent movies.

The 47-year-old Mr. Ward not only plans to revive the old Sennett movies—about 200 of them—but also to use the films to make a biography of Sennett himself.

Festivals Are Planned

In addition, Mr. Ward said that he had acquired the motion picture rights to all films made by D. W. Griffith, including such early epics as "Birth of a Nation," "Intolerance," "Orphans of the Storm," and "Sally of the Sawdust." He plans to edit the Griffith films, add musical sound tracks, and produce a series of D. W. Griffith film festivals around the world. The first festival will be in Paris early next year.

Several months ago Mr. Ward acquired the rights to 150 Laurel and Hardy films and he is building a full-length picture around them.

His first involvement with silents was in a television series called "Fractured Flickers," which used chopped up versions of old movies to make new comedy situations. Thus, the Hunchback of Notre Dame would end up in one episode as a college cheerleader.

Will Keep Them Intact

Mr. Ward emphasizes that he does not plan to chop up the Sennett comedies, which he regards with a collector's reverence. Some of the early Sennett comedies involved not only the Keystone Cops but also such comedians as Charlie Chaplin, Harold Lloyd and Stan Laurel.

Besides his new involvement with silent pictures, Mr. Ward plans to continue his TV cartoon series. He is introducing a new cartoon character, a frog named Hoppity, this fall and also is preparing another character named Superchicken for release next year.

Meanwhile, he is preparing an hour-long special for the Columbia Broadcasting System that will use live actors as well as cartoons. The special will be broadcast Sept. 1.

STORM TO RAGE ON NEW BIRTH?

Famed Film Remake Already Had Blast

By BOB THOMAS

Hollywood, Dec. 13 (A. P.)—Recently a producer announced a new remake (this is the 12th time) of "The Birth Of A Nation."

The news brought a short from the National Association for the Advancement of Colored People which said it was as unsympathetic as ever to the film today as it was in 1915, when "Birth" was first released.

Thus the storm which "The Birth Of A Nation" aroused when it opened 31 years ago still rages. Perhaps the most important picture in screen history, it is also the most controversial.

The picture was the product of Kentucky-born D. W. Griffith, and even his most ardent supporters do not claim that it lacks prejudice. The authoritative book "The Rise of The American Film" declares: "The film was a passionate and persuasive appeal of the infernity of the Negro."

Scenes depicted freed slaves as arrogant, lustful villainous Negro Congressmen drinking hugely and cavorting in Congress with bare feet on desks, other Negroes making advances to white girls.

The picture drew a violent reaction in many of the cities where it was shown. There were disturbances in New York and a riot in Boston and other cities where abolitionist feelings still were strong. Figures like Jane Addams, President Charles E. Eliot of Harvard, Francis Hackett and Oswald Villard attacked the film.

Griffith was astounded and upset by the tirades. He replied with a pamphlet "The Rise and Fall of Free Speech in America." The mulatto leader was not the heavy in the film he argued. He claimed the real villain was a character based on the reconstruction politico Thaddeus Stevens.

The director's answer to his critics was in his next film, "Intolerable." If "The Birth Of A Nation" was stupendous in its time, "Intolerable" was colossal. Griffith poured a million dollars of his "Birth" profits into the new film, which he said was a protest against despotism and injustice in every form.

The final cost of the film $1,900,000, a record that stood for many years. The public was confused by the four interwoven plots, and "Intolerance" didn't approach the success of its predecessor.

How much did "The Birth Of A Nation" make?

Film historians have debated that question. Variety once cited estimates of $50 million, which would make it the biggest movie moneymaker by far. Griffith himself once told me that figure was correct. And Donald Crisp says that author Dixon collected 12½ million as his ¼ share.

Others scoff at this claim. In 1926, film historian Terry Ramsaye said the film had earned 15 million. The truth is that no one will ever know. Because he was strapped for financing, Griffith had to sell rights to the film in several States. No accounting was possible.

The picture continues to earn money. It is shown annually at the silent movie house here and is revived periodically all over the world.

There is one mystery about "The Birth of a Nation" that has never been solved. In one scene, a sentry gazed mooningly at Lillian Gish. The actor made a big impression on audiences, and a still of the scene became the most famous photo from the picture. Always conscious of the need for new personalities on the screen, Griffith issued a call for the actor.

"He was a prop man on the picture," recalls Crisp. "We hunted high and low for him. He never turned up."



Wide World photos

GALAXY OF STARS—D. W. Griffith looks at some of his collection of still photos made during the filming of some of his former motion pictures. This is in the combination bar and den room in his Beverly Hills home.

D. W. Griffith, Busy at 72, Writes New Film Story

D. W. Griffith, who probably did more than any other man to make Hollywood a household word, today lives in virtual retirement in his Beverly Hills home—but still his thoughts are of the films.

Active despite his 72 years, the playwright, actor and director, who climaxed his career with the production of "The Birth of a Nation" in 1915, stands daily at an antique desk to work on a story he is writing for pictures.

Given Oscar in '36

Griffith withdrew from strenuous studio work in 1930 after directing his first all-talking film, "Abraham Lincoln." His pre-eminence in Hollywood, however, was established when "The Birth of a Nation," produced for $90,000—grossed an all-time record of $48,000,000.

Among Griffith's souvenirs, which include an imposing collection of mounted still photographs, is an Oscar voted him by the Motion Picture Academy of Arts and Sciences in 1936 for "unprecedented service to motion pictures."

For relaxation Griffith, who keeps in shape with regular exercise, raises cats. Three big ones reside at D. W.'s manse and remain unimpressed by the importance of their master.



STORY WRITER — In his home library Griffith is writing a story for a movie. He often writes in this position.

Churchill, d'Annunzio Great Griffith Scenarists

Producer of Cinema Classics, Here to Stay, Unable to Screen Plays of Two Men He Admired

BY JAMES WARNACK

"Winston Churchill and the late Gabriel d'Annunzio are the smartest scenario writers I ever met," said David Wark Griffith, producer of "Birth of a Nation" and other cinema classics, in an interview yesterday at the Roosevelt, Hollywood, at which he and Mrs. Griffith are guests.

"Unfortunately, I could not produce either the story outlined to me by Mr. Churchill in 1917, nor the one offered by the Italian poet," said Mr. Griffith. "Their production would have cost more money than I had at the time. Besides, Churchill's story contained too much thought, while d'Annunzio, then in his 60's, wanted to act the hero in his play."

Here for 50 Years More

Looking almost as young as he did in the days when he was producing his spectacular silent dramas here 30 years ago, Mr. Griffith who, incidentally, produced the first sound film ever made in New York, has come to Los Angeles to live "the next half century of my life."

"How old are you now, Mr. Griffith?"

"Same age as Douglas MacArthur," he replied. "One of my aunts lived to be 112, and an uncle topped 100 years, so I see no reason why I shouldn't stick around another 40 years. Poor old uncle! An irreconcilable southern gentleman! He has never written to me since I produced 'Abraham Lincoln' . . ."

"To what do you attribute your health Mr. Griffith?"

"The good die young, while those whose hearts are dry as summer's dust burn to the socket," quoted the dean of producers. "Seriously, one secret is maintaining an interest in life, developing the capacity to live in the past the present and the future. My main object just now is to finish a novel I began when I was 18. On the side I hope to write a few plays."

"What about motion pictures of tomorrow?"

"They'll continue to be bad," he answered laughing. "Oh, perhaps they'll make a few good ones."

"What is a good picture?"

Good Film Described

"One that makes the public forget its troubles," he replied. "Also, a good picture tends to make folks think a little, without letting them suspect that they are being inspired to think. In one respect, nearly all pictures are good in that they show the triumph of good over evil."

"Now about war—when will it end?" asked the interviewer.

"If I were the Almighty I might be able to tell you—but probably wouldn't," said Mr. Griffith. "Of course this war will end, but wars never will cease until human beings change their dispositions."

"And when will that be?"

"Perhaps within the next 20,000 years," he said. "Don't be impatient. Humanity has only been civilized, or half civilized, for about 5000 years. We're still infants, morally and spiritually. Give the poor human race a little time!"

The Birth of a Nation

MILTON MACKAYE

The second of a series of articles in which Scribner's is reconstructing fragments of our neglected past in the light of their contemporary meaning

On a cold day in early January, 1915, Theodore Mitchell stepped out of his Banalhus Theater in New York, turned up his coat collar, and set out unhappily through a young blizzard to keep an appointment at Twenty-third Street and Sixth Avenue. He had no idea that he was about to see history made.

Mitchell was known at the time as one of the most gifted publicity men in the theater; somewhat earlier, his literary efforts and connivings had been consecrated to the career of Miss Lillian Russell, and he had helped to make her a very famous lady indeed. In 1915, however, he was dabbling in high art, and had installed in the playhouse he owned a serious acting group called the Washington Square Players, later to be known as the Theater Guild.

His interest in serious art made Mitchell somewhat impatient with his mission downtown. He had been asked to help exploit a motion picture, and he had a rather low opinion of motion pictures in general. He was ushered into the projection room of the Mutual Film Corporation, and after hurried introductions sat down to watch for the first time a film which had just been rushed from California to New York. A man with a Roman nose and a dimple in his chin sat beside Mitchell in the darkened room. His name was David Wark Griffith. The picture was *The Birth of a Nation.*

Out of that silent showing in the little room—silent except for the whir of the projector and Mitchell's sotto voce query to his neighbor, "Who in the hell *is* this man Griffith?"—grew a chain of events of tremendous social significance. Mitchell himself was to spend several years with the enterprise and to show the picture to Presidents and Supreme Court Justices and Prime Ministers, to the King and Queen of England. Griffith was to achieve fame as the greatest director in the world. Actors were to become stars and stockholders were to make fortunes. Controversies were to arise the bitternesses of which are still not forgotten. The whole course and direction of the entertainment world was to be changed by a bloodless revolution.

The Birth of a Nation was the first film to run twelve reels, the first to be shown at a $2 admission price. It earned larger profits than any picture before or since. H. E. Aitken, president of the company which financed the venture, estimates that the gross income was $18,000,000, and the profits somewhere in the neighborhood of $12,000,000 or $13,000,000. Today, rarely even an outstanding picture grosses as much as $2,000,000.

The Birth of a Nation ran forty-seven weeks at the Liberty Theater in New York, a record unsurpassed until *The Covered Wagon* and *The Big Parade.* It earned $500,000 at the Liberty and as much in Brooklyn. It ran almost a year in both Boston and Chicago.

And this at a time when motion-picture entertainment was considered by intelligent people as only a cut above the peep show, and when the general public had been accustomed to a ten- or fifteen-cent admission fee! For three years the picture toured the key cities of the United States, of Europe, and South Africa and Australia; sometimes there were as many as twenty units simultaneously on tour. The picture's longevity is still unequaled. For a year or so after the original tours it was shown at lower prices in regular motion-picture houses. And then the endless revivals began. In 1924 it was revived in Chicago at the Academy of Music and smashed all records for that house. And it was shown continuously in the Southern states for fifteen years. Five or six years ago the silent film was reinforced with a musical sound track, but this rather sad venture lost money for the promoters. The film had been abbreviated, and the sound track was only a tinny and unhappy echo of a beautiful score once played with the picture by traveling symphony orchestras.

Few of those concerned with the production had any idea that they were creating history. Even Griffith, belabored by ill luck and money troubles, could not anticipate the enthusiasm that rolled around the world. But in the memories of millions of Americans the picture is still an outstanding event. The War and full, tempestuous years stand between, but they still cannot forget the emotional impact which it made upon them. The recollection of the notes of the Ku Klux Klan's bugle call still sends a shiver along the spine. And who can forget the death of the chums on the battlefield? Or Mae Marsh's crooked, bleeding mouth when she has thrown herself over the precipice? *The Birth of a Nation* belongs to the nostalgic

Photographs copyright Culver Service, Brown Bros.



Director D. W. Griffith takes up a big battle scene as cameraman Billy Bitzer makes ready and players Lillian Gish and Wallace Reed (seated) look on

treasure house of American memories that will not be emptied into laps of the professors and documenters until the very last of a currently lively generation has been hoisted into the sunset.

A great many legends—some spawned by press-agentry and authenticated by repetition—have grown up about *The Birth of a Nation*. Many people believe that it was the first picture to be "road-showed." Actually, two Italian-made productions had been road-showed previously here. D'Annunzio's *Cabiria*, a financial failure, and the nine-reel Italian production of *Quo Vadis*, which



Northern Congressman Austin Stoneman (Ralph Lewis) bitterly demands that Southern leaders be hanged

was a tremendous success. Likewise, it is erroneously termed the first picture with a synchronized musical score. (Actually as early as 1908 Saint-Saëns did the music for a French picture called *L'Assassinat de duc de Guise.*) And even our motion-picture histories blandly relate that the film cost $500,000, that 18,000 people played in it, that it took a year to produce. Actually the cost was between $90,000 and $100,000; there were as many as 600 people on the payroll part of the time; and, though the preparations required some months, the "shooting" occupied nine weeks.

Whatever the legends, the modern motion picture was born when *The Birth of a Nation* was produced. Griffith and other early directors had steadily been increasing the capacities of the camera and attempting to polish the crudities and clumsiness of the one- and two-reel films then being shown in the shabby nickelodeons of the country. Griffith had evolved much of his technique piecemeal before his classic burst upon a wondering world, but there for the first time was the scope for amalgamating and elevating a brilliant virtuosity into art.

II

David Wark Griffith came up out of Kentucky in the early 1900's to seek a livelihood in New York. Sometimes he was an actor, sometimes a reporter, a concrete worker, or a day laborer. He sold a few short stories; in 1906 or 1907, he wrote a play called *The Fool and the Woman*. Griffith recalls that, twenty years before the sulphurous *What Price Glory?*, his dialogue was sufficiently forward-looking to include the phrase "God damn." James K. Hackett opened the play in Washington but it never reached New York. Griffith then began submitting scenarios to the movies under a variety of names, earning $5 for short ones (400 or 450 feet) and $15 for long ones (800 or 900 feet). Finally the Biograph Company agreed to let him direct a picture himself. It was called *Dolly's Adventure*.

Griffith had found his medium. He was the first to realize that the conventions of the stage were not suitable to the screen. He was the first to realize the need for new and resilient talent, not hardened in stage technique. In the face of the elaborate histrionics of the day Griffith sought naturalism in acting.

He helped Biograph become the most successful company in the business and then left it for Mutual at a salary of $1000 a week and with a contract that permitted him to make two independent productions a year. With



All America smiled as this lovesick Union soldier (Freeman) gazed at Elsie Stoneman (Lillian Gish)



Cowboys swathed in 25,000 yards of white sheeting made up the Ku Klux Klan. An entire county (rent: $10,000 a day) was used in filming their wild rides

Griffith went most of the Biograph stars—Mae Marsh, Henry B. Walthall, Blanche Sweet, George Siegmann, Miriam Cooper—and Griffith's favorite cameraman, Gottlieb Wilhelm Bitzer, better known to history as Billy Bitzer. From the East they all went to Los Angeles, where H. E. Aitken, a businessman from the Middle West, had set up the Mutual Film Company with a national distribution company which would provide theaters with their entire programs. But what Griffith had in mind all along was the production of the biggest picture the world had seen, and he began to lay his plans while turning out short fodder for the trade at the rate of five pictures a week.

In 1914, Frank E. Woods, a scenario writer, called Griffith's attention to a novel and play by Thomas Dixon —*The Clansman*—which dealt with Reconstruction and particularly with the Ku Klux Klan. Dixon, a former clergyman, was an embattled Southerner, and a dramatization of his novel had toured the country for five years, outraged the exponents of race equality, and made a great deal of money. Griffith had heard the story of the Civil War and Reconstruction from his father, Colonel Jacob Work [*sic*] Griffith, brevet brigadier general and commander of the 1st Kentucky Cavalry. He had a burning desire to compel the country to listen to the Southern version (the true version, he thought). In *The Clansman* he found the nucleus for his ambitious idea.

When Griffith and his backers took a $2500 option on the story, it was agreed that Dixon was to receive $10,000. But there was no cash available. In the end, Dixon agreed, somewhat sadly, to take a twenty-five per cent interest in the picture. This resulted in the largest sum any author ever received for a motion-picture story. Dixon made more than $1,000,000.

The memories of those directly concerned with production of the picture are not particularly romantic. They recall principally the unending struggle for money. Aitken had advanced $25,000 from the coffers of Mutual; the company directors at once concluded that his move was madness, and demanded that he take over the investment himself. Aitken did so, set out to raise more funds. He and Griffith were gamblers on the unprecedented. Costs mounted. The picture required many horses; the World War had begun, and Griffith's agents were forced to bid against German and Allied agents scouring the country for horseflesh. Long before the pro-



Battle scenes were photographed near Universal Ranch not far from Los Angeles

duction was finished, the payroll money from the East became intermittent, and finally, says Griffith, remittances ceased entirely. The members of Griffith's repertory company, not one of whom was under contract, were loyal to a man. They went without salary. Indeed some of them offered their own funds to Griffith. Lillian Gish remembers that she and her sister, Dorothy, had $300 in the bank and that they offered this to Griffith. Knowing it was all they had, he refused. This sum, it turned out, would have made the Gish family some $30,000.

In the end, Griffith was passing the hat in Pasadena and Los Angeles, rising at 5:30 to go on location, spending the evening going over the "rushes" and rainy days seeking finances. John Barry, his secretary, was the money scout; when he believed he had a good prospect for a "touch," Griffith would drop his work and attempt to close the deal. Griffith finally encountered William Clune, owner of Clune's Auditorium, the finest theater in Los Angeles. Clune was inordinately proud of his theater, but even prouder of his thirty-piece orchestra. Griffith was desperate for money, and he plunged his last dollar on a very pretty tableau. For Clune's benefit he rehearsed the scene, a memorable one in the picture, where the Confederate soldiers march down the village street—off for the war. Walthall led the procession on a fine charger. The soldiers hadn't been paid, the scampering pickaninnies hadn't been paid, even the rental on the charger hadn't been paid. Griffith, with God knows what extravagant promises, had been able to engage a reasonably unmusical brass band to play *Dixie* as the procession marched.

Clune watched intently. He saw Walthall pass; he saw the swinging rifles, the farewells of weeping wives and sweethearts, the flutter of the Stars and Bars.

"That's a pretty bad band," he said.

"But think how that tune would sound if your orchestra played it," said Griffith.

"I've got the best orchestra west of the Mississippi," said Clune. Then he turned to convince Griffith. "That tune would sound great played by *my* orchestra in *my* theater."

And that's the story of why William Clune invested $15,000 in *The Birth of a Nation*.

III

PICTURE-MAKING in those days was a much more hardy business than it is today. Artificial lighting had not yet come into existence; and fifteen-year-old actresses

knew sadly that under the harshness of noonday light they would appear to be hags at eighteen. There were no set designers; when he wanted a Southern mansion or a village street, Griffith simply told Huck Wortman, a tobacco-chewing stage carpenter, and Wortman did the job. There were no wardrobe mistresses or hairdressers or maids. Lillian Gish recalls that her mother made many of her costumes and that she came every day to the studio with quantities of parcels and bags. It was, in fact, her monstrous equipage which gave rise to one of the most famous scenes in the drama.

In the picture Miss Gish is visiting a Union hospital where the Little Colonel (Walthall) is a patient. A soldier on duty, leaning on his rifle, gives her a lovesick and wistful glance. This tiny tile in the mosaic of the picture was a tremendous and international laugh; it still is. Thousands of letters were written asking the name of the extra who played the lovesick soldier; and apparently not even Griffith was able to supply it. But Miss Gish still remembers. He was a sailor named Freeman who had taken a job as an extra. Every morning he helped Miss Gish with her parcels and bags, and there was no secret about the fact that he was fond of her. One morning when both were in costume Griffith saw Freeman's wistful and yearning glance. "Get that," he shouted to Billy Bitzer, and Sailor Freeman was immortalized in celluloid. Wherever he is, may he take comfort in it.

The story told in *The Birth of a Nation* covers a tremendous canvas. The first half deals with the Civil War, weaving in a double love story engaging a Northern girl and a Southern man, and a Southern girl and a Northern man. The second half deals with Reconstruction in the South and resolves the love stories. Griffith had as his source *The Clansman*, but anyone who has read the novel or seen the play realizes that there is more Griffith than Dixon in the picture. There was no written scenario. Griffith carried his story in his head. Often his actors had no idea of the ultimate effect they were expected to achieve; Griffith described to them a single scene, and the emotions the scene should evoke.

Griffith's method was an integral part of the film's success and his method, therefore, warrants more extended comment. Griffith bought stories, but inevitably the printed word was only the cornerstone around which he built a drama which would be effective in pantomime. Griffith was visual-minded; he had to see. And so he wrote his pictures on rainy days. The camera stopped, but the actors didn't. They were called to rehearsal. There Griffith outlined stories which he hoped to make in the future (many of them were never made) and the lesser members of his company acted them out. Griffith, with his marvelous sense of story line, constructed his intricate scenarios as the actors went through their paces. This looked true; that looked false. It was such a rehearsal which won Lillian Gish her place in the cast. She was rehearsing the scene where Elsie Stoneman faints after Lynch, the mulatto, attempts to force marriage upon her. The part of Elsie Stoneman was assigned to a better-known actress; Miss Gish was, in effect, her stand-in. As Lynch hoisted Miss Gish to his shoulder, her long blonde



Men who knew Lincoln checked Joseph Henabery's make-up



Lee (Howard Gaye) surrenders to Grant (Donald Crisp)

hair fell down her back and Griffith's camera eye at once caught the emotional possibilities of that contrast between black villainy and blonde innocence.

The filming of the mass scenes presented a different problem altogether. Griffith's research men had made sure of the facts for the battle scenes, but it is one thing to rehearse professional actors and quite another to hold a group of extras in line. Griffith worked the matter out by appointing captains and straw bosses among the extras. He called in the straw bosses, told them what he wanted, and let them rehearse their own men. During the actual photographing of the battle scenes, Billy Bitzer, his camera, and Griffith were located on a sixty-foot tower which gave a panoramic view of the field, and Griffith announced his orders through a primitive amplifier.

For the thrilling rides of the Ku Klux Klan, Griffith engaged most of the well-known cowboys in California. Many of them were circus and rodeo riders out of work because of the season. The cowboys beneath the Ku Klux sheets did a spectacular job of riding. In the mob scenes they reared their horses and ploughed through multitudes without one person being hurt. They were perfect except for one weakness—they wanted their salaries on time.

The picture opened, properly enough, at Clune's Auditorium. It was still known then as *The Clansman* and always was shown in California under that title. But when Thomas Dixon first saw the film in a private projection room in New York, his excitement conquered pride of authorship. He shouted to Griffith across the darkened room: "This is bigger than *The Clansman*. It needs a more inclusive title." And it was Dixon who thought of the title which made the picture famous.

Griffith himself conceived the idea of a musical score to heighten the emotional impact of the picture. He engaged Joseph Carl Briel to do a synchronized score. There were many adaptations: Negro folk songs, passages from *Rienzi* and *Die Walküre*, from *Norma;* the thrilling rides of the Klan were done to the strains of *In the Hall of the Mountain King*. Griffith was responsible for the Klan call, which was superimposed discordantly on the other music. The Klan call obviously is borrowed from *Die Walküre*. Briel borrowed even more from Wagner: he chose a *leit motif* for the various characters and the various moods of the play. Many of these motifs were composed by Briel. One later achieved a sardonic immortality over the radio: the love *motif* of the picture—now you'll recall it—is the air signature of Amos 'n' Andy.

IV

The picture was created by Griffith, but the exploitation was manufactured by more mercenary fellows. Dixon suggested, once he had seen the picture, that J. J. McCarthy, later vice-president of Fox Films, be called into consultation. McCarthy had handled Dixon's play *The Clansman* on tour and he drafted Ted Mitchell to handle publicity.

It was obvious that the picture could not be distributed through the movie theaters. Most of them charged a fifteen-cent admission. Mitchell says that it was he who, over Dixon's bitter protest, advised the audacious $2 admission fee. Mitchell and McCarthy now let loose with tremendous broadsides of billboard and newspaper advertising in New York. The campaign cost more than $47,000 and, according to Mitchell, the whole thing was done "on the cuff." There wasn't any cash to spend.

At the climax of the ballyhoo, *The Birth of a Nation* opened at the Astor on March 6, 1915. All the first-line dramatic critics were there, and their reviews were ecstatic. The picture immediately became the talk of New York. For 280 performances it was sold out. Everyone wanted to see it. Mitchell remembers meeting Mrs. O. H. P. Belmont in the lobby one night. She had brought Harry Lehr along, but a ticket broker, instructed to reserve two tickets, had neglected to do so. Not even Mrs. O. H. P. Belmont could buy a seat. Mitchell finally found an extra chair and placed it at the rear of an aisle. Lehr stood up. They were still there at the end of the two-hour-and-forty-five-minute showing, but Mitchell noticed that the usually impeccable Harry had slipped off his evening pumps and was standing in his stocking feet.

Nothing could keep the picture off the front pages. Because of its treatment of the race question, there had been efforts to prevent the opening in New York, but, in the end, everything was peaceful there. Boston was a different story. In Boston, birthplace of the Abolitionist movement, there were riots, and there were riots and continual legal difficulties in many other cities. Cynical showmen have often wondered if Mitchell and McCarthy were entirely innocent of encouraging, for publicity purposes, the spectacular opposition to the picture.

The Boston branch of the National Association for the Advancement of Colored People issued a pamphlet attacking the film and sent it to Negro leaders in all parts of the country. Charles W. Eliot, president of Harvard, charged the picture with tending to pervert white ideals. Jane Addams was "painfully exercised over the exhibition." Francis Hackett in *The New Republic* called Thomas Dixon a "yellow clergyman." Oswald Garrison Villard in *The Nation* said that the picture was a "deliberate attempt to humiliate 10,000,000 American citizens and portray them as nothing but beasts." Booker T. Washington wrote indignant letters to the newspapers.

The truth is that *The Birth of a Nation* was not precisely a letter of recommendation for the Negro race, but neither, on the other hand, was it a bitter indictment. It told a story that was accurate enough, but one-sided. It attempted to fasten upon white carpetbaggers the blame for the scallawaggery of Reconstruction, but one cannot escape the fact that the emotions roused by the dramatic incidents give the audience a definite feeling of Negro depravity and white virtue. Albert Bigelow Paine summed up the picture in its racial aspects: "It is within the facts," he said, "but hardly within the proprieties."

(*continued on page* 69)

The Birth of a Nation

(continued from page 46)

The Clansman had inspired Griffith; it had also, says Terry Ramsaye in his history of the motion-picture industry, inspired an obscure gentleman named Joseph Simmons, who was looking for a lodge to promote. Originally he planned to call his white-robed order "The Clansmen," but discovered that the name had been pre-empted; as a result he formed the Ku Klux Klan of recent unhallowed memory. Says Ramsaye: "In subsequent years they [the film and the Klan] reacted upon each other to the large profit of both. The film presented predigested dramatic experience and thrills; the society made the customers all actors in costume."

There was trouble everywhere, much of it venal. The threat of Negro opposition was used by many politicians in a futile effort to "shake down" the management. In Chicago it was shown under a permanent injunction restraining the police from interference after the management had agreed not to admit children under eighteen. There were legal difficulties in that city even when the picture was revived in 1924. Aitken remembers that Harold Ickes was retained by the city to prosecute two of the twelve jury trials and that, after a courtroom excoriation of the drama, Ickes turned to him and said, behind his hand, "Best picture I ever saw in my life."

V

The camera has learned many lessons since Billy Bitzer (his associates called him "Eagle Eye" and said he could focus on a pin at the end of a room) photographed *The Birth of a Nation*. Camera work has become soft and, at times, surpassingly beautiful. Yet without today's artificial light and with the rudest sort of technical equipment (Bitzer had to carry a bicycle lamp on location to keep his camera warm), *The Birth of a Nation* still stands up as a great picture. The harshness of the light gives it an authenticity that all the soft camera work of today cannot equal. The panoramic battle scenes are tremendous; they have no smell of artifice, but, instead, seem to be photographs of actual war. I have never seen a more moving or significant shot than the one utilized by Griffith to tell the story of Sherman's March to the Sea. The camera "irises in" (Griffith invented the iris by focusing the camera through a hole in a cigar box) on a starved mother with two crying children hanging to her skirts. Then the perspective enlarges; the mother and children are on a hilltop. The camera shifts, and with the mother's eye we look down into a broad valley where in far distance an army column shaped like a scythe moves along while haystacks and houses burn.

There are flaws, to be sure—times when the pantomime is oversimplified, when the actors "act" too generously. And the continuous movement quite definitely is strange to eyes conditioned to the more deliberate pace of sound films. Yet the old magic is not lost. An epic story has never been told better—so far as technique is concerned.

Twenty-two years have passed since *The Birth of a Nation*, unforeseen and unprecedented, burst before a wondering world. Today Griffith makes his home in Kentucky. For the moment, at least, he is retired. Thomas Dixon, seventy-three, not particularly affluent, is living in North Carolina, where he recently was appointed to a Federal court clerkship. The actors Bobby Harron, Henry Walthall, and Wallace Reid, who had his first part in the picture, are dead. Lillian Gish, a first lady of the screen, is now one of the first ladies of the stage. Mae Marsh lives in Los Angeles and has three grown children. Miriam Cooper married Raoul Walsh, the director. Joseph Henaberry, who played the part of Lincoln, is now head of the Vitaphone Studios in New York. Elmer Clifton, who was cast as Phil Stoneman, later directed one of the most beautiful silent pictures ever made, *Dozen to the Sea in Ships*. George Seigmann and Walter Long are still playing parts in Hollywood. Ted Mitchell, incapacitated several years by illness, now is manager of the Majestic Theater in Brooklyn. Billy Bitzer, no longer young, still photographs an occasional film in the East Coast studios.

VI

Woodrow Wilson saw *The Birth of a Nation* at a private showing in the White House and paid the picture its finest tribute. The President had lived in the Carolinas as a child during Reconstruction days. When the two hours and forty minutes of camera reporting at last were over, he rose from his chair and wiped his eyes.

"It is," he said, "like writing history with lightning. And my only regret is that it is all so terribly true."







Courtesy Museum of Modern Art Film Library

TOP: D. W. GRIFFITH DIRECTING, BILLY BITZER AT THE CAMERA, BLANCHE SWEET (LEFT), AND DOROTHY GISH. BOTTOM: LEFT TO RIGHT, THOMAS INCE, CHARLIE CHAPLIN, MACK SENNETT AND D. W. GRIFFITH

D. W. Griffith

BY RICHARD WATTS, JR.

David Wark Griffith is not only the father of every technical device known to cinema direction, but is also the pioneer in the conception of the screen as a medium for social ideas. It is not that he was invariably the inventor of these directorial methods. For example, he is set down in film history as the introducer of the close-ups, but the classic pre-Griffith photoplay, *The Great Train Robbery*, closes with a scene in which a bandit shown from the waist up aims his pistol at the audience and fires. It is distinctly a close-up and it is not the work of Griffith. Nevertheless he is the man who was responsible for the use of that celebrated device as a method for dramatizing an emotion and concentrating on the reaction of a character to a situation. In a word he took the close-up, which had been used merely as a new way of photographing a scene and gave it some psychological point.

In the same way, you are likely to find that every other method of camera manipulation now employed in Hollywood or any other photoplay manufacturing center was either devised or was developed along its proper dramatic channels by D. W. Griffith. That, however, is well known and is generally recognized by reasonably careful followers of the cinema. His status as a social crusader, however, is certainly at least equally important and it has not been as frequently contemplated.

The Griffith crusades have been many and they have been of varying degrees of intellectual value. On the whole, I should say that the trouble with them has been that they were based on a sympathetic and easily aroused emotionalism that had much to do with sentimentality and not always a great deal with any hard-headed sense of reality. In a word it was a kind heart, rather than a keen intelligence, that guided him in his soul searching among ideas. But whatever the validity of his ideas he has always been on the side of a cause that he has regarded with burning-eyed zealousness as a cause of justice. He has never been smart or clever or brittle. Always he has been in earnest and he has proved that a frank earnestness of viewpoint can be of tremendous dramatic effectiveness. He is the father of many things in the cinema and not the least of them is this conception of the screen as the vehicle for a viewpoint.

His most famous film is, of course, *The Birth of a Nation* and even after all of these years it remains a powerful and impressive photoplay. The scene of the little Colonel's return to his ruined home remains to this day touching and poignant; one of the great episodes among motion picture episodes. His hysterical picture of the horrors of reconstruction and his ecstatic cheering for the glories of the Ku Klux Klan unfortunately reveal the extent to which his emotionalism could carry him, but there is no disputing the enormous, if decidedly overwrought, dramatic effectiveness of this section of the work. As a completely partisan account of a particularly ugly chapter in American history *The Birth of a Nation* still possesses a certain stunning power. But its cruel unfairness to the Negro is an inescapable blot upon it.

Being an essentially fair, if hysterical man, Griffith was not altogether oblivious to that fact, and it worried him. I do not think it is fair to say that he was merely worried because he felt that he had alienated an entire national group of paying filmgoers. What he did was to include in a happily forgotten war picture called *Hearts of the World*, a scene in which a dying Negro soldier cried for his mother and a white comrade in arms kissed him as he perished. It was a shamelessly

sentimental scene—Griffith has always loved the shamelessly sentimental—and it was a pretty shoddy and futile effort to make up for what he had done in *The Birth of a Nation*. In all of its intellectual implications it is far from being to Griffith's credit, and to this extent it is indefensible. For a man to believe that such a tear-jerking and rather patronizing scene should make up for an insult to a race is not a vast tribute to his intellect. My only point is that it was a sincere and honest gesture and had no box office purposes behind it. The proof of that is not a tribute to the American public of those days, for indignant audiences snarled at the scene and at the director as a traducer of racial purity.

The Birth of a Nation was a great financial success and *Intolerance* was not, but I still think that *Intolerance* remains the greatest monument to the directorial genius of D. W. Griffith. In it the director told four parallel stories at once; one taking place in Babylon at the time of the fall, a second in Palestine during the crucifixion of Christ, a third in Paris during the St. Bartholomew's day massacre and the fourth in modern America. Instead of narrating these episodes one after another Griffith presented them all at once, leaping from one century to another from scene to scene, until all of the climaxes arrived at one time and you were kept busy darting between an automobile racing to Sing Sing with a reprieve from the governor and the escape of a Huguenot girl from the swords of the Guises. It was, I must say, all just a trifle confusing.

It is the Babylonian episode that is the magnificent achievement of the work. There still is nothing as superbly beautiful and exciting in film spectacle as the pictorial account of the greatness of Babylon and the tragedy of its fall. To this day film directors with much larger sums of money to spend strive without avail to equal its cinematic excellence. Mr. DeMille's vain efforts to equal its visual grandeur in such things as *The Sign of the Cross* and *The Crusades* have seemed embarrassingly puny beside it, not because the Babylonian chapter had more lavishness and a greater number of extras, but because Griffith had a far greater talent for superb visual effects and the dramatic power of cinematic movement.

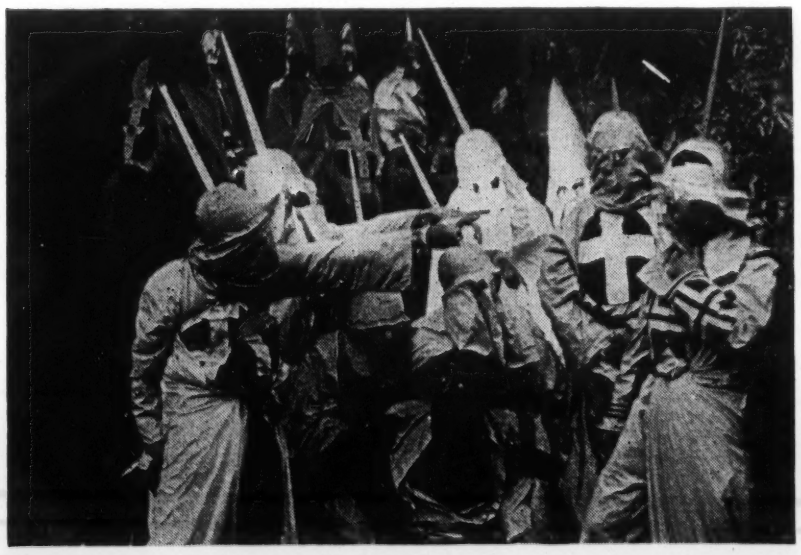
Intolerance, however, is not notable merely because of its spectacle. It is deservedly famous because it was a pioneer effort to dramatize, not merely another story of young love and its trials, but a social theme. As the title suggests, Griffith was concerned with preaching the evils of intolerance and the fatal effect on both people and nations of widespread national or religious bigotry. It can hardly be said that such a theme is even outmoded at the present day. But the remarkable thing about the film's editorial viewpoint was that intolerance in modern America was shown in the framing of labor leaders and in the persecution of workers. Griffith was preaching social justice in the modern episode and even though he preached in a conventional and overly melodramatic narrative—in story the American episode is the weakest of the four—there could be no doubt of his earnestness and his integrity.

As I have said *Intolerance* was not a financial success. In fact, monetary difficulties have long dogged Mr. Griffith's footsteps, interfering with his plans and keeping him from carrying out all of his conceptions. But I doubt that economic worries are entirely responsible for the slow disintegration of his undeniable genius for a cinema production. A mind more emotional than searching and stalwart has not always been of help to him, although it provided him with the romantic zealousness that was so important in both *Intolerance* and *The Birth of a Nation*. A certain lack of taste, a frank excess of sentimentality and a curiously realistic urge have been, I think, the chief cause of his troubles.

As proof of this, there is the case of one of his most famous of his pictures, *Broken Blossoms*. In that dramatization of one of Thomas Burke's Limehouse stories all of the defects of the director, as well as some of his greatest virtues, are to be found. The tale of the girl whose father tortured her to make her commit a murder and of the young Chinese who loved her possessed all of the pictorial skill and sense of melodramatic effectiveness that have gone into Griffith's best works. At the same time it was overwrought in its amorous romanticism, given to scenes so extravagant in their sentimentality as to suggest that the man who made them was curiously lacking in critical sense, and filled with episodes of torture that were almost pathological in their joy in sadism. It was over the scenes in which the heroine was being whipped by her brutal father that the picture seemed

MAE MARSH IN "INTOLERANCE" (1916)





STILL FROM "THE BIRTH OF A NATION" (1915)



HENRY B. WALTHALL IN "THE BIRTH OF A NATION"

chiefly to linger, and while these scenes were filled with a great sympathy for the tortured girl, there was the suggestion that a certain relish for contemplating cruelty was not lacking. The result is that *Broken Blossoms* was a sadistic opera as well as a beautiful and poignant motion picture.

There was also to be found in that picture a tendency that has never been one of Mr. Griffith's most admirable traits. That was his propensity for making his heroines seem slightly half-witted in their passion for fluttering about. Giggling sweetly, running around in pretty little circles and sweetly chasing birds about a field were the chief occupations of the Griffith heroines, when they were not being pursued by lecherous monsters. In *Broken Blossoms* Miss Lillian Gish was forced to be so fluttery that it has taken many years and performances in such stage works as *Hamlet* and *Within the Gates* to make people forget it.

The other Griffith films have seemed to me less important. *America*, a chronicle of the revolutionary war, dramatized Paul Revere's ride with unequalled effectiveness, but was only a good, average historical picture the rest of the time. *Isn't Life Wonderful?* dramatized the immediate post-war days in Germany with sensitivity but without the great Griffith dramatic sense in its best form. *Orphans of the Storm* again showed the director's genius for spectacle, but revealed his defects as clearly as it did his virtues. *Sally of the Sawdust* and *That Royle Girl* were hokum melodramas even though *Sally* introduced the incomparable W. C. Fields to the cinema. With the coming of sound Mr. Griffith has offered us but two works. His *Abraham Lincoln* was an interesting romantic chronicle of the most popular American hero, demonstrating that Lincoln never recovered from the death of Ann Rutledge, and *The Struggle* was a simply terrible drama about the evils of drink.

It is undeniably true that in his later days Mr. Griffith, who seems to have retired permanently from film making, saw the procession pass him by. He saw directors with no fraction of his talents sweep on to success, while the course of social and esthetic ideas rushed on beyond him. Yet it can never be forgotten that it was he who first made motion picture direction an art; that, for better or for worse, he is the father of the motion picture as it exists today. In any possible record of the cinema, he must stand at the head, as the man who molded the photoplay quite surprisingly into his own image and likeness. With all of his defects, he remains the outstanding figure in the development of the screen.

D. W. Griffith: Biography

Film Directors Series

With Mr. Richard Watts' article on D. W. Griffith, NEW THEATRE *is initiating a series of articles appraising the work of the leading American and European film directors. Although the subjects of the series will not be treated in chronological order, the editors hope in time to provide readers with a body of information which will comprise a fair index to the truly creative forces in the field. The second article in the series, on Marshall Neilan and Rex Ingram by Lewis Milestone, will appear in an early issue.* THE EDITORS.

David Wark Griffith. Born: LaGrange, Kentucky, January 22, 1880. Educated at University of Kentucky. As a boy worked on brother's newspaper. After university, wrote theatre notes and night police reports for Louisville Courier-Journal. Attracted to theatre. Joins stock company in Louisville. Adds to income by running elevator in dry goods store, is book agent for the Baptist Weekly and *Encyclopedia Brittanica*. Puts in some time as ore-shoveler and puddler in foundry. Gets regular stock and road company assignments. Marries actress, Linda Arvidson in May 1906; 1907, in New York, writes play, *A Fool and a Girl*. Produced with Fannie Ward, Jack Dean and Allison Skipworth in cast. Play flops. Contributes poetry to Cosmopolitan, Leslie's Weekly. Writes play entitled *War*. Gets work as actor with American Mutoscope and Biograph Company appearing in several films including *When Knighthood Was In Flower*. Writes his first screen play in 1908 (had already tried hand at scenarizing *La Tosca* in 1907), *Old Isaacs the Pawnbroker*, described by Mrs. Griffith as "very bitter in feeling against the Amalgamated Association of Charities was this story of a kind-hearted Hebraic money lender." Takes first directing assignment—*The Adventures of Dolly* for American Mutoscope and Biograph Company. World's premiere at Keith's and Proctor's Theatre, Union Square, July 14, 1908. August, 1908, starts turning out two releases a week, one long feature (800 to 1150 feet) and one short picture (400 to 500 feet). Films during the period include *Betrayed by a Handprint, The Girl and the Outlaw, Behind the Scenes, Concealing a Burglar, Romance of a Jewess, The Planter's Wife, The Vaquero's Vow, The Call of the Wild, The Song of the Shirt, Taming of the Shrew, The Ingrate, A Woman's Way.* Also makes 6 mutascopes for penny in-the-slot machines; 1913 goes to California; 1913 comes under the influence of the European "super" films like *Quo Vadis*. In 1913 made *The Battle of the Sexes* followed by *The Avenging Conscience*, considered by some the forerunner of the early German art films, *Home Sweet Home*, and *The Escape*. *The Birth of a Nation* (1915), a tremendous financial success firmly establishing full length feature as we know it today.

In 1916, Griffith's masterpiece, *Intolerance*, financially unsuccessful. Later *Intolerance* exerted great influence on the Russian post-revolutionary school.

In 1919, Griffith, Mary Pickford, Charles Chaplin and Douglas Fairbanks founded the United Artists Corporation. Griffith's first film released through the new company was *Broken Blossoms* (1919), in which Lillian Gish and Richard Barthelmess appeared. This was followed by *The Love Flower* (1920), *Way Down East* (1920), *Dream Street* (1921), *Orphans of the Storm* (1922), *One Exciting Night* (1922), *The White Rose* (1923), *America* (1924), *Isn't Life Wonderful* (1924), and *Sally of the Sawdust* (1925). He then made *That Royle Girl* (1926) and *The Sorrows of Satan* (1926) for Paramount. *Drums of Love* (1928) was the first film made by Griffith for United Artists after an absence of three years, this being followed by *The Battle of the Sexes*, the same story he made in 1913, this time with Phyllis Haver, Jean Hersholt, Belle Bennett and Don Alvarado. In *Lady of the Pavements* (U.A., 1929) Lupe Valez sang. *Abraham Lincoln* (1930) was Griffith's first venture in the all-talking field.

Last film, *The Struggle* (1931), completely unnoticed. In 1935 Griffith came out of comparitive obscurity to receive honorary award from Motion Picture Academy of Arts and Sciences for his contributions to the art of the film.

Among the players and directors Griffith helped to develop are Raymond Griffith, W. S. Van Dyke, Mack Sennett, Mary Pickford, Dorothy and Lillian Gish, Blanche Sweet, Mae Marsh, Owen Moore, Henry B. Walthall, Alice Joyce, Lionel Barrymore, Mabel Normand, James Kirkwood, Harry Carey, Richard Barthelmess and Constance Talmadge. Griffith, together with his camerman Billy Bitzer, is credited with developing the "flash-back," "close-up," "fade out," and a host of other revolutionary filmic ideas.

Billy Bitzer is now working on a WPA project.

David Wark Griffith's Own Story of Snyder Murder Trial

MOTION PICTURES deprived journalism of a great star when they discovered the genius of David Wark Griffith.

Once the world famous director pounded a typewriter in a newspaper office for the munificent wage of $8 a week. Then the advent of the motion picture, and Mr. Griffith left newspaper work for the director's platform and the megaphone and a salary now totaling $8,000 a week.

Yesterday he laid aside his megaphone, took pencil and visited the Snyder trial. At the close of the session he sat before a typewriter and pounded out the following "story."

As he put the finished "copy" on the City Editor's desk, Mr. Griffith asked, "Do I get the job?" It was the first murder trial he ever attended.

By D. W. Griffith

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GO in here, boys! Here we go! Step right inside. The greatest show on earth. Go on, go on, go on! Don't miss this one. If you don't like it, money returned at the box office! Boys, step right in. This way, this way! Buy your tickets, buy your tickets! Inside they go. The side show first; the side show.

The set is a red brick courthouse. In front are hundreds of people, now gaping, chattering. Waiting for a chance to see the actors. Waiting to see the comedians, tragediennes, clowns and all the rest of the big show.

Inside the court rooms, five minutes to two: The half hour has been called 25 minutes ago. Only five more minutes and the curtain is up. Behind me, the visitors, the audience; a mass of nearly all women. Young girls and old girls. A mass of gray and red and mauve, with here and there a spot of black. One of these spots of black is a thin, nervous looking woman leaning on the railing, the sister of the dead man. David Belasco standing in the aisle with his ivory-pale face and tufts of white hair rising above the priestly garments he assumes.

THE BIG DRAMA.

We go into the press stand, four or five rows clear across the room, or I should say, across the show room. Expectation! Some tenseness in the crowd. They stand as the judge enters.

We are now in the main tent and seeing the big drama. He goes to the bench in his black robes and is seated. Another pause and then the leading actors of the great drama come in. No anxious moving pictures or stage director worries



D. W. GRIFFITH.

about this cast. No trouble as to whether the actors can play the part, or if the actors will live up to the emotional strain, how they would look, or how they would photograph. Old fate himself did this casting.

Mrs. Snyder comes in first. She is dressed in black, black hat and black dress. She seems rather slender and I should say, better looking than the pictures make her out to be. The camera is often a demon however. She has a long, rather thin face, and a prominent jaw. She does not look untroubled, by any means. But she watches everything and seems to hear everything. I should say she is not without determination.

Then Gray comes in, the leading man. Now, the great show begins. He sits silent in his chair. I never saw him speak to anyone once. He has rather a small face with a great deal of back head. He wears glasses. He looks, well—about like hundreds and thousands of other men look. I could see nothing in him any worse, or any better than hundreds of other men you can see any day.

THEIR SUIT CASE.

Now, the first witness is on. The prosecution is attempting to show how often Gray and Mrs. Snyder visited the hotels as man and wife. They brought out the suitcase. They described its contents in minute detail. They are showing it to the jury. The suitcase they had with them on the visits to the hotels. The woman's pajamas, the man's pajamas, the blue dressing gown, the powder puffs, the talcum powder, and other things. Some of these other things arouse tremendous interest.

The audience stand, craning their necks to see this piece of drama. You wonder what these two minds think when they see it. Perhaps their minds go running back to the time the suitcase was packed; what hope, the secret thrills, the amorous stirs, the expectancy. Those nights they spent. You wonder how they feel now—these two, as their minds must go back to that time.

Gray still sits in the same position, looking at the floor. Mrs. Snyder now is leaning her hand on her chin. Her fingers are working. Her eyes move from the witness to the prosecuting attorney. Then it seems that something happens at the window. It is quite draughty. The wind blows through. It seems to bring something that flashes. The time that poet, who himself was hailed to the bar of justice, wrote: **"For who can tell to what red hell his sightless soul may stray."** I can imagine it written on the floor before Gray's eyes. I wonder if

Continued on Page 12.

D. W. Griffith's Own Story of Snyder Case

Gray Just Sits, Recalling Famous Poem to Director

Continued from Page 4.

such a thought gain before those shifting eyes of Mrs. Snyder?

"WHO CAN TELL."

The newspaper people are busy writing, and as they finish a paragraph or so, they clog and pass it from one to another down to the secretary. They will rush it to the waiting press. Fifty-two telegraphic instruments are clicking madly all at the same time, sending out the story. Telephone wires all busy; printing presses all humming, sending this story out to the world. Every tap, tap, tap of the telegraph, every hum of the press which seems in rhythm to the lines: "For who can tell to what red hell his sightless soul may stray." Of all the great crowds who read this stuff sent out today, how many of them reading carelessly and lightly this story may come themselves to feel the weight of this poet's line?

Now they have the insurance agent on the stand. The one who sold the policy to Mrs. Snyder. The trial seems to go fast, even to us spectators. How fast is it going to the two principals? This witness seems to be a very practical chap and he answers incisively and directly. The prosecution is trying to show, it seems, that Snyder took out only one policy for $1,000 on his own account, and was tricked by his wife into signing another policy, which amounts to $50,000 and $100,000 in case of violent death. This is getting down to cases. If they can prove that it was premeditated and conspired, and that it was not only through love, but for money the murder was committed, it will be a terrible blow. It seems to be going strong against them.

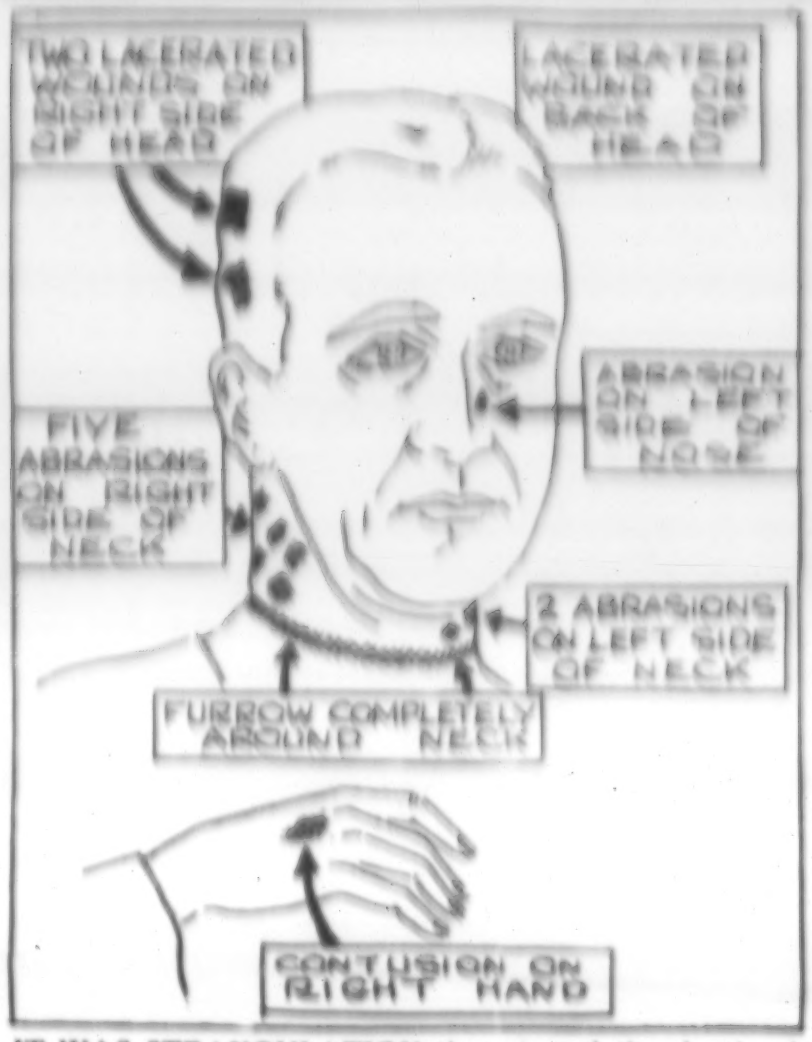
PICTURE CONTRACT.

Still Gray sits looking at the same old spot on the floor. Mrs. Snyder watches all. You can almost see her face answering the questions herself, of the witness.

A lighter touch comes in when the postman in the Snyder district testifies. He brought out the interesting fact that Gray had mail sent to the Snyder house, and that Mrs. Snyder told him that any mail from Gray was to be delivered to her personally, and, if she was not at home, he was to keep it until he saw her. She said "That's just a boy friend."

One wonders why all the tremendous interest in these murder trials. Naturally, the papers print only that which is interesting. If our great American people were not interested in these sort of things, they would not be reported in the papers. Why are they so interested? If some one was laying the cornerstone of a hospital, or addressing an audience to get pensions for old mothers, and if the newspapers would print it, giving three or four pages of the paper to it, how much interest do you think this would arouse?

Just search ourselves and we can then easily answer the question. We only read with avidity things that are of interest to us. Why do these murder trials so interest us, then? It would seem to be because you, gentle readers, and I and all the world have a little of the potential murderer in us. If we get so angry as to strike with all our might with the fist, the time the



IT WAS STRANGULATION that caused the death of Albert Snyder, according to Dr. Howard W. Neail, Medical Examiner for Queens, on the stand in the murder trial. This diagram shows the wounds mentioned by the doctor as well as the position of the picture wire around the slain art editor's neck.



DAVID BELASCO

civilization. I wonder if civilization is the wait for it. How long do you suppose it will be before we are really civilized? Judging from the past, and the improvements we have made over the past, I am afraid it is going to be a few thousands of years. However, that does not mean that we are not making improvements—it merely means that no one is foolish enough to expect civilization — real civilization — to come through any other means excepting many, many thousands of years of effort toward understanding.

I am glad that I only have to do with the delivering of justice in picture plays, where we judge the criminal in the play at 5 o'clock in the afternoon by shooting him dead as a doornail, and then see him, an hour later, coming out of his dressing room without a scratch. Of course, we know there must be laws and there must be punishment for crime and, of course, it is banal enough to say that murder is the greatest of all crimes, taking away something which no power can restore, and people who commit this crime must be placed where they cannot repeat it.

But all my bunchheaded mind could see was this Gray looking, as I have said before, just like any other man, sitting with his chin on his hand, looking down at the floor, with his nice, clean white collar above his dark clothes—and all the great crowd of people around—many of them not taking it too seriously—and I can imagine him sitting with his eyes on the floor in that ordinary and naturalistic group, trying to catch—although he doesn't seem to be able to catch anything—a ray of hope. Perhaps hoping for some terrible disaster to happen.

THE BUZZ WITHOUT.

There have been terrible wind storms in the Middle West. There was a hurricane in Florida last year — maybe some hurricane would strike through Long Island, knock down the building, destroy parts of the town—wreck and ruin, disaster and death. He would be one of the few saved—he would sneak out—he would be very cautious—he would run here and there—he would fight the wind desperately, going up some alleyway among the debris and wreckage—he would escape. There has never been an earthquake. May-

so there might be one. Perhaps something like could happen.

Here the hum of the courtroom, the looking of the automobiles outside, the urgency and hurrying back and forth between the attorneys, what a task and chance is mine to relate this.

I am glad my law, the law of much justice and much dramas, is so easily settled, because the thing that I can see most is the thought that if they were convicted I can see that ordinary, just like almost any other man you meet, figure with his eyes on the floor—with all those around him—dissolving into that hall of silence with the guards around him, being strapped in that terrible chair and then another fellow human being—who will look very much like the man who is being strapped down, eat like him, dress like him, talk like him—will press some button and this ordinary, naturalistic figure of a man will leap out of the chair one or two or perhaps three times—the smell of roasting human flesh in the air—and then sink into a sudden lump ready for corruption.

Yes, children, I prefer the courtroom where I can convict as many as I want, knowing very well they will be on the job at 9:30 next morning, ready to play another villain.



REAL DRAMA IN SNYDER TRIAL

The selection of the jury out of the way, the actual murder trial of Mrs. Ruth Snyder and Judd Gray got under way in earnest yesterday. David Wark Griffith, world-famous film producer, is seen arriving at the Long Island City court to report the trial for the Daily Mirror. **Story on Page 3**

Featured In New Attractions Of the Broadway Stage



MARY ELLIS AND BASIL SYDNEY
in a Scene From "Children of Darkness" at the Biltmore Theatre.
(Vandamm.)



HOWARD PHILLIPS
in "The Last Mile" at the Sam Harris Theatre.
(Apeda.)



EVELYN BALDWIN
in the Play, "It Never Rains," at the Bayes Theatre.
(Apeda.)



At Left—
HARRY DAVENPORT AND HUBERT DRUCE
in the Comedy, "Topaze," at the Music Box Theatre.
(White.)



PERCY KILBRIDE AND ELIZABETH TAYLOR
as They Appear in "Those We Love" at the John Golden Theatre.
(White.)



At Right—
BARBARA BULGAKOVA
in Anton Chekhov's Play, "The Sea Gull," the Second Presentation at the Waldorf Theatre in the Leo Bulgakov Theatre Associates' Repertory Program.
(© Kesslere.)

THE GREATEST LAUGH HIT IN TOWN
TIFFANY'S ALL-TALKING LAUGH CYCLONE
! TROOPERS 3 !
GAIETY Theatre, B'way & 46th St. Twice Daily, 2:45-8:45
3 Times Sun. & Holiday—Midnight Show Every Sat.

Joseph M. Schenck presents HARRY RICHMAN IN
"PUTTIN' ON THE RITZ"
WITH JOAN BENNETT Music by IRVING BERLIN
EARL CARROLL THEATRE, 50th St. & 7th Ave. Daily at 2:45 and 8:45
3 Performances Sat. & Sun.

B. S. MOSS'
COLONY
Broadway at 53rd St.
Continuous Noon to Midnight

TWO DOLLAR HIT DIRECT FROM GAIETY THEATRE
TIFFANY presents "Party Girl"
All-Talking—All-Throbbing 1930 Sensation
With DOUGLAS FAIRBANKS JR. and ALL-STAR CAST

NEW YORK EVENING JOURNAL

De Mille Names Griffith As Best Movie Director

SAN FRANCISCO, Oct. 19.—[illegible] With becoming modesty Cecil De Mille admitted under oath that he is not the world's best movie director.

He's only second best, he said. He was asked:

"Who, Mr. De Mille, in your opinion are the ten greatest motion picture directors since 1911, in the order of their importance?"

De Mille, on the witness stand in Federal Judge Harold Louderback's Court, answered:

"First, David Wark Griffith.

"Second, myself—Cecil B. De Mille—I think I belong there."

He then mentioned James Cruze, George Fitzmaurice, Maurice Tourneur, Frank Borzage, Sam Wood, Josef Von Sternberg, Wi[illegible]

MONDAY, JANUARY 4, 1932



ED SULLIVAN Sees BROADWAY

Men and Maids of Manhattan

If Judge Patterson's decision sounds the death knell of local speakeasies, means that tremendous investments in elaborate places is at an end, and that the late spots will be patterned after the crude loft building which houses the pansy cabaret in the 1200s on 6th Avenue The pansies, under the leadership of one of their veterans, have rigged out a spot that represents an investment of perhaps $50.

Instead of a cash register, they use a butter tub to hold the receipts. Daubs of paint furnish the coloring. Yet Greta Garbo and other celebs storm the place to get in to watch the effeminate men serve hard liquor.

The investment in the better spots has been exaggerated out of all proportion. The New York Times referred to Joe Zelli's as "a $250,000 investment." Actually, Zelli's represented an outlay of $40,000. The costliest place in town was completely outfitted for $80,000.

The week end was quiet after a big New Year's Eve . . . Crowds were uniformly good natured . . . D. W. Griffith paid $50 for a ringside table at the Hollywood . . . And ordered kidney stew, of all dishes . . . Everett Marshall celebrated his thirtieth birthday at jammed Mayfair as 1932 came in . . . Forty dollars insurance saved Joe Moss from a heavy damage suit at the Hotel Edison, where 1,200 danced to Ozzie Nelson's music . . . A befuddled guest fell over the balcony and was badly hurt . . . That was the only serious accident reported . . . But Rosen, hat check concessionaire, was held up and relieved of $1,700 . . . New romances and old featured the Mayfair gathering . . . Bert Tailer, who once went with Margie King, was there with Adele Astaire . . . And Margie was there with Ben Finney . . . Olive Hamilton, who is Billy Leeds' girl, was there with Elliot Sperber . . . Irene Ahlberg danced with Ned Satenstein . . . Christine Maple huddled with Dr. Berson . . . Conspicuous on the floor was that well known widow . . . With her gigolo.

Biggest of follow-up parties was given by Billy Baxter . . . Vincent Bendix, who settled $6,000,000 on his ex-wife, was there with his new [illegible] Marie Murphy, cute looker from "Vanities" . . . George

1935.

...umph in

DERBY CROWD GAY DESPITE WEATHER

Bright Raiment Adds Color to Gathering On Hand to See Kentucky Classic.

GOV. LAFFOON A BUSY HOST

Farley Among the Spectators—Dooling, Curry Are Other Political Figures Present.

Special to The New York Times.

LOUISVILLE, Ky., May 4—The raw weather and the early drizzle dimmed in only small degree the gayety of the brilliant box parties, included in which were many of the best known public figures and society folk in America. Brightly colored raincoats, red, green, and even yellow umbrellas, made splashes of color from end to end of the long stretch.

Governor Ruby Lafoon, commander-in-chief of the Kentucky colonels, made light of the weather in stalwart military fashion. He was busy greeting celebrities from many States who had accepted the invitation of Colonel M. J. Winn to see the Derby. Among the other State executives present were Governors McNutt of Indiana and Earle of Pennsylvania.

Governor and Mrs. Earle were the guest sof Wrey Woodson, Alien Property Custodian at Washington. Others in this party were Senator and Mrs. Joseph Guffey and Miss Pauletta Guffey, Mr. and Mrs. Bruce J. Kremer, Mr. and Mrs. Anthony J. Drexel Biddle, David L. Lawrence, Miss Lela Stiles and Mrs. W. E. Overstreet.

Heads Washington Group

Postmaster General Farley headed a Washington contingent which included L. W. Roberts, Assistant Secretary of the Treasury. Another wel-known Washingtonian was Jouett Shouse, owner of Weston.

Political New York was well represented with James Dooling, John F. Curry, George W. Olvany and James A. Foley. Former Police Commissioner Mulrooney was present as well as George W. Van Namee.

The well known folk were early arriving despite scores of "Derby breakfasts" at the Pendennis Club, country homes and country clubs. Those with horses named or starting in the Derby, were pointed out by hundreds who congested the aisles in the box section where most of these were seated.

Mrs. Dodge Sloane, who came to Louisville in the private car Henry Stanley, was one most frequently pointed out since she won last year with Cavalcade. She also is the owner of Psychic Bid.

The palatial private and special

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Special to The New York Times.

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The palatial private and special cars lodged on the sidings were a village in themselves. In Mrs. Sloane's party were Mr. and Mrs. Harvey Gibson, Miss Melissa Yuille, Douglas Page and Harry Payne Bingham.

Motors From Lexington.

There were several parties and boxes for members of the Whitney family. They motored over from Lexington where Mrs. Payne Whitney's private car has been parked. Mrs. Whitney's son, John Hay Whitney, accompanied his wife who also owns an extensive string of horses.

Major L. A. Beard was in the box of C. V. Whitney, owner of Equipoise and Today. Mr. Whitney, accompanied by his wife, the former Gwladys Hopkins, entertained Mr. and Mrs. Stuart Symington, Mr. and Mrs. William S. Paley, and Mr. and Mrs. Rodman Wanamaker.

In Mrs. Payne Whitney's party were her daughter, Mrs. Charles Shipman Payson, and Mr. and Mrs. Thomas Laughlin. Mrs. Payson and Mrs. Laughlin race under the name of Manhasset Stable. Others in this party were John McClain, Mr. and Mrs. Joseph Bryan and Mr. and Mrs. John Fell and Jay French.

Warren Wright, owner of Nellie Flag, had many persons stop at his box to wish him well before the race. Others in this section with starters in the race were William Woodward, owner of Omaha, who sat with Arthur B. Hancock; Mr. and Mrs. Walter M. Jeffords, the latter owner of Commonwealth; Mr. and Mrs. J. H. Louchheim, the former owner of Morpluck; Edward R. Bradley, owner of Boxthorn, and Mrs. Ethel V. Mars, owner of Whiskolo.

Other Notables Present.

Others present were Mr. and Mrs. John Hertz, the latter winning with Reich Count in 1928; A. H. Cosden, former United States Senator J. N. Camden, Joseph E. Widener, owner of Chance Sun, the withdrawn future bood favorite, and Stuyvesant Peabody, interested in the racing at Lincoln Fields in Chicago.

Fred M. Alger Jr., young owner of Azucar, was present, and also D. W. Griffith and Hal Roach from the movie colony. Jack Dempsey, the former heavyweight champion, and his wife occupied a box, as did C. C. Pettijohn Hollywood.

Clarence Chamberlin, the transatlantic flier, was another in attendance, as well as Mr. and Mrs. Robert White, R. J. Reynolds and J. J. Pelly. Also Mr. and Mrs. Theodore E. Mueller and Mr. and Mrs. George A. Bush, who entertained Mr. and Mrs. J. L. Sensenbrenner.

Mr. and Mrs. Silas B. Mason, the latter owner of Head Play, entertained General and Mrs. R. C. Marshall, Mr. and Mrs. P. A. B. Widener, Mrs. E. E. Wetherill, Henry Topping and John Sloan.

THE LOUISVILLE TIMES MAGAZINE

MARCH 8, 1936.

GRIFFITH SEEKS DIVORCE.

Film Producer Sues Wife After a 25-Year Separation.

LA GRANGE, Ky., Feb. 27 (AP).—David W. Griffith, movie producer, has at last decided to free himself legally from the wife with whom he has not lived for twenty-five years.

His divorce petition, brought in this Kentucky town where he was born 59 years ago, was to have been heard today, but the Circuit Court was busy with another case and the suit went over until tomorrow.

The suit, filed here Dec. 28, was brought under a Kentucky law providing when couples have not lived together for more than five years. It simply stated that he and Linda Griffith had separated in 1911 after having been married in Boston in 1905 and that he had maintained a legal residence here for more than five years. It added that she was not a resident of Kentucky and that here whereabouts were unknown.

The man who later produced the "Birth of a Nation," and found and developed a host of stars, including Mary Pickford, was playing his first movie role in the old Biograph studio when he and Linda Avidson, an actress, were married.

D. W. GRIFFITH WED.

Film Director Marries Evelyn Baldwin in Louisville.

LOUISVILLE, Ky., March 2 (AP).—David Wark Griffith, who directed the silent film "The Birth of a Nation," married tonight Miss Evelyn Marjorie Baldwin, daughter of Captain Robert A. Baldwin, who was drowned on his schooner years ago.

Mr. Griffith is 56 and his bride 26. Judge Charles C. Marshall today signed, at La Grange, Ky., Mr. Griffith's birthplace, his divorce from Linda Avidson, whom he married in 1905 and from whom he separated twenty-five years ago. The divorce was based on five years' separation.

The Rev. W R. Johnson, Methodist pastor in La Grange, performed the ceremony at a hotel here. The bride's sister, Mrs. W. F. Walls of New York, Mr. Griffith's brother, William W. Griffith of La Grange, and other relatives were present.



—(By Times Staff Photographer.

"D. W." AND YOUNG BRIDE—The ink had scarcely dried on his divorce decree from Linda Avidson, from whom he parted in 1911, before D. W. Griffith, 56, La Grange, Ky.'s contribution to cinema history, married Miss Evelyn Marjorie Baldwin, 26, New York. The couple are pictured above shortly after their marriage by the Rev. W. R. Johnson, La Grange, at 8 p.m. Monday at the Brown Hotel.

D. W. Griffith, Divorce Signed, Weds Girl, 26

News Mar 3 P-41

Louisville, Ky., March 2 (AP).—David Ward Griffith, director of "The Birth of a Nation," was married tonight to a slim, 26-year-old, New York blonde whose mother said Griffith wah an old friend of the family. Griffith, now 56, was divorced last week from the wife from whom he parted 25 years ago.

The bride, Evelyn Marjorie Baldwin, is the daughter of the late Capt. Robert A. Baldwin, who was drowned on his schooner years ago, and Mrs. Sarah Baldwin.

Judge Charles C. Marshall today signed, at La Grange, Ky., Griffith's birthplace, the director's divorce from Linda Avidson, whom he married in 1905 when he was a young actor.

"Going Nature One Better" is Antoinette Donnelly's new, FREE leaflet on MAKE-UP. Send stamped, self-addressed envelope to News Information Bureau, 220 E. 42d St.

SCREEN VETERAN AND HIS BRIDE



A. P. Photo.

David W. Griffith, famous as a director in the days of the silent movies, and his bride, the former Evelyn Marjorie Baldwin, of New York, at a supper party after their marriage Monday in Louisville, Ky.

A chil

PLAIN WEDDING FOR HIM

GRIFFITH SAYS CEREMONY WOULD HAVE AMUSED HOLLYWOOD.

The Director of 1914 "Birth of a Nation" Is in Kansas City With Bride on Way to California.

On a honeymoon trip to California, David Wark Griffith and his 36-year-old blond bride of a day were visitors last night in Kansas City.

The 56-year-old former movie director said he would show his wife the Hollywood studios, where he became famous for the film, "The Birth of a Nation."

The couple were married Monday in Louisville, Ky., after he obtained a divorce from his first wife, Linda Avidson. He had been separated from his wife twenty-five years, Griffith said. He recounted the events of his marriage.

"It was an old-fashioned wedding," he said. "Twenty-eight of my relatives from Oldham County, Kentucky, came to town for the ceremony. I was born and reared in Oldham County. My relatives and I are Methodists. That wedding might have amused some of my friends in Hollywood, but it was just as my wife and I wanted it."

The bride, the former Evelyn Marie Baldwin of New York, said she never had been farther west than Ohio until she was married to Mr. Griffith. Her husband asserted newspaper reports that his wife was an actress were mightily exaggerated. others "you cannot appearing in little plays at the Baptist church."

Griffith said that the motion picture, "The Birth of a Nation," which was produced in 1914, still was being exhibited. He said it recently had a good run in London.

"I have no connection with the movies any more," he said. "My trip to California is a honeymoon. However, I will be a guest at the dinner of the Motion Picture Academy of Arts and Sciences, and they may ask me to tell about the old days.

"I started in the business as a writer. The first script I sold brought me from $8 to $15. Why, the first picture I ever directed, 'The Adventures of Dolly,' cost only $60 to produce and $10 of that was my own money. The film was 450 feet long and ran about ten minutes."

The couple continued their journey to Los Angeles last night by train after dinner at the Hotel Muehlebach.



ON A HONEYMOON TO THE SCENE OF HIS TRIUMPHS . . . D. W. GRIFFITH AND HIS BRIDE DINED IN KANSAS CITY LAST NIGHT ON THE WAY TO HOLLYWOOD . . . HE DIRECTED THE MOTION PICTURE, "THE BIRTH OF A NATION."

BROOKLYN QUEENS AND L. I.

DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER

2 CENTS

Vol. 17, No. 316 | 72 Pages | New York, Wednesday, March 4, 1936* | 3 Cents

STRIKE PARLEY DEADLOCKED



(Associated Press Wirephoto)

PRODUCER TAKES BRIDE.—Just divorced after 25 years separation from wife, David Wark Griffith, producer of "Birth of a Nation," is married to blonde Evelyn Baldwin of New York at Louisville, Monday night.



(NEWS photo)

HERO AWARD.—For off-duty fight with thugs, Patrolman Joseph Gordon wins February Hero Award of The News. Here, Commissioner Valentine gives $100 to hero's daughter, Dorothy, while son and Gordon look on.—*Story on page 38.*



(NEWS photo)

LIFT IN LIFT STRIKE.—With a broad grin, Arthur Milford, grocery boy, greets Emanuel Perry, Board of Health emergency elevator operator, yesterday, after ruling went out that deliverers of food were to be included with elderly and ill persns in getting emergency service. Meanwhile, U. S. prepared to "crack down" last night after destruction of mail in strike raid.—*Story page 3, other pictures pages 28, 29.*

'Examiner Want Ads Lead

Los Angeles

Part Two LOS ANGELES,

D. W. Griffith Comes Home With Bride



Los Angeles

Part Two LOS ANGELES,

D. W. Griffith Comes Home With Bride



D. W. GRIFFITH, veteran of the films, who returned with his new bride.

SHE IS the former Evelyn Baldwin, of New York City, shown with husband.
—International News Photo by Los Angeles Examiner.

Pioneer Picture Director Honored at Academy Fete

Full of praise for the new films, David Wark Griffith, stalwart of the cinema's early days, returned to California yesterday after an absence of four years.

With him he brought his young bride, the former Evelyn Baldwin of New York, whom he married recently in Louisville, Ky., Griffith's old home.

He arrived in time to attend the annual dinner of the Academy of Motion Picture Arts and Sciences last night, where he was presented with a special award for his pioneer work in the film industry.

DIRECTED FIRST TALKIE

"As a matter of fact," he said, "though it isn't commonly known, I directed the first talking picture—'Dream Street'—produced in Town Hall, New York, five years before talkies became general."

He has spent much of the last four years in England.

While in London he considered a new production of "Broken Blossoms," but decided against it.

"I found that it was going to be hard to assemble a cast," he said, "and I didn't want to run the risk of offering anything hasty to compete with the public's recollection of Lillian Gish's superb performance."

As to the new pictures—

"Two that I have seen lately—each several times," he said, impressed me profoundly. I won't say what they were—I have too many friends here. But both contained very little 'action,' and concentrated on exact and brilliant characterization. I think acting, story and directorial talent have developed immensely since sound came in."

NO IMMEDIATE PLANS

He has no immediate plans, Griffith said, beyond loafing a while at his San Fernando ranch house. Though he has no commitments, he said, he is receptive to any suggested film.

Mrs Griffith, a Titian blonde, wore a grey monk's cloth tailored suit, with blue-trimmed gray hat, blue purse, gloves and shoes.

"It looks like a very successful marriage," she smiled. "My husband gives me 5 cents every time he says 'damn,' and I'm getting rich already."

It was a sort of old-home week at Santa Fe station, with Donald Crisp, famed Griffith character actor, meeting the Griffiths, and Alice Joyce getting off the same train with her husband, Clarence Brown, director.

Miss Joyce, one of Hollywood's most habitual commuters to New York, was returning from a shopping tour. Brown recently completed a picture and flew to New York to ride the same train west with her.

Hollywood

By SIDNEY SKOLSKY.

Hollywood, March 6.

Notes on the Academy affair.

THE MOVIE fans gathered in the foyer of the Biltmore Hotel and as a celebrity walked by they applauded. In fact, it was often only by the applause that I knew certain people were celebrities . . . The first actor to arrive is Victor McLaglen, accompanied by Mrs. McLaglen . . . McLaglen had taken practically a straw vote during the week by asking people at the studio if they believed he would win the award . . . Later, while the guests are at the tables having their banquet, various people are summoned to the large press room on the floor below. Here are the cameras, the news reels, and the "prop" banquet table in front of which the winners are to pose. It is here that Bette Davis and Victor McLaglen learn the result. And, therefore, it is here that the press sees the winners' first and genuine reaction.

McLaglen is delighted. His face beams. He is proud. But he is not terribly excited for he seems to have expected it. Bette Davis is really excited, almost hysterical. She talks in a high pitched voice. She holds the gold statuette fondly. "Here, you better hold Oscar," Bette says to McLaglen. "It is heavy" . . . Victor and Bette pose and pose for the cameras. Between "takes," I ask Bette if she wishes to make a comment. "Say anything you want," answers Bette. "Say anything like a girl too damn excited."

* * *

THE AWARD for the best picture goes to "Mutiny on the Bounty" and Irving Thalberg, who produced it, poses. Then comes the big surprise . . . D. W. Griffith and his bride are ushered into the room . . . The press is told: "A special award is to be given to Griffith for his contributions to motion pictures" . . . It is a dramatic return to Hollywood by a man who did some great dramas . . . Some of the press and camera men give D. W. Griffith a round of applause—and when you get these lads cheering it is something.

Griffith poses for the cameras and newsreels with Davis and McLaglen . . . He tells the cameramen that they are a little too close. The director still likes to direct . . . Mrs. D. W. Griffith sits on a chair and watches the proceedings. Her face is a smile. It is a fine homecoming for her.

The show is over . . . That is, the real show . . . Two hours later they will present the awards officially before the official gathering . . . But this is the real show.

"The Informer" wins four awards. John Ford gets one for direction; McLaglen for the performance; Dudley Nichols, who wrote the screen play, gets "Oscar" for the best writing and Max Steiner wins the musical scoring prize . . . "Mutiny," however, wins the prize for the best picture and one wag says: "I guess they liked everything about 'The Informer' but the picture."

Bette Davis' "Oscar" is known as the "hangover prize." Although it was given to her for her performance in "Dangerous," every one knows that the Academy finally got around to awarding her the prize for her performance in "Of Human Bondage."

* * *

A COMMENTARY on this Academy banquet was the number of "write in" votes which resulted in victories . . . Cameraman Hal Mohr, not nominated by the Academy, won the "Oscar" for the best photography for his work in "A Midsummer Night's Dream." . . . Paul Muni, by a "write in" vote, captured second prize for his performance in "Black Fury," topping Clark Gable, Charles Laughton and Franchot Tone, all nominated . . . Michael Curtiz won the second prize for direction on a "write in" vote for "Captain Blood" . . . The Motion Picture Academy, whose ranks have been lessened by the formation of the Actors, Writers and Directors guilds, refused to disclose how many members there are in the Academy and how many votes were cast . . . The Screen Actors Guild sent out telegrams the previous day instructing actors and writers not to attend the banquet . . . While there was an absence of many big name stars who had attended previous banquets, there were numerous prominent players present.

D. W. Griffith made the presentation of the main awards the official show. Victor McLaglen and Bette Davis accepted graciously. Director John Ford was not there to accept his "Oscar." . . . Griffith said: "Mr. Ford, like a good director, has to work tonight." . . . Mr. Ford, a good member of the Directors Guild, preferred to stay home and play ping-pong . . . Dudley Nichols was not there to accept his prize.

The high note of the affair was when Henry B. Walthall —"The Little Colonel"—presented the great Griffith with a special statuette for his contributions to motion pictures . . . As Griffith held his "Oscar," I couldn't help thinking that it would be nice for the picture industry to give him an honorable job. He belongs.

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Bette Davis and McLaglen Win Awards for Best Screen Acting

Her Work in 'Dangerous,' His in 'Informer' Honored—'Mutiny on Bounty' Lauds Pictures and John Ford the Directors.

HOLLYWOOD, Calif., March 5 (AP).—The Academy of Motion Picture Arts and Sciences awarded gold statuettes tonight to Victor McLaglen and Bette Davis for the best screen performances of 1935, and selected "Mutiny on the Bounty" as the best picture.

Katharine Hepburn was second choice in the award to actresses and Elisabeth Bergner third.

A surprise in the voting was the "write-in" selection of Paul Muni for second place in the actors' awards. Charles Laughton was voted third.

Both Miss Davis and McLaglen won by large margins, although vote totals were not announced. Miss Davis won for her work in "Dangerous." Miss Hepburn for "Alice Adams," and Miss Bergner for "Escape Me Never."

Neither Miss Davis nor McLaglen is a member of the academy.

McLaglen's award came for his work in "The Informer."

Muni won his unexpected honor for his rôle in "Life of Louis Pasteur," and Laughton in "Mutiny on the Bounty."

John Ford won the academy's statuette for his picture direction in "The Informer." Second place went to Michael Curtiz for "Captain Blood" and third place to Henry Hathaway for "Lives of a Bengal Lancer."

First prize in the writing division went to Ben Hecht and Charles MacArthur for their original story, "The Scoundrel."

First prize for screen adaptation went to Dudley Nichols for his work on "The Informer."

Other awards were:

Short subjects: Cartoon, "Three Orphan Kittens" by Walt Disney; comedy, "How to Sleep," M-G-M, Jack Chertook, producer; novelty, "Wings Over Mount Everest," Gaumont-British and Skibo.

Assistant direction, Clem Beauchamp and Paul Wing for "Lives of a Bengal Lancer."

Music: Best song, "Lullaby of Broadway," from the "Gold-Diggers of 1935," Warner Brothers; best musical scoring, Max Steiner for "The Informer"; best dance direction, Dave Gould for "I've Got a Feelin' You're Foolin'" from "Broadway Melody of 1936" (M-G-M) and the "Straw Hat" number in "Folies Bergere" (20th Century).

Sound recording, Douglas Shearer for "Naughty Marietta" (M-G-M).

Art direction, Richard Day for "Dark Angel" (Goldwyn).

Film editing, Ralph Dawson for "Midsummer Night's Dream" (Warner Brothers).

Cinematography, Hal Mohr for "Midsummer Night's Dream."

In addition to these awards, the academy presented David Wark Grifrith, pioneer producer, with a gold award for his contribution to the movie industry. He was at the academy banquet with his bride, the former Evelyn Marjory Baldwin of New York, whom he married last Monday. This was Mr. Griffith's first visit to Hollywood in ten years.

The movie colony gathered in an atmosphere surcharged with bickering and cries of "politics," for the awards banquet. The voting ended at 5 P. M. (8 P. M. in New York)—about five hours before the dinner, at which prizes annually are announced.

Actresses voted on included Claudette Colbert, last year's winner; Miriam Hopkins and Merle Oberon.

Arguments over whom should be honored started more than a month ago when nominations for the award of best performance by an actor pitted McLaglen against Clark Gable, Franchot Tone and Charles Laughton, stars in "Mutiny on the Bounty."

Amid this debate, members of the Screen Actors Guild and the Screen Writers Guild received telegrams from their executives yesterday urging them to remain away from the banquet.

The messages charged the academy is a "producer-controlled" organism, and that the awards are made on the basis of producer "politics."

Academy heads hotly denied the statements, and presented, in rebuttal, the fact that five of the six actresses nominated for best performances in 1935 are not members of the academy. The sixth, Miss Hepburn, is on the suspended list for non-payment of dues, Donald Gledhill, executive secretary, said.



Victor McLaglen.



Bette Davis.

In Film Academy Awards



—International News Photos by The Evening Herald and Express.

David Ward Griffith, mighty director of silent films, who originated much of the technique still used in picture making, is shown at the banquet with his young bride, whom he wed just the other day in the east. Griffith presented the acting awards to the victorious stars and lauded their work.

Bette Davis and McLaglen Win Awards for Best Screen Acting

Her Work in 'Dangerous,' His in 'Informer' Honored—'Mutiny on Bounty' Leads Pictures and John Ford the Directors.

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Victor McLaglen.



Bette Davis.

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LOS ANGELES EVENING HERALD AND EXPRESS: M

Y TO SCRAP LOCARN

Miss Davies Praises Work of Academy

Unable to attend last night's film academy banquet, Miss Marion Davies, popular Warner Brothers-Cosmopolitan star, sent a letter to Jack Warner, film executive, in which she regretted her absence and heartily indorsed harmony and co-operation in the film industry.

The letter read:

"March 5, 1936.

"Mr. Jack Warner,
"Academy of Motion Picture Arts and Sciences,
"Biltmore Hotel,
"Los Angeles.

"Dear Mr. Warner:

"I am extremely sorry that I cannot be in your party tonight to see the actors and actresses and other moving picture people who have rendered conspicuous service during the past year receive their well-won awards.

"I am compelled to be out of town with a party of invited guests and that is the only reason that I am not among you tonight.

"You may be sure that I am heartily and sympathetically with you in spirit. I believe in the academy. I believe in friendship and co-operation among those working together in our great and new industry to create productions satisfactory to ourselves and beneficial to the public.

"I believe in harmony and good will and mutual understanding. I know that we can each accomplish more for ourselves by recognizing the merit and value of others. I believe with Benjamin Franklin, who said when signing the Declaration of Independence, 'We must all hang together or else we will all hang separately.'

"These are days of disturbance—most of it not only injurious but unnecessary. I believe in harmony and think the Academy is the forum where problems can be discussed, antagonisms allayed, misunderstandings ironed out and everything made agreeable and mutually helpful.

"Diplomacy is the best policy. Friendship and good feeling should take the place of contention and conflict.

"The motto of the Three Guardsmen is good, but the motto of America is better—'United we stand, divided we fall.'

"MARION DAVIES."

D. W. Griffith Lauds Advances in Films

A pioneer of the motion picture industry, David Wark Griffith, whose productions made screen history, had returned to California today with lavish praise for the new films.

With him is his bride, the former Evelyn Baldwin of New York, whom he married recently in Louisville, Ky. Mr. and Mrs. Griffith arrived here yesterday in time to attend the annual award banquet last night of the Academy of Motion Picture Science and Arts at the Biltmore hotel.

Griffith was presented a special award for his pioneer work in the film industry.

"I have no immediate plans," Griffith said today, "beyond loafing awhile at my San Fernando ranch house."

Though he has no commitments, he said he was receptive to any suggested film.

"I considered a new production of "Broken Blossoms" while in London, but found it was too hard to assemble a cast, and I didn't want to run the risk of producing an inferior picture."

Mr. Griffith gave high praise to developments made in the industry since the advent of the sound pictures.

M'LAGLEN, BETTE DAVIS WIN HONOR

(CONTINUED FROM PAGE THREE)

itineries in the studios, deserves an award for your loyalty to this grand and beautiful business—a business that brings home to every one you romancers, laughs, tears and heart throbs to the men and women of all nations."

As he spoke, the veteran producer turned and threw his arm over the shoulder of a slender little gray-haired man, who had preceded him on the rostrum.

MISSES WALTHALL

"I have been called the man who introduced the fade-out, the close-up and many other picture innovations," Griffith said. "And here is Henry B. Walthall, our 'Little Colonel' who played in some of the first films using those picture devices."

Cheers interrupted and applause drowned out Griffiths' words.

The audience, brilliant as few audiences in the world are, with stars of the film and social worlds, rose to its feet in tribute to the traditions represented by the two masters who stood beneath the blazing spotlights—Griffith, the producer, and Walthall, the portrayer.

In the course of the evening, just one reference was made to the dissension which had led to the announcement that two Hollywood organizations were not in accord with the academy in its award of merits.

STARTS 'INTRODUCTION'

Pete Smith, the dry-voiced wit of the film colony was called by Capra to introduce winners of the three divisions of short productions.

"Ladies and gentlemen," Smith began, "Members of the Screen Actors' Guild . . ."

Pete waited until the gusty laughter had subsided and then with finished awkwardness, corrected himself:

"I mean the Academy of Motion Picture Arts and Sciences . . ."

Officers of the Screen Actors and Screen Writers guilds had been reported as calling on their members to ignore the banquet, but the crowd that jammed the Biltmore bowl was so great that, only the fact that the great ladies of the film were clad in their slinkiest and most gossamer gowns seemed to make it possible for any dancing to be accomplished.

President Capra was ever the chap to farm out the chores of making awards and besides Griffith he called upon Rouben Mamoulien, famous director, to present statuettes.

Mamoulien enlivened the proceedings when he called up to the rostrum the two assistant directors who had been honored by the academy. First, he spoke a heartfelt tribute to those humble and unadvertised individuals who are first on the set in the morning and last to get away at night.

"Clem Beauchamp and Paul

carried Muni into second place came as a complete surprise to many present, though his work had been widely acclaimed throughout the motion picture colony.

TWO MAJOR UPSETS

Besides the winners, actresses nominated were Claudette Colbert, for "Private Worlds," Walter Wanger-Paramount; Miriam Hopkins for "Becky Sharp," Pioneer-RKO-Radio; and Merle Oberon for "The Dark Angel."

In the director class nominees were Ford, Hathaway and Frank Lloyd, the latter for "Mutiny on the Bounty." General belief was that Ford and Lloyd would fight it out for first place, with Hathaway a very dark horse. The write-in, placing Curtiz in second for "Captain Blood," and Hathaway's win over Lloyd were two major upsets.

Presentation of major trophies was made by David Wark Griffith, who returned to Hollywood earlier in the day, accompanied by his new bride. As a tribute to Griffith, Frank Capra, president of the Academy, introduced Henry B. Walthall, star of the first super picture, Griffith's "Birth of a Nation," and Walthall in turn introduced Griffith, presenting him with a gold award for his contributions to picture advancement.

At the speakers table were Robert Riskin, Rouben Mamoulian, Mrs. Virginia Mamoulian, William A. Brady, Miles Connolly, Major Nathan Levinson, Donald Crisp, Jane Murfin, Henry B. Walthall, Irvin S. Cobb, Jo Swerling, Mr. and Mrs. Dmitri Tiomkin, Dr. and Mrs. M. Marafioti, Mr. and Mrs. D. W. Griffith, Mr. and Mrs. Frank Capra, Dr. Robert A. Millikan and Mr. and Mrs. Abraham Lehr.

TIED TO WHEEL!
Bandits' Victim

OAKLAND, March 5.—Two police officers early today saw an automobile "zig-zagging" down a road near the Oakland Airport. They stopped it and found the driver tied by his necktie to the driving wheel. The driver, Jack Merritt, an Oakland automobile salesman, said he had been kidnaped and robbed of $51 by two bandits, who tied him to the wheel.

Bette Davis, McLaglen Win 1935 Film Awards

Before a crowd of 1200 screen notables and executives gathered last night in the Biltmore Bowl at its eighth annual banquet the Academy of Motion Picture Arts and Sciences awarded gold statuettes to Victor McLaglen and Bette Davis for outstanding screen performances of 1935, and chose "Mutiny on the Bounty" as the best picture of the year.

Both Miss Davis and McLaglen won by large margins, the former for her work in "Dangerous," a Warner Brothers production, and McLaglen for the leading role in "The Informer," produced by R.-K.-O.

SURPRISE OF EVENING

A surprise feature of the evening came when David Wark Griffith, pioneer director, who attended the dinner with his bride, received an honor award of a statuette for his years of work in motion pictures and his many fine contributions to the screen. Henry B. Walthall, elevated to stardom in Griffith's "The Birth of a Nation," made the presentation. The pioneer director was given an ovation.

SECOND CHOICE

In the awards for 1935 achievements, Katharine Hepburn, for her work in "Alice Adams," was second choice in the award to actresses and Elisabeth Bergner was third for her role in the English-made picture, "Escape Me Never." Other actresses honorably mentioned are Claudette Colbert, winner of last year's award; Miriam Hopkins and Merle Oberon.

A surprise in the voting for the outstanding actor was the write-in award of second place to Paul Muni for his work in Warner Brothers' "Black Fury."

Charles Laughton was third for his characterization of Capt. Bligh in "Mutiny on the Bounty." Trailing are Clark Gable and Franchot Tone for their work in "Mutiny on the Bounty."

TRIBUTE PAID

In selecting "Mutiny on the Bounty" as the best production of 1935, the academy paid high honor to Metro-Goldwyn-Mayer studio. Irving G. Thalberg, executive producer at the studio, accepted the award.

Second honors for the best production were awarded to "The Informer" and third honors to "Captain Blood."

John Ford won the academy's statuette for the best direction of the year for his work on "The Informer." Second honors went to Michael Curtiz for "Captain Blood;" third to Henry Hathaway for "Lives of a Bengal Lancer" and fourth to Frank Borzage

LANDON BOOM GROWS
See Editorial Page

Los Angeles Examiner
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GHEZZI WIN
See Sport

HEPBURN PLACES SECOND

M'LAGLEN, BETTE DAVIS WIN ACADEMY AWARDS

BERGNER RATED THIRD













WINNERS AND ACTRESSES NOMINATED FOR AWARDS BY ACADEMY OF ARTS AND SCIENCES

BETTE DAVIS
Wins First Place

KATHARINE HEPBURN
In Second Place

ELISABETH BERGNER
Rated Third

MERLE OBERON
For 'The Dark Angel'

MIRIAM HOPKINS
For 'Becky Sharp'

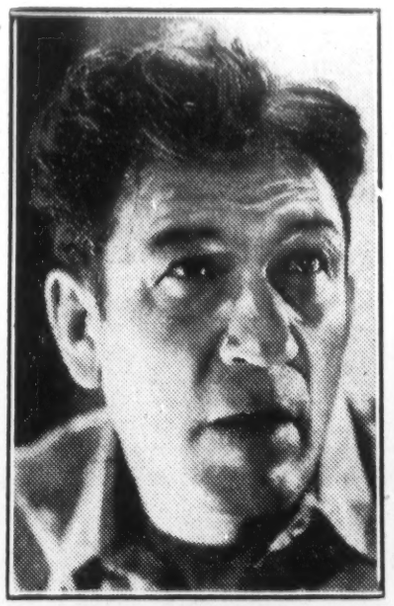
CLAUDETTE COLBERT
for 'Private Worlds'

Banquet Hall Packed With Talent!

By their own people—the motion picture industry—Bette Davis and Victor McLaglen last night were awarded the highest acting honors for 1935.

The annual awards of the Academy of Motion Picture Arts and Sciences were given them at a brilliant yearly dinner of the organization in the Biltmore Bowl.

Both awards were by wide majorities, that to Miss Davis for her work in Warner Brothers' [illegible] and to McLaglen









WINNERS AND ACTOR NOMINATED FOR ACADEMY AWARDS

VICTOR McLAGLEN
Actor Leader

PAUL MUNI
Surprise Second

CHARLES LAUGHTON
Third Placer

CLARK GABLE
For 'Mutiny on the Bounty'

SECOND

WHY ACADEMY AWARDS

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Both awards were by wide majorities, that to Miss Davis for her work in Warner Brothers' "Dangerous," and to McLaglen for his performance in RKO-Radio's "The Informer."

"Mutiny on the Bounty," Metro-Goldwyn-Mayer, was chosen as the best picture of the year. Runners-up were: Second, "The Informer," and third, "Captain Blood," Warner Brothers-Cosmopolitan production.

HEPBURN SECOND

Second place in the actress awards list went to Katharine Hepburn for RKO-Radio's "Alice Adams"; and third place to Elisabeth Bergner for her "Escape Me Never," British and Dominions.

A surprise write-in vote gave Paul Muni second place in the actor class for his work in Warner Brothers' "Life of Louis Pasteur." In third place was Charles Laughton for his portrayal of the sea captain in "Mutiny on the Bounty."

John Ford, director of "The Informer," won first place in the director group; while another surprise write-in vote placed Michael Curtiz second for his direction of Warner Brothers' "Captain Blood." Henry Hathaway was third for his "Lives of a Bengal Lancer," Paramount.

Charles MacArthur and Ben Hecht won the statuette for the best original story, Paramount's "The Scoundrel."

The best adaptation award was voted to Dudley Nichols for "The Informer."

Other awards were:

SHORT SUBJECTS: Best cartoon, Walt Disney's "Three Orphan Kittens." Comedy, "How to Sleep," produced by Jack Chertok for Metro-Goldwyn-Mayer, starring Robert Benchley. Novelty, "Wings Over Mt. Everest," a Gaumont-British and Skibo production.

BEST ASSISTANT DIRECTION: "Lives of a Bengal Lancer," Clem Beauchamp and Paul Wing.

BEST SONG: "Lullaby of Broadway," from Warner Brothers-First National's "Gold Diggers of 1935." Music by Harry Warren, lyrics by Al Dubin.

BEST MUSICAL SCORING: "The Informer," by Max Steiner.

BEST DANCE DIRECTION: "I've Got a Feeling You're Fooling," by Dave Gould in Metro-Goldwyn-Mayer's "Broadway Melody of 1936," and for his Straw Hat number in Twentieth Century's "Folies Bergere."

BEST SOUND RECORDING: Metro-Goldwyn-Mayer's "Naughty Marietta," done by Douglas Shearer.

BEST ART DIRECTION: Samuel Goldwyn's "The Dark Angel," by Richard Day.

BEST CINEMATOGRAPHY: "A Midsummer Night's Dream," Warner Brothers-First National, Hal Mohr, cinematographer. This award was made on a write-in vote.

BEST FILM EDITING: Ralph Dawson for editing of "A Midsummer Night's Dream."

The gathering was perhaps the best attended in the eight years' history of the annual event, with some 2500 noted people of the industry crowding the Biltmore Bowl to capacity. Gay festoons of bright spring flowers and scintillating table decorations turned the spectacle into a brilliance of light and color.

Notable by their absence, however, were many prominent members of the Screen Actors and the Screen Writers' guilds, who were advised by their executives to stay away as, their boards of directors felt the interests of the guilds and of the Academy were "definitely inimical."

At the speakers table were Robert Riskin, Rouben Mamoulian, Mrs. Virginia Mamoulian, William A. Brady, Miles Connolly, Major Nathan Levinson, Donald Crisp, Jane Murfin, Henry B. Walthall, Irvin S. Cobb, Jo Swerling, Mr. and Mrs. Dmitri Tiomkin, Dr. and Mrs. M. Marafioti, Mr. and Mrs. D. W. Griffith, Mr. and Mrs. Frank Capra, Dr. Robert A. Millikan and Mr. and Mrs. Abraham Lehr.

Hollywood

By SIDNEY SKOLSKY.

Hollywood, March 6.

Notes on the Academy affair.

THE MOVIE fans gathered in the foyer of the Biltmore Hotel and as a celebrity walked by they applauded. In fact, it was often only by the applause that I knew certain people were celebrities . . . The first actor to arrive is Victor McLaglen, accompanied by Mrs. McLaglen . . . McLaglen had taken practically a straw vote during the week by asking people at the studio if they believed he would win the award . . . Later, while the guests are at the tables having their banquet, various people are summoned to the large press room on the floor below. Here are the cameras, the news reels, and the "prop" banquet table in front of which the winners are to pose. It is here that Bette Davis and Victor McLaglen learn the result. And, therefore, it is here that the press sees the winners' first and genuine reaction.

McLaglen is delighted. His face beams. He is proud. But he is not terribly excited for he seems to have expected it. Bette Davis is really excited, almost hysterical. She talks in a high pitched voice. She holds the gold statuette fondly. "Here, you better hold Oscar," Bette says to McLaglen, "it is heavy." . . . Victor and Bette pose and pose for the cameras. Between "takes," I ask Bette if she wishes to make a statement. "Say anything you want," answers Bette. "Say anything like a girl too damn excited."

* * *

THE AWARD for the best picture goes to "Mutiny on the Bounty" and Irving Thalberg, who produced it, poses. Then comes the big surprise . . . D. W. Griffith and his bride are ushered into the room . . . The press is told: "A special award is to be given to Griffith for his contributions to motion pictures" . . . It is a dramatic return to Hollywood by a man who did some great dramas . . . Some of the press and camera men give D. W. Griffith a round of applause—and when you get these lads cheering it is something.

Griffith poses for the cameras and newsreels with Davis and McLaglen . . . He tells the cameramen that they are a little too close. The director still likes to direct . . . Mrs. D. W. Griffith sits on a chair and watches the proceedings. Her face is a smile. It is a fine homecoming for her.

The show is over . . . That is, the real show . . . Two hours later they will present the awards officially before the official gathering . . . But this is the real show.

"The Informer" wins four awards. John Ford gets one for direction; McLaglen for the performance; Dudley Nichols, who wrote the screen play, gets "Oscar" for the best writing and Max Steiner wins the musical scoring prize . . . "Mutiny," however, wins the prize for the best picture and one wag says: "I guess they liked everything about 'The Informer' but the picture."

Bette Davis' "Oscar" is known as the "hangover prize." Although it was given to her for her performance in "Dangerous," every one knows that the Academy finally got around to awarding her the prize for her performance in "Of Human Bondage."

* * *

A COMMENTARY on this Academy banquet was the number of "write in" votes which resulted in victories . . . Cameraman Hal Mohr, not nominated by the Academy, won the "Oscar" for the best photography for his work in "A Midsummer Night's Dream." . . . Paul Muni, by a "write in" vote, captured second prize for his performance in "Black Fury," topping Clark Gable, Charles Laughton and Franchot Tone, all nominated . . . Michael Curtiz won the second prize for direction on a "write in" vote for "Captain Blood" . . . The Motion Picture Academy, whose ranks have been lessened by the formation of the Actors, Writers and Directors guilds, refused to disclose how many members there are in the Academy and how many votes were cast . . . The Screen Actors Guild sent out telegrams the previous day instructing actors and writers not to attend the banquet . . . While there was an absence of many big name stars who had attended previous banquets, there were numerous prominent players present.

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The high note of the affair was when Henry B. Walthall —"The Little Colonel"—presented the great Griffith with a special statuette for his contributions to motion pictures . . . As Griffith held his "Oscar," I couldn't help thinking that it would be nice for the picture industry to give him an honorable job. He belongs.

(Copyright 1936 by Chicago Tribune-N. Y. News Syndicate, Inc.)

HOLLYWOOD

By JOHN STRUHS.

HOLLYWOOD.—Academy of Motion Picture Arts and Sciences. That's the name of the Hollywood organization which really is the "Who's Who" of motion pictures, but the last meeting almost developed into an exhibition of fisticuffs. Film colonists still are talking of the words with which Bette Davis received the highest screen award—that for the best performance of the year by an actress.

"I had to wait till the last to get mine," she said, "but I got it." True enough Bette was the last to receive the prize. But being the important announcement of the evening, it was saved for the climax.

But just exactly what was behind those words. Was there a bit of resentment that she had not received the coveted statuette the previous year when she was a prominent nominee for her work in "Of Human Bondage?" That honor went to Claudette Colbert, as you remember. But a glance over the huge Biltmore Bowl, where 2,500 guests were seated the other night, failed to reveal the winsome Claudette there. This was the subject of new tongue wagging. It would have been very gracious of Colbert to have been there to give her little blonde rival a great big hand, but then you know the 1935 Academy winner, who herself was a candidate this year for her work in "Private Worlds," is a bride of a non-motion picture man. Perhaps he does not care for the back-patting camaraderie of the screen.



Claudette Colbert.

* * *

PRESENT WERE the pioneers of the lusty infant industry which has grown around the world in a little more than three decades. There you saw David Wark Griffith, Henry B. Walthall, Carl Laemmle, William A. Brady and many others who hewed the path to the cinema palaces of today by daring and imagination when the screen was a resident of vacated stores and tents.

But present also were second generation film celebrities already tackling new problems of the canned drama. There sat David Selznick, son of the pioneering Louis D. He is blazing the way to new achievement in motion pictures with his leadership in color dramas. Close by was Carl Laemmle, Jr., who'll carry on the work his father started back in a Halstead Street store in Chicago. Young Carl becomes an independent producer with the sale of Universal. His pictures will be released through the company his father founded. Like young Selznick, he has mapped a definite path of productions. He has his organization almost perfected for the production of several features a year but his big assignment is the development of third dimension pictures. He wants to add depth to the flat film. What a record for these two youngsters.



Henry B. Walthall.

* * *

THE FORGOTTEN MAN OF HOLLYWOOD apparently is coming into his own. He's none other than the stockholder. Evidence of the rapid development of the movies from a star dominated game, to a business with business-like organization, is shown in the developments of the last few weeks.

SPECIAL EASTER AND SPRING FASHION EDITION TODAY

COMPLETE CAMPUS COVERAGE

EL DON

(OFFICIAL PUBLICATION OF THE ASSOCIATED STUDENTS)

PUBLISHED EVERY FRIDAY

VOLUME XII — SANTA ANA, CALIFORNIA, MARCH 27, 1936 — No. 24

ORPHEO TROUPE BEGINS TOUR ON APRIL 14

Phi Theta Kappa Stages Loan Dance Tonight

Palms Ballroom Is Scene Of Annual Student Sport Hop

Contest Winners Will Be Awarded Sweaters, Gasoline

Dancing will attract local collegians to the Palms ballroom, Third and Ross streets, tonight at 8:30 when the Phi Theta Kappa members present their Annual Student Loan fund sport affair.

Two contests, one a fox trot, the other a waltz, will be held during the evening, for which appropriate prizes will be awarded winners, Chairman Louise Sexton revealed here today.

Sleeveless sweaters will be presented each of the two first-ranking women dancers, while the two men chosen for their dancing abilities will be given 10 gallons of gasoline each.

Calvin C. Flint, dean of men, is to direct the contest, which will be judged according to grace, beauty and technique of the dance, Miss Sexton disclosed.

Glen Evan's recording amplifier will supply the music of the evening. A 10 cent admission charge will be assessed everyone, with dancing free, it was said.

Famous Traveler Speaks Here

Dr. George Earl Raiguel, who has interviewed all the leading diplomats and rulers of Europe and former European observer for the Allies during the World War, will be the speaker for the jaysee assembly next Tuesday, it was learned today.

According to advance reports, Dr. Raiguel has proposed to speak to the local student body on his interview with Benito Mussolini, Italian dictator. It was understood that all the important leaders in Europe since the war have granted interviews with the speaker.

As European observer for President Woodrow Wilson, Mr. Raiguel visited the foreign capitals, reporting to the President the prevailing conditions in the European countries. It was also his duty to

(Continued on page 2)

Tavern Tattlers Take In Ten

Membership of the Tavern Tattlers, college literary society, was increased by 10 at a recent voting, President Mary Wallace revealed today.

Following is a list of the new members: Chester Wafford, Walter Bandick, Kathryn McDermott, Robert Forcey, Betty Jane Moore, Beulah Purkey, Norman Mennes, Stephen Bruff, Mary Alice Russey, and Gordon Bishop.

Frances Was announced that the deadline for contributions to the Tavern Post is today at 3 p. m.

Flash! Officers Solve College Mystery

Recently, a Santa Ana woman telephoned the chief of police: "Come out here at once I just found a "cannon ball" in my back yard."

Chief Howard, somewhat puzzled by the queer "woo" declaration, dispatched two officers to the scene.

After quite a bit of deliberation, the mystery was solved.

College athletic officials were contacted shortly. Someone had walked off with the "shot" from the track equipment.

Hammond Issues Beach Edict

"It is entirely correct for college young people to get together, and have a good time," Director D. K. Hammond inferred today.

There have been complaints against college students and their misdemeanors during beach vacations. "S. A. J. C. wants the public to know that no groups are sent out by the college. Parents are entirely responsible," he added.

The beach cities advertise collegiate week, but this is not advocated or sponsored by any colleges. Notices have been distributed to all college parents, to warn them to make investigations before allowing their sons or daughters to spend the vacation week at the beach.

Honor Students Go To Conclave

Twenty-one students, accompanied by Advisor Lella B. Watson, will journey to Fullerton Junior college tomorow where the sixth annual state convention of Alpha Gamma Sigma, state scholarship society, will be held.

The local chapter is the oldest in California. Membership is attained by securing 30 or more grade points with no grade below "C" in a given semester.

The theme of the convention tomorrow will be "The Place of the College Youth in this Changing World."

A. W. S. Will Fete Local Students At Tea

Northerness Home To Be Scene Of Annual Party Today

Associated Women Students will today act as hostesses to all new women students at the home of Mrs. Eleanor Northeross, 1318 Spurgeon street.

The hostesses will receive their guests from 3 until 5 o'clock. Mary Paxton, vice-president, is in charge of invitations, and Louise Sexton heads the refreshment committee.

New girls will be introduced to their instructors, and will have a chance to become acquainted with them, President Mary Lou McFarland explained.

The affair is a regular semester social event and all women students who have entered J. C. during the past semester are cordially invited to attend, Miss McFarland announced.

Musical entertainment will be provided throughout the afternoon by Jo Green, jaysee freshman student.

Announce Speakers For Fiesta Day Program

Although final plans for the Fiesta are not yet complete, Thomas H. Glenn, adviser, today indicated that arrangements have been made on several matters.

Two speakers have been selected for the morning program: Robert Ernest Cowan and Father Owen. Mr. Cowan, of Los Angeles, is a recognized authority on California history. He has written a large, three volume bibliography on the history of California which is claimed to be "the most authorative source of information on items in California history." Mr. Cowan will speak on "The Early Spanish Families in California."

Crown's Don, Dona

Father Owen is of St. Anthony's

(Continued on page 2)

Schedule Tests Next Week

Mid-term examinations will begin Monday and last through Thursday, it was announced today by Director D. K. Hammond.

The schedule follows: Monday, Wednesday and Friday classes which meet at 8, 10, 12:30, and 2:30 will have tests on Monday. Tuesday and Thursday classes that meet at 8, 10, 12, and 2:30 will have exams on Tuesday.

On Wednesday, quizzes will be held for classes which convene at 9, 11, 1:30, and 3:30 Monday, Wednesday, and Friday. Tuesday and Thursday classes which meet at 9, 11, 1:30, and 3:30 will take their tests next Thursday.

Minnesota Dean Talks Tuesday

Dean MacLean of the general college, University of Minnesota, will be the featured speaker of the Junior College Conference at Fullerton next Tuesday, March 31, it was learned today by Director D. K. Hammond.

Round table discussions of junior college affairs, beginning at 3 p. m. will precede the general assembly. This informal gathering will be restricted to jaysee administrators and chairmen of section groups.

A dinner to be served by Fullerton junior college will be held in the cafeteria at 6:30. Following this will be the general assembly at 7:30 with Dean MacLean speaking on college problems.

Skating Party Is Success

Statements of enthusiasm from many of the 200 students who attended, today proclaimed the success of the annual jaysee skating party.

The floor of the Hippodrome rink in Long Beach was reserved for jaysee students from 10:30 to 11:30 Wednesday night.

Betty Lee, social commissioner, was in charge of the affair. Mr. and Mrs. Calvin C. Flint, Mr. and Mrs. Alvin Reboin and Thomas H. Glenn were faculty advisers.

Arrange Programs Before Numerous School Audiences

Men's Chorus To Appear With Traveling Unit For First Time

Plans for the 1936 Orpheo Troupe, Santa Ana junior college's traveling entertainment unit, were completed today with the announcement that the organization of more than 50 members will conduct its first visit of the year when it goes to Laguna Beach Union high school, Tuesday, April 14.

Five other schools are now making arrangements with the troupe for engagements at their various assemblies. Huntington Beach, Orange, Tustin, Newport Harbor, and possibly San Juan Capistrano union high schools are being contacted for visits during the three weeks after Spring vacation.

The troupe is active the month before the annual Fiesta Day celebration here and goes before the various county high school student bodies presenting programs to publicize the yearly affair.

Local Leaders

Walt Bandick, director of the

(Continued on page 2)

Clayton Funeral Held Thursday

Funeral services were held in Santa Ana yesterday afternoon for Harry Clayton, former Don football star, who passed away in Tucson, Ariz., Monday following a throat operation.

Clayton graduated from jaysee with the class of '32 after playing two seasons of football here and receiving an all-conference award in the Eastern division. For the past several years he has been enrolled at the University of Arizona where he continued to star on the gridiron.

The Rev. W. J. Hatter of the local Church of the Messiah officiated at the final rites. Clayton is the son of Mr. and Mrs. Harry Clayton Sr., 615 Fairview avenue. He was 24 years old.

Local Debaters Will Meet Pomona

Following participation in the Redlands forensic tournament in which they won three debates, the local affirmative team will engage the Pomona jaysee squad in a meeting to be held here Tuesday at 1:30 p. m.

The meeting is to be staged before L. L. Beeman's political science class in CH 203. Outsiders have been invited to attend.

On Wednesday, the local negative team will travel to Fullerton where a meeting will be held at 3 p. m. The Supreme Court question will be the topic for discussion.

It's Great To Travel In Movie Colony!

(Editor's note: D. W. Griffith, movie magnate and financier, who is the subject of this interview is an uncle of Gerrie Griffith who wrote this story following a tour of Los Angeles in his company.)

* * *

By GERRIE GRIFFITH

Stepping from a chauffered car, I walked into my first big opportunity—Jack Campbell, managing editor of the Los Angeles Herald-Express. After formal introduction Evelyn, the new Mrs., and I listened while the editor and David Ward Griffith, motion picture producer, discussed old times.

Mr. Campbell told about eating fried onions with his old time friend "D. W." He also dropped a few hints as to how powerful his paper is. A 300,000 circulation was quoted. There are seven complete editions daily. Only five minutes elapse between the unrolling of blank paper until the printed pages are distributed on the streets.

The plant includes 36 linotype machines. Operator Bernstein explained the machine to Mrs. Griffith and made name plates for the two of us.

Mr. Griffith proved he was a former newspaper man by correctly handling the hand press, and recalling the story of the first time his writings were accepted by a New York paper.

The assistant city editor, Lyle Abbott, in turn described his first break in the movies. In a primitive close-up scene, he originated the idea of making an unemotional actor express agony by pinching his ears with a pair of pliers.

Mr. Campbell expressed the belief that modern methods are ruining reporters. Speed which is demanded, destroys originality in writers, he claims. In the old times

(Continued on page 2)

Many Cash Prizes Offered To Local College Students

Opportunity for winning cash prizes totaling $1000 are now available to all junior college students, it was learned today from announcements posted on the official bulletin board.

All awards are to be based upon contests which are open to all accredited undergraduates enrolled in college.

Advertising Age, the national newspaper of advertising, is offering $250 for the best 1,500 word essay on the subject of "The Economic Value of Advertising." The essays should be sent to Contest secretary, 100 East Ohio Street, Chicago.

A first prize of $50 will be offered for the best editorial on the subject, "Will Neutrality Keep Us Out of War?" Students may send their editorials to the Student Secretary, Foreign Policy, 8 West Fortieth Street, New York city not later than May 15.

Chicago Scholarships

The University of Chicago is offering two types of scholarships, one based on competitive examination and the other upon application and recommendation. To secure an award through the latter means the student must be of high scholastic standing and must possess the qualities of leadership. Twelve scholarships of $300 value will be given under each type of competition.

According to a late announcement, the University of Redlands will award a full tuition scholarship to one of the five high ranking graduates of the local jaysee. The offer is limited to the academic year of 1936-37 and to students of the liberal arts division only.

Fiesta Speakers Are Chosen

(Continued from page 1)

Seminary, Santa Barbara. He officiated at last year's Fiesta, and will again crown the Don and Dona. His address will be on "La Familia Franciscana," having largely to do with the development of the Franciscan missions.

The Fiesta will open with a parade from College hall to Church street, then along Sycamore street to the arena, on the Board of Education grounds. In addition to addresses, there will be numerous Spanish musical numbers and dances.

Seniors Invited

The morning program begins at 10:30. Luncheon will be served in the court behind the Y. M. C. A. at 12:30, and the afternoon program will begin at 2:30. It is to the afternoon and evening programs that Orange county high school seniors are invited. After the principle program there will be exhibits in various college buildings.

Seeing Hollywood Is Fun

(Continued from page 1)

they can down their own clips now that get the loop from policemen by telephone—always the quickest way possible, he declared.

The Amateur Page

Expressing his interest in new reporters, Mr. Campbell discussed his amateur page. Each week one page of an edition is entirely devoted to writings sent in by unscripted authors. This offers opportunity to cub reporters, and gives them a chance to prove their ability. There are on an average of 500 manuscripts turned in for each edition. He even suggested that Chaffey amateurish) come in some time and try out a real assignment.

The Herald Express has recently installed a new radio station KEHE.

Jack missed seeing photographer by Harrison Carroll and seeing Sally Frank Moore, ace reporter.

Met Joyce Brown, former child actress.

Day concluded by 9 o'clock, luncheon at Biltmore rendezvous. Visited art gallery and restaurant exhibit. Met Ben Frank, owner of the Ambassador hotel. Saw Mme. Nazimova in Ibsen's "Ghosts" at Biltmore theatre. Met her backstage afterwards. In glamorous audience saw Sally Eilers, Franchot Tone (looked like him at least), and Irene Bordoni. Visited next, Biltmore cocktail room. Sat at a real bar, (soft drinks for me). Midnight supper at Cocoanut Grove, served by captain for waiters. Witnessed dances by world famous Veloz and Yolanda with Shep Field's superb orchestra. Saw Sid Grauman and Edward Arnold.

Famous Traveler Speaks Here

(Continued from page 1)

look into anything which concerned the United States in foreign obligations and contracts.

Essentially known as a writer on current affairs, the well-known speaker has become an authority on the problems which Europe is facing today. Traveling to the continent every year, he is well adept to analyze the present social conditions arising in the countries of the Old World, authorities assert.

"Dr. Raiguel is very much interested in education and is offering to speak to us on a very interesting subject," Director D. K. Hammond stated today. "He has become known as a man who knows what he is talking about and promises to present a talk well worth anyone's time."

Arrange Programs Before Numerous School Audiences

(Continued from page 1)

traveling troupe last year, again assumed the responsibility of arranging the program for the show, Herbert being in charge of contacting the county high schools. Commissioner of Forensics Nelson Kragler also made final arrangements for appearances at these schools.

Appearing on the different programs will be the men's chorus of 75 voices, directed by Miss Myrtle Martin, head of the college music department, it is understood.

A one-act play will also be given directed by Ernest Crozier Phillips, college drama instructor, and Arthur Coleman, local student. The various activities and conveniences of the junior college will be outlined by one of the student leaders.

The Orphan troupe will be the largest in the many years of its activity in preparing for the biggest annual event of the school year, Leon H. McCoy, assistant director, said today.

FAMOUS LAST WORDS

"I had the right of way."

"Oh, you wanna make somethin' of it."

Girls....

Get Your New Easter Outfit

Where Price and Quality are Satisfactory

That Place Is

Ronsholdt's

205 N. Broadway

Give Her Candy

For That Easter Date

Try The New Spring Time Treat

Fresh Strawberries dipped in cream

Special Orders Taken

We Pack, Ship or Deliver

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SPECIAL SAFETY GUARD FREE — WITH EACH PIN

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10c a day

—"A brand new Portable can be mine for only 10c a day! Think of it! How we will need a typewriter these days!"

R. A. Tiernan Typewriter Co.

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BELL'S Are Famous For SUITS



Mannish Tailored

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Finest Woolens Expertly Tailored

$16.75

New Spring Frocks

Chic, Snappy Prints—Plains

$7.95



New Short Sleeve Spring Sweaters

In the Latest Colors

Shark Skin Suits

In Pastel Shades

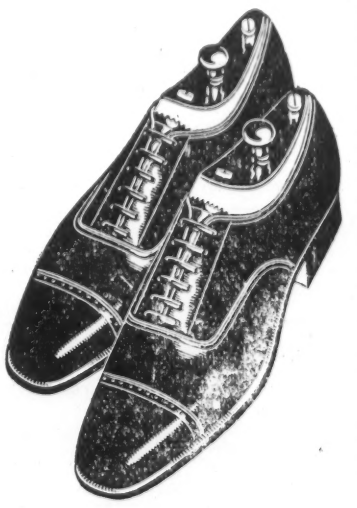
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They tip the scales at only 14 ounces, but they pack a terrific style punch! And they can take it too, like every shoe built the

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Phone 237

Excelsior CREAMERY COMPANY

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926 E. 1st Street, Santa Ana



DEAN OF THE MOTION PICTURE INDUSTRY *spends honeymoon at The Ambassador. Above we see Mr. D. W. Griffith with his charming bride, being sketched in the Cocoanut Grove by the well known cartoonist, Art Feigl.*

CELEBRATING *a smart little pre-nuptial party in the Cocoanut Grove, Mrs. Audrey Bishop, Mrs. Orian Hall and Mrs. Frances J. Biouin.*



Len Weissman Photos



ART FEIGL

D W Griffith

AND HERE *are the illustrations which resulted.*



LOS ANGELES EVENIN

ARER AIDS C

William wants to buy, he sends his wife, who introduces herself as Mrs. Kresh, his all-screen name. Errol Flynn uses William Ulman, with whom he wrote "The White Rajah," Warners just bought.

* * *

Since D. W. Griffith settled with his bride on his San Fernando valley ranch, he's become one of Hollywood's most sought after hosts. At his Sunday night barbecue dinners, he has a Negro choir singing southern numbers and spirituals behind the barn and they add drama to the event by coming up closer to the guests as the night gets darker.

Another of the unusual sights is the goat, Honeybunch, that scampers along with him on his hill climbing jaunts over the place. He's added a dog he rescued from the pound to his growing menagerie.

* * *

Griffiths Leave For Honeymoon

Film Producer Weds New York Girl In City.

(Picture in magazine.)

David Wark Griffith, 58, motion picture producer, and his bride, the former Miss Evelyn Marjorie Baldwin, 24, New York, who were married at the Brown Hotel Monday night, Tuesday were reported on a Southern motor tour.

The bride's mother, Mrs. Sarah Baldwin, New York, said Mr. Griffith had been a close friend of the family since her daughter was a small child. He was granted a divorce in the Oldham Circuit Court Friday from Mrs. Linda A. Griffith, from whom he said he had been separated since 1911. Educated in Flushing, Long Island schools, the bride has had no theatrical experience except in amateur productions.

The Rev. W. R. Johnson, pastor of the La Grange Methodist Church, an old friend of Mr. Griffith, performed the ceremony. Among others who attended and were guests at the wedding supper were the bride's sister, Mrs. W. F. Walls, New York; the bridegroom's brother, William Griffith, La Grange, a niece and several cousins.

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It was a gala day not long ago at Metro-Goldwyn-Mayer when D. W. Griffith visited the set of "San Francisco." And the biggest thrill came to Woody Van Dyke, Metro's director par excellence, and head of this picture. Years ago, when Griffith directed "Intolerance," Woody was his errand boy on the set. As a token of his high regard for the great Griffith, Director Van Dyke asked Mr. Griffith to direct Jeanette MacDonald in the last few sequences of the picture.

A goodly percentage of moviedom's famous were on view at the annual Awards banquet of the Academy of Motion Picture Arts to see Bette Davis, Victor McLaglen, et al, receive the gold statuette which is known familiarly in Hollywood as Oscar. Naturally, Oscar is the most popular guy in town on that night of nights, and everyone awaits with bated breath the announcement which awards him to the top stars, director and picture of the year. As a matter of fact, the winners, who are supposed to be as surprised as anybody, know the results long before the announcement is made. They know because they're asked downstairs where there is a facsimile of the speakers' table and a battery of cameras which photographs their acceptance several hours before they actually do any accepting.

■ ■ ■

The real star of the evening was D. W. Griffith, who was awarded a special Oscar for his contribution to the development of motion pictures. The great director of "The Birth of a Nation" was so touched by Hollywood's acclaim that he unconsciously joined in the applause for himself. His brief and dramatic speech was easily the high point of the evening.

■ ■ ■

Romance Dept.: Bob Taylor has been devoting most of his time to Barbara Stanwyck these evenings, while Irene

June - Modern Screen 1936

FILM DIRECTOR WEDS ACTRESS



—Associated Press Photo.

Fifty-six-year-old D. W. Griffith, noted movie director, is shown with his bride, Evelyn Marjorie Baldwin, 26, after their wedding in Louisville, Ky. Griffith recently obtained a divorce from his first wife from whom he parted 25 years ago.

in Cincinnati. Burial in Stanford March 3.

SCOTT—George S., father of Sanford Scott, cornet soloist, at Dallas, N. C., March 2 of heart disease.

SILVERMAN — David, 57, musician, February 27 at a hospital in Allentown, Pa., of pneumonia. He had played with various orchestras. Surviving are his widow, brother and two sisters.

SOUSA—Professor Edwardo, 58, composer and clarinet at Viareggio, Italy, February 3.

STRATTON—Harry M., 58, recently in a New York hospital as a result of a throat ailment. He was in the water circus field for the first and was connected for a period of years with James Heron at Heron Heights. He also operated his own tab and burlesque companies for a number of years.

THOMPSON—Mrs. Nellie Hensley, wife of Harvey B. Thompson, with whom she was connected with John Sparks shows last two years, at her home in Cincinnati, Ill., March 1.

TOUHAY—George A., 68, for the last four years electrician at the Hall Grand Theater, Trenton, N. J., recently at his home in that city after a long illness. Survived by his widow, the former Ruth Shaw, who for two years was a principal at Gene Hayes's Music Hall, St. Louis; a daughter, Maria Gloria, a step-daughter, Virginia Shaw; his mother and one sister.

WEBER—Mrs. Lena, mother of Fritz G. and Robert Weber, musical directors and composers, in Bridgeport, Conn., March 2 after a short illness.

WELSH—Carl, 44, business representative for the New York musicians' union, at his home in Brooklyn March 4. Survived by his widow and five daughters. Services March 8, followed by burial in Washington Cemetery, Brooklyn.

WIGHTMAN—Elmer C., 48, owner and operator of the Old Mexico, sing and dance place, and Wightman's Diner, on the Post Road at South Attleboro, Mass., February 27 at the Jane Brown Hospital, Providence, R. I., after an illness of several months. Funeral services from his home in South Attleboro February 29. Survived by his widow; a son, John C., and his mother, Mrs. Lillia Wightman.

WILSON—William J., 62, theatrical producer, at Marine Hospital, Cleveland, March 3. He began his career in Cleveland in 1906 when he staged a number of productions at the Hippodrome there. Later he produced for a time at the New York Hippodrome, going from there to London to reopen the well-known Drury Lane Theater. Wilson remained in London for 20 years, returning to Cleveland four months ago. Funeral services and burial in Cleveland March 5. Survived by two daughters, Mrs. Maude W. Cargould and Mrs. Dorothy W. Hoffman, and a son, William H.

YARBROUGH — Reppard, known as Rip to his circus friends, last week at Macon, Ga., of double pneumonia. He was a brother of Albert Yarbrough, of Downie Bros.' Circus, and spent several seasons in concession department of the Sparks Circus.

MARRIAGES

CLARK-STEGER—Earl Clark, of Newport, Ky., member of the Johnny Marvin Company touring the South, and Marion Steger, nonprofessional of Columbus, Miss., on the stage of the Ritz Theater, Natchez, Miss., February 29 by Justice of the Peace S. L. Shaw.

GARY-CONNER—Deshay Gary, screen actor, and Thelma Conner, of the Conner Twins, vaudeville act, in Hollywood February 28.

GRIFFITH-BALDWIN — David Wark Griffith, who directed the motion picture, *The Birth of a Nation*, to Evelyn Marjorie Baldwin, actress, in Louisville, Ky., March 2.

HESS-THUDICHUM — Frank Hess, trombonist with Eddie Fitzpatrick's Orchestra, San Francisco, to Carola Thudichum, nonprofessional, in Carmel, Calif., March 8.

HYMER-MEYER — Warren Hymer, screen actor, to Virginia Meyer, dancer, in Hollywood February 20.

O'KEEFE - HEENAN — Stephen M. O'Keefe, 32, assistant city editor of *The Evening Courier*, Camden, N. J., to Mary Heenan, 27, dancer, of East Landsdowne, Pa., in New York February 29. Miss Heenan was the principal dancer in *The Miracle* and for several years premier danseuse with the Pennsylvania Opera Company.

RUBIN-TOPPING — Robert Hitchcock Rubin, Yale student and son of J. Robert Rubin, vice-president and general counsel of the Metro-Goldwyn-

(See MARRIAGES on page 77)



PRODUCER TAKES BRIDE.—Just divorced after 25 years separation from wife, David Wark Griffith, producer of "Birth of a Nation," is married to blonde Evelyn Baldwin of New York at Louisville, Monday night.

(Associated Press Wirephoto)



GRIFFITH AND BRIDE BACK HOME

David Wark Griffith, pioneer picture producer, and his bride, the former Miss Evelyn Baldwin of New York, returned to Los Angeles yesterday. They were married in Louisville, Ky., last Monday.

Times photo

David W. Griffith Marries Actress

LOUISVILLE, Ky., March 2 (AP).—David Wark Griffith, who once directed the "Birth of a Nation," tonight was married to a slim, 26-year-old New York blonde actress, whose mother said Griffith was an old friend of the family. Griffith, now 56, was divorced last week from the wife from whom he parted 25 years ago.

The bride, Evelyn Marjorie Baldwin, is the daughter of Capt. Robert A. Baldwin, who was drowned on his schooner years ago. Mrs. Sarah Baldwin, the bride's mother, said her daughter has only amateur stage experience.

MARRIAGE LICENSES.

David Wark Griffith, 56, playwright, La Grange, Ky., and Miss Evelyn Marjorie Baldwin, 26, New York City.

Louis E. Hargrave, 21, bartender, and Miss Mary G. Brown, 21, both of 2506 W. Jefferson.

Orville King, 39, structural iron worker, and Miss Mona B. King, 39, both of Bedford, Ind.

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Orville King, 39, structural iron worker, and Miss Mona B. King, 39, both of Bedford, Ind.

FIRST MOVIES -:- Pioneer Stories

Griffith Sought Top Job Early

Here is a real success story from the annals of the moving picture industry. It is related by Billy Bitzer, who for years was at the top as America's ace cameraman, and tells how David Wark Griffith made his debut as a director.

By FRANK LEE DONOGHUE

A flush began to spread slowly over Larry Griffith's thin and esthetic cheeks. The hurt look that appeared in his eyes made Billy Bitzer regret he had been so frank in his criticism of the young extra's acting earlier that afternoon.

"I didn't know I was that bad, Mr. Bitzer," Griffith protested, a tremor marring his soft Southern drawl.

"Yes, you were pretty rotten," Bitzer rejoined brutally, having decided that to treat the extra sympathetically would be a mistake. "The way you jerk around on the set spoils every scene you're in. I've been trying to cover you up, but there's a chance that I'll get the sack if it keeps up instead of you. You'll never make an actor, Griffith."

The extra swallowed hard and raised an arm in a gesture of appeal.

"Wait a minute, Mr. Bitzer," he asked. "I admit I'm not an actor. Oh, I had a few small parts in a stock company I was with, but that was only for experience. What I really am is a writer. Honestly, I am. I've been selling stories to Vitagraph and some of the other companies. Yes, and I've got as much as $10 apiece for them...

"Well, then, what the devil are you doing, trying to act?" demanded Bitzer. "I'm a cameraman and I stick to my job. I don't go around trying to be an actor. Why don't you stick to stories?"

GRIFFITH WANTED TO BE DIRECTOR

"I guess you're right at that, Mr. Bitzer. But I figured that breaking in as an actor was the best way to become a director. That's what I want to be—a director."

Bitzer stared hard at the other for a moment before breaking into laughter.

"A director!" he roared. "That's good, Griffith! Why you wouldn't be able to direct a flock of geese to water!"

* * *

That was almost 35 years ago. Today, Bill Bitzer, famous as having been David Wark Griffith's star cameraman in the making of such pictures as "The Birth of a Nation," "Intolerance," and "Broken Blossoms," laughed whimsically as he recalled the conversation in the back room of Spengler's saloon at 14th st. and University pl.

"It just goes to show how wrong a fellow can be sometimes," he admitted. "That young extra knew what he wanted and how to get it. As David Wark Griffith—which happened to be his real name—he became one of the world's greatest directors and the first to bring art to the screen.

"I saw Griffith for the first time not long after the old Biograph Co., moved from the Hackett-Carhart Building at 841 Broadway to its new studio at 11 E. 14th st.

"The move was in 1902 and our new quarters, converted from a warehouse used by the Steinway Piano Co., saw the use of illuminated indoor studios for the first time insofar as our company was concerned.

'OVER THE HILL' WAS AMBITIOUS FLOP

"We had run into poor times, having gone into bankruptcy with the Empire Trust Co. taking over control of Biograph's affairs. Henry Norten Marvin, who had succeeded E. N. Koopman as president, was removed and was succeeded by an executive appointed by J. J. Kennedy, head of the banking crowd. It might be interesting to know why we were in such financial straits.

"It was the flop of our most ambitious picture up to then, "Over the Hill to the Poorhouse," a picture that years later netted millions when the Fox Company made it. But back in those days its introduction to the screen was a frost.

"We had been having director trouble, too, starting after we lost old Wally McCutcheon, Sr., who went west to recuperate from a serious illness.

"Then Griffith came along. It was after my talk with him in Spengler's that I went to Lee Doughtery, out scenario chief, and suggested that we try out the young fellow.

GRIFFITH YEARS AHEAD IN SCENARIO WRITING

"It so happened that I was carrying the hod on the 'off-color' stuff about that time, as well as taking the better grade pictures.

In 1902 we were no longer making the 'off-color' pictures openly, but sort of bootlegging them.

"Fred Wake, one of the assistant directors, and I used to do all this work at night, sneaking back to the studio with the tin plates we used for these bedroom shots. That's why Arthur Marvin got the first crack at filming Griffith's initial directorial bid. But I was in on it as an assistant cameraman.

As a writer Griffith naturally furnished his own scenarios. He showed it to me and I told him it was too long. The script in the light of the latest required in a completed scenario today, I can readily say that Griffith was years ahead of us.

"The picture was called 'The Adventures of Dolly,' and had the usual sort of action sequences. But there was a different twist to D. W.'s story.

STAR OF FILM SUCCESS WAS GRIFFITH'S WIFE

"At its first public showing, however, the audiences voiced another opinion. The picture was a 'wow.' Griffith was made as a director from the very start when his picture pulled the company out of the red. A new, all-time record was set when Biograph sold 35 prints of the opus.

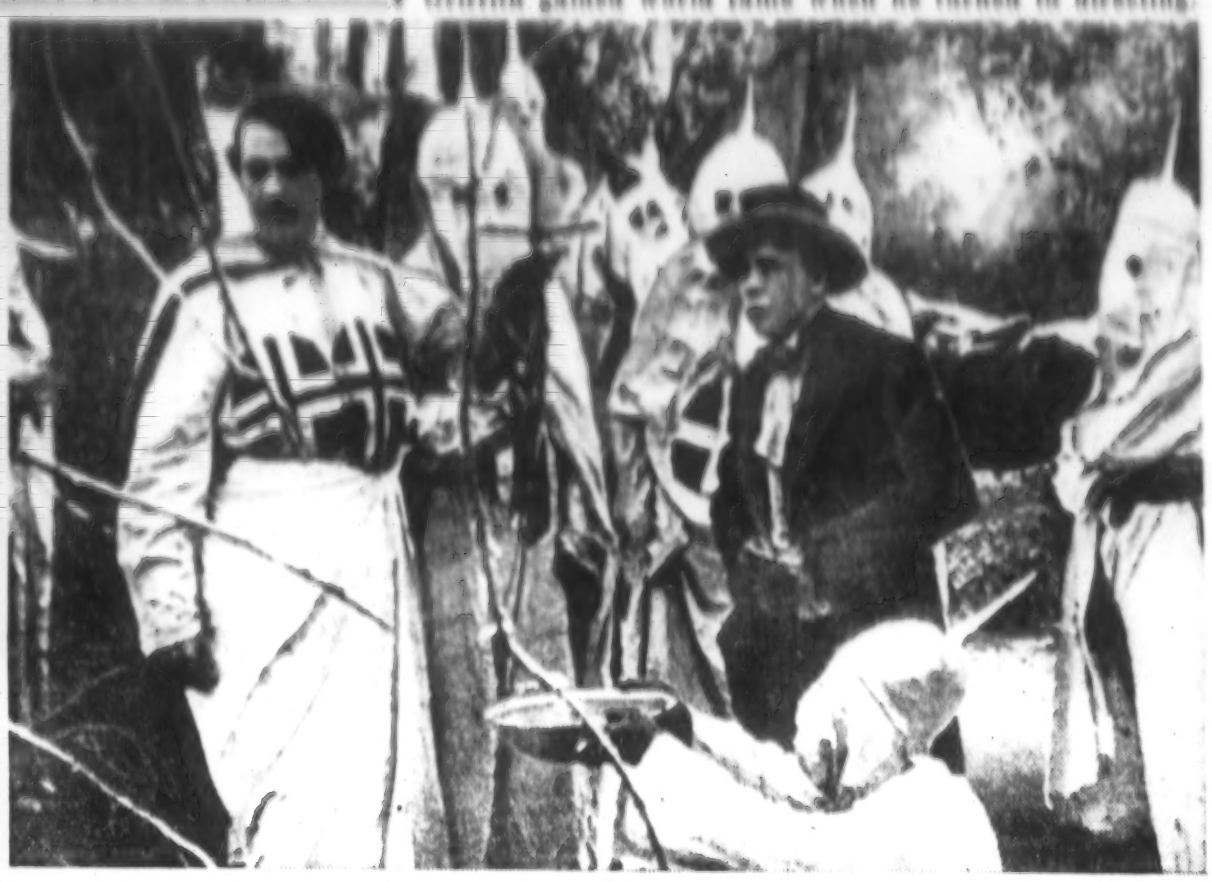
"The star of the film drama was Linda Arvidson, who played the role of Dolly. Griffith, who had been allowed to pick his own cast, had selected her against the advice of Doughtery and some of the others.

"She had not been considered much of a player, and up to then had been given only small parts. Griffith insisted, however, that she was the type he wanted and that she had experience as a player with a stock company.

"It was not until some time later that we learned that Griffith and Linda Arvidson were man and wife all the while. They had been married in California while both were members of a stock company on tour in the West. They had kept their marriage secret for professional reasons."



Here is an early picture of D. W. Griffith from an old Biograph screen sketch. A dismal failure as an actor, Griffith gained world fame when he turned to directing.



Scene from "The Birth of a Nation," one of Billy Bitzer's photographic masterpieces. In the robes of a Ku Klux Klan kleagle is Henry B. Walthall. The actor in civilian garb is Ralph Lewis. Photo from Museum of Modern Art Film Library.

Wife No. 1 Protests



D. W. Griffith with Evelyn Marjorie Baldwin after their wedding in Louisville. Griffith's first wife demands nullification of the marriage.

Griffith Hits Wife No. 1 as A Golddigger

David Wark Griffith, the cub reporter who soared to cinematic fame on the celluloid sensation, "The Birth of a Nation," pictured his first wife yesterday as a million-dollar golddigger.

For a quarter of a century, the movie mogul charged in Supreme Court here, he had shelled out "over $1,000,000" to Mrs. Linda Avidson Griffith to silence her "threats" and "persecution" that jeopardized his career as a producer.

The spectacular accusations were made in answer to suits by Mrs. Griffith demanding $35,000 back alimony and nullification of Griffith's marriage last March to Evelyn Marjorie Baldwin, 27-year-old blonde New Yorker.

Separated in 1911.

Griffith was married for the first time in 1906, he and his wife separating in 1911. Just a year ago he obtained a divorce at La Grange, Ky., where he was born in 1875, and on March 2, 1936, married the slim girl thirty-five years his junior.

In defending the actions started by the first Mrs. Griffith, the movie pioneer pictured his former wife as a vixen who made his life a terror.

"She charged me with having illicit relations with other women," he said, "and until she was prevented, interfered with my directing motion pictures, assumed the direction herself and falsely asserted she was the author of stories which I had written . . . and otherwise threatened and persecuted me to such an extent it became impossible for me to live with her."

Says He Paid $1,000,000.

Griffith enumerated sums of $15,000 and $25,000 paid to Mrs. Griffith's lawyers to prosecute "unjust claims against me," fixing the total paid to her as in excess of $1,000,000.

"I mortgaged my ranch in California, worth over $150,000, for $40,000 and gave the entire amount to her to satisfy her unjust demands," he said. "At another time I gave her $100,000. I gave her a valuable block of stock in the Cascadian Spring Water Company, during all of which time she continued to write false and threatening letters to my employers."

Seeking reparation for damage

(Continued on page 41, col. 1)

CAVE WOMAN'S TACTICS BARED IN BALM FIGHT

By JULIA McCARTHY.

Cavewoman love in the primitive reaches of Flatbush, in which the lady seemed to be overpowering the re-



Mrs. Zoe Aston Jones.
The accused.

sistance of the gentleman, was described yesterday at the $200,000 alienation suit of prim, schoolteacherish Mrs. Blanche Berle Kennedy against blonde and attractive Mrs. Zoe Aston Jones.

Testifying for his sister before Supreme Court Justice William Harman Black, Charles H. Berle, Newark chemical engineer, regaled the jury with tales of what his eyes had seen as he spied upon

(Continued on page 12, col. 1)

Griffith Hits His Ex As No. 1 Golddigger

(Continued from page 1)

to his reputation and business. Griffith demanded alimony from his records.

She Starts the Fight.

Mrs. Griffith started the fireworks through a suit filed by her attorney, Julius J. Abeson, 350 Fifth Ave., charging that Griffith had neglected the terms of an agreement signed Nov. 29, 1910, under which he was to pay her 15 per cent of all his income, but when the payments were six less than $100 a month.

The contract was signed, Griffith said, "only under duress of her conduct and in fear of adverse publicity and in an endeavor to satisfy her unjust claims and to prevent injury to my and my employer's business."

Mrs. Griffith charged that the second marriage was illegal because papers were not served on her. Griffith answered that it was obtained under Kentucky law which provided for dissolution of marriages after five years of separation. Griffith is now in residence with his young bride in New Jersey.

MOVIE TIME TABLE

LACK OF STEEL BIDS FOR NAVY PROBED

Washington, D. C., Feb. 15 (U.P.)—Labor leaders conferred today with

D. W. Griffith Wed To Amateur Actress At Louisville Hotel

Louisville, Ky., March 2—(AP)—David Wark Griffith, who once directed the motion picture, "The Birth of a Nation," tonight was married to a slim, twenty-six-year-old New York blonde actress whose mother said Griffith was an old friend of the family. Griffith, now 56 years old, was divorced last week from the wife from whom he parted 25 years ago.

The bride, Evelyn Marjorie Baldwin, is the daughter of Captain Robert A. Baldwin, who was drowned on his schooner years ago. Mrs. Sarah Baldwin, the bride's mother, said her daughter had only amateur stage experience.

Judge Charles C. Marshall today signed, at La Grange, Ky., Griffith's birthplace, the director's divorce from Linda Avidson, whom he married in 1905 when he was a young actor. Griffith delayed his marriage until the decree was signed, although Judge Marshall granted the divorce, based on five years' separation, last Friday, and said then that it was official.

Rev. W. R. Johnson, Methodist pastor who occupies the Griffith house in La Grange, performed the ceremony at a hotel here.

The bride's sister, Mrs. W. F. Walls of New York, Griffith's brother, William W. Griffith of La Grange, and other relatives, whom Griffith jocularly described as "plain country ginks like me, but the best people on earth, were present.

Griffith Marriage Assailed

David Wark Griffith, master of plots in the silent films, faced a tangled legal scenario yesterday when his first wife asked permission of the Supreme Court to amend her complaint in a suit to set aside his divorce and second marriage.

The director of "The Birth of a Nation" and other famous pictures obtained a Kentucky divorce from his first wife, Linda, last year and subsequently married Evelyn Baldwin, 28-year-old actress.

Lowen E. Guinn, counsel for Griffith, protested yesterday that



MRS. EVELYN GRIFFITH
Second Wife of Director

the first Mrs. Griffith was illegally attempting to change a cause of action. Her original suit, he said, concerns merely the validity of a Kentucky divorce. Now, he continued, she is asking the court to define her status as that of the only Mrs. David Wark Griffith.

The new complaint, the counsel said, contains the subject matter of another suit in which the first Mrs. Griffith seeks to force the director to pay her $9,600 a year under an agreement of 1916, and an accounting of his income from 1930 to 1936.

Julius J. Abeson, counsel for the first Mrs. Griffith, declared she was never served with notice of the divorce proceedings in Kentucky, making the decree illegal here. He asked an injunction restraining the present Mrs. Griffith from using that name.

Justice Alfred Frankenthaler reserved decision.

RACE FOR SIG

Wife Cites 1912 Loves Of Griffith

By RAE SUMNER.

David Wark Griffith wrote a confession to his wife 25 years ago. It was a confession of his infidelities—and a frank prediction that he would continue



David Wark Griffith and his current wife, the former Evelyn Baldwin, after their marriage last year in Louisville, Ky. Yesterday, his first wife produced a confession of unfaithfulness he wrote twenty-five years ago.

to fall in and out of love with the women in Hollywood's movie colony. No one knew about that letter for 25 years but the great director and the woman from whom he separated, Linda Avidson Griffith.

Yesterday, the world knew about David Wark Griffith's confession. Linda Avidson Griffith had preserved the yellowed letter, had treasured it all these years.

A photostat of the document, in Griffith's handwriting, was filed at Supreme Court, Manhattan. It was filed to prove that the great director fled from his first wife because he was also a great lover—and not because she drove him away, as he charges.



Linda Avidson Griffith
Produces letter buried 25 years.

("After your discovery of that letter written by a certain woman, I have not been able to see how we could possibly live together any longer . . . There were others before her, and there are sure to be others just as objectionable in every way after her.")

It was December of 1910, Mrs. Griffith said, when she found a letter—written by "a certain movie actress" whose name was kept a secret—on the dresser in her Los Angeles home. Griffith assured her he would be faithful after she produced that letter, she said.

In the Spring of 1911, he went to New York. On June 8, 1911, Mrs. Griffith received the letter from him. On July 5, 1911, a separation agreement was signed.

("Let me lead my own life and you yours . . . I am better off morally, and all ways, outside of marriage, and so will you be . . . For God's sake, don't attempt to get me to continue the old way, as it would only lead us both into endless misery and suffering.")

Griffith abandoned her, Mrs. Griffith maintained. He said that she was a vixen who made his life a terror. She collected a million dollars from him, he said, when she threatened to jeopardize his career as a director and producer.

Mrs. Griffin is suing for $50,000 back alimony. Griffith has filed a separate suit for $500,000, charging that she damaged his reputation.

("Don't think it is some other woman in the case. It is not one, but many. And myself, I have no intention of marriage with some one else. I know full well if I couldn't make it go with you, Linda, there is no woman living I could do it with.")

The letter was filed by Mrs. Griffith's attorney, Julius J. Abeson, 350 Fifth Ave., in connection with a motion to strike out parts of Griffith's answer to his wife's suit for back alimony. This motion will be heard Monday.

David W. Griffith Declares He Is Completing Two Plays



DAVID WARK GRIFFITH

David Wark Griffith, director and producer of that motion picture classic, "The Birth of a Nation," never wanted to be a director.

This confession was made yesterday by Mr. Griffith, who is in Miami Beach on a vacation.

Stretched out in a beach chair, puffing at a cigaret, he declared, "I never had any real ambition to be a director. I have always wanted to write, and now I am completing two plays for the legitimate stage. They may be good plays or bad plays, they may or may not be produced, but I'm having a lot of fun writing them."

Griffith pooh-poohed the idea that picture making is an "art."

"I never claimed that my pictures were art," he said, "at least, not one of the enduring arts. The work of the Greek sculptors and playwrights, or the paintings of the Renaissance are as much an art today as when they were created. But I hesitate to think what place motion pictures of this decade will take 2,000 years from now."

Asked what he considered the best motion picture of 1937, Griffith nominated "The Good Earth," which picture, by the way, was directed by Sid Franklin, who worked under Griffith as a director more than 20 years ago.

He is a guest of the Roney Plaza with Mrs. Griffith.

VICTIM OF ACCID... BLA...

Lillian Gish, who has been absent from the screen since 1928 except for a single appearance in Paramount's "His Double Life," has returned to Hollywood with the idea of resuming her screen career. Although she says she knows nothing about the manufacture of modern motion pictures and does not want to appear to be too critical, she does feel that something of the spirit of the early days has been lost, and that most of the ills about which the industry complains can be traced to mass production.

Miss Gish's main idea is to produce and appear in a picture in which she and D. W. Griffith will be featured. She has written an untitled script, which she speaks of as "my picture." The story is the serious history of a film actress, what she did and what she sacrificed, which would permit the telling of the story of the growth of the screen. While she admits it would be somewhat idealistic, she would strive for a documentary flavor. She is enthusiastic about the venture and points out that when she produced "The White Sister" in Italy in 1924 every one said that religion was bad box office and that the picture would be of doubtful popularity. She out-talked every one and made quite a fortune from it.

Since her arrival she has had a number of offers, but most of them she felt were for the purpose of using her in a small part for exploitation purposes. Towne & Baker wanted her for "The Swiss Family Robinson," but she was too engrossed in her own story to consider it seriously. She is living at Pickfair and goes to occasional film openings. She has visited but one studio since her return. She thinks Hollywood would do well to try to recapture the communal artistic spirit which it used to have in the "good old days" when they went out and photographed "Way Down East" in bitter blizzards. Two people lost their lives on that production and she was painfully frozen. She believes that the customers feel the lack of sincerity in pictures and that that is one reason that the screen has lost its hold on the patrons.

* * *



AT MIAMI

D. W. Griffith, movie director, and his wife sip a little something at Miami Beach during Winter vacation.

DAILY NEWS Acme 1-12-38

VETERAN OF FILM INDUSTRY PROUD OF ITS PROGRESS

D. W. Griffith Cites Huge Growth, Influence of Pictures

By Carl Corbin

Resting in bed because of a misery in his shoulders after his arrival in New Orleans Monday, D. W. Griffith, sometimes called the father of motion pictures, recalled it pointed to the teeth his "motion pictures" has cut.

He lay under blankets in a suite at The Roosevelt, his gray and bobbish head resting on two pillows. He twisted and turned a couple of times, but seemed not to be in an unpleasant frame of mind, despite his ailment. He wriggled his fingers at the Persian cat and said "kootchie-koo" affectionately.

Imprisoned by Wife

"It's a Charley horse in the shoulders," he explained, this man whose "The Birth of a Nation," produced in 1914, is still being shown. "There was a draft in the car on the trip down from Louisville. The doctor ordered me to bed, and my wife won't let me get up."

His wife, who has been Mrs. Griffith, for three years, is blond and small. She sat near her husband's bed, rising occasionally to arrange his pillows or straighten the covers. Teasingly, he called her "my decrepit wife."

"I was a youthful prodigy just out of knee pants when I started in the movies," related the 58-year-old producer. "I have been at it since 1908, but I haven't done anything in the last four years.

Just Travels Around

"I just travel around. I've got a place up near Louisville, and another one in California, but I don't call anywhere home. I just stay at a place until the money runs out. I don't know how long I'll be here. I have an idea for a picture about New Orleans, but I'm not talking about it. I may go to England in about six months to make a movie."

Speaking very seriously, Mr. Griffith said the motion picture industry has grown into a powerful agent of public influence.

"It's very powerful, and also very dangerous," he commented. "It's a tremendous force for propaganda, and could do a lot to push this country into a war. You can fake anything in a movie."

As to being considered father of such a powerful force, Mr. Griffith admitted he was proud of the description.

"But I'm just one of the thousand papas of the industry," he added.

Noted Producer of Films Put to Bed on Visit Here



Photo by The Times-Picayune.

D. W. GRIFFITH,

who produced "The Birth of a Nation" and other pictures, was ordered to bed when he arrived here Monday suffering from what he called a "Charley horse in the shoulders," caused by drafts while riding in an automobile.

'Master's' on other end of camera now



Registering chagrin for the camera, instead of giving orders behind it, is DAVID WARK GRIFFITH, as his pretty blonde young wife "shoots" him in his Roosevelt hotel suite.

D. W. Griffith, father of films, visits here

By HARNETT T. KANE

The man who made the movies what they are today, but doesn't have a job with them anymore, came to New Orleans yesterday, but refused to shed a tear.

David Wark Griffith, of "Birth of a Nation" and "Hearts of the World" fame, who first gave a touch of art to the galloping tintypes, laughed and wisecracked at the films of today and of his day; at his pretty, pert young wife—and at himself. "Call me Old Methusaleh III," he roared. "But don't kid yourself. There's life in me yet."

He's 58, white haired, and getting bald, but his eyes twinkled and he slapped his hand on his knee and snickered with blonde, girlish little Evelyn Baldwin, his bride of three years. He snapped out a few things about producers whose supervisory activities got him out of the pictures; but he told how he still plans to come back—and how Louisiana figures in those ideas.

"Talked too Damn Much"

He has an idea that he hopes to turn into one of the greatset pictures of his life, by making it himself or selling the story. He first thought of it those 15 years ago, when he came here to make his famous "White Rose," with Mae Marsh. "But I also thought of a movie about Lafitte then, and talked too damned much about it. So, finally, somebody else beat me to it. (That was deMille). Now, I'm not talking so much. Don't I talk too much, Mamma?" he asked Evelyn. "No, that couldn't be," said Evelyn firmly.

He once tried to sell the Andy Jackson-Lafitte idea to one producer. The producer said, "Yes, everybody's heard of Stonewall Jackson." "I gave it up, then," guffawed Mr. Griffith. Then he told a few things that some may not know till now, about the movies he fathered.

Changed Technique

He got his revolutionary idea that changed movie technique, by allowing the camera to shift from scene to scene, rather than remain still while people moved in and out before it—from old Dickens. "It was brilliant," he kidded himself. "I just read Dickens. Maybe none of the other people read Dickens." That reminded him of the producer who heard a story of Dickens. "Great, sign him," the producer cried. "But about that," inserted Mr. Griffith "Maybe that man didn't read, but he's a smart guy. He knew how to make real movies."

For the future, it's in the laps of the gods for him. Maybe England; or Broadway; he has three plays written, "but I don't know just how lousy they are," he grinned. "We travel now, as long as our money lasts. How long will I be here? Judging by my bankroll," he pulled out his watch, "about a minute more."

Mobile Visitor



DAVID WARK GRIFFITH

D. W. Griffith Sees Rebirth Of 'Birth' On Visit To Mobile

Ace Director Of Silent Movie Era Plans New Epic With Dixie Background

By RALPH WILLIAMS
Press Register Staff Writer

The South received a new appellation Saturday night.

Already hailed, however contradictively, as "America's Number One Economic Problem" and as "America's Number One Industrial Opportunity," Dixie was saluted as "America's Number One Drama."

The source was David Wark Griffith, whom all but the teen-age and under will remember as the producer of the most-reissued motion picture in screen history—"The Birth of a Nation."

Griffith, who wears an English accent like a plume, checked in at the Battle House in the midst of an influx of labor convention delegates.

He had come from Kentucky via New Orleans in an imported automobile, and hadn't decided how long he'd stay.

"We'll move on when we feel ready," he said, the "we" including Mrs. Griffith, who is seeing the Deep South for her first time.

Talks Of Scarlett O'Hara

The ace director of voiceless flickers found much to talk about. There was the apparent imminence of war in Europe, which he denied. There was the development of talkies, which he declared came long after the principles of synchronization were established. And then there was Scarlett O'Hara.

But as to the South's abundance of play fabric: Griffith envisions another and greater "Birth" to encompass the theme, "The Rise and Fall of the American Confederacy." He told of trying, a few years ago, to impress two Hollywood producers with the idea's worth.

"They wagged their heads," he said with a smile, "and lo! up popped Margaret Mitchell with 'Gone'."

That angled the conversation around to Scarlett, and Griffith said he could see no reason why Vivian Leigh, the English importation, shouldn't make a thoroughly satisfactory Southern belle, because history repeats itself.

"I," he illustrated, "was looking for someone to be heroine of 'The Birth,' and I can assure you I had no idea of casting a snub-nosed, freckle-faced, red-headed little Irish girl in a role that called for a stately, dark, divine sort.

"But along came Mae Marsh and she gave me a different idea of what my heroine should be."

Rewritten for Walthall

The same went for Alabama's Henry B. Walthall, beloved "Little Colonel" of "The Birth . . ."

"For that role I envisioned a tall, stalwart, dynamic fellow," the maker of mighty movies reminisced. "There was no 'Little Colonel' written in the script. The 'little' was inserted after I found five feet, 5½-inch tall Henry."

Another paradox of "The Birth" was its introduction of the late Wally Reid as a rustic young blacksmith—the Reid who before his tragic death was to become the screen's foremost smoothie.

How much have directorial qualifications changed since the Griffith heyday?

"Little," said the whimsical visitor, looking at something very far away. "They have sound to deal with, and

(Turn to Page 8, Column 5)

D. W. Griffith Sees Rebirth Of 'Birth' On Visit To Mobile

Ace Director Of Silent Movie Era Plans New Epic With Dixie Background

(Continued From Page One)

better lights, but the principles of the work are the same."

Assistants today are W. S. Van Dyke ("The Thin Man"), Sidney Franklin ("The Good Earth"), and many another who ... once my assistant. Raoul Walsh helped me with "Intolerance." You'll recall him as John Wilkes Booth in "The Birth."

"Talkies? The first widely advertised one was Warner Bros. 'The Jazz Singer,' in which Al Jolson appeared."

"But it was not the first," protested Griffith.

"Four years before 'The Jazz Singer' I had 'Green Street' running in New York City's Town Hall with completely synchronized sound. It starred Carol Dempster and Ralph Graves. Yes, it was seen elsewhere, but never as a talking picture, because no other theater was equipped to present it."

Another current fallacy, said Mobile's guest, is the notion that stars of the silents failed to survive the advent of sound film. Griffith clears that up with:

"Norma Shearer began with me in 'Way Down East,' released in 1922. Incidentally, it was the highest priced picture the public of New York City ever purchased. For a solid year it held the screen of the Forty-Fourth Street Theater at $5 top."

Lillian Gish was a Griffith star and even now is a favorite on the Broadway stage, he reminded. Walter Huston, he mentioned as another refutation of the idea sound dimmed silent stars. There are many, he said.

Griffith said he witnessed experiments toward talking pictures as early as 1908, before his rise to renown, and that he tried to sell for $8 an article he penned about it. Editors weren't interested.

David Lloyd George and Lord Beaverbrook, Griffith claims to have received assurance that America's South is the world's best fount of dramatic material.

"A thousand 'Gone With the Winds' could be written about the Civil War and its effects and the subject still would be hardly skimmed," he declared.

So, if there isn't another war to interfere, there may, before long, be produced upon a stage a new saga of the Southland, under the great name Griffith, and D. W. is quite certain there will not soon be another war.

Friends in London (where he likes best to live) have written to him that a conflict of world dimensions does not immediately threaten, he says.

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ONE GAL'S OPINION

by Gerrie Griffith

TODAY THE WOMEN of the Daily Bruin staff get a chance they have been waiting for for more than a year. That's a simple fact, but it represents more than a few whims.

The customary edges about women's place being in the home has long since been outgrown and has been in discrepute since our generation began. "Home sweet home" is a nice tune when it's sung in unison, but where in this adult world can we find more than a very few examples of such bliss?

TODAY'S EDITION is a good example of what women can do. Yes, there are a few mistakes, but then this is our first chance. If every other field gave women such a break we would have an opportunity to prove our worth in matters besides good looks. We like to work, we can work, we'er good at it, we like chances to prove our ability, and we don't want to "settle down" until we have had a chance to show the men of the world that we do have brains and do know how to use them.

SURE, SOMEDAY we'll be little home-bodies, but why in the heck should we be expected to start one of the most important ventures in life if we don't even have sense enough to run a newspaper for one day?

A man's a man for a'that, and so's a woman. The men have for centuries been calling us the "weaker sex" so they could have something with which to prod their own ego. Every since time began, the women have had their place in the world regardless of the men's slandering opinions, and have gone ahead making life more enjoyable for the brutes.

None of us know our place in the world until we have tried to fit ourselves into our own particular niche. Marriage meaning a home, is a great institution, and an awful one too according to statistics of the courts.

JUMPING AT conclusions often

Cafeteria Replaces Old Menu

Changes Made in New Plan to Cut Prices

Reduction of coffee-shop and cafeteria prices was effected yesterday by acting-manager Fern Kelley as part of a new plan to lower lunch prices.

By replacing the plate lunch with a la carte dishes at new reduced prices, the student cafeteria will offer nourishing meal for less money, Mrs. Kelley explained. Regular lunches may be obtained in the coffee-shop.

EFFICIENCY

The step will also increase efficiency by speeding up the service line, which was formerly slowed down by demands for substitutions on the regular plates, she continued.

Reduced prices in the cafeteria include 10 and 8 cent salads now sold for 7 and 5 cents, vegetables at 5 cents a plate, and entrees at 10 cents. Some desserts may now be purchased at 5 instead of 10 cents.

COFFEE-SHOP

A reduction in coffee-shop charges has also been put into effect by Mrs. Kelly. Prices have been lowered 5 cents each on hot roast beef sandwiches, fish, and scrambled egg dishes.

Compulsory monthly meetings for all cafeteria and coffe-shop employees have been planned to discuss ways and means of improving service. The first experimental meeting has been set for this evening, Mrs. Kelley added.

TENTATIVE

Mrs. Kelley, former assistant manager, was tentatively elevated to the position of manager of the

Charges of 'Fake' Answered by Cox

Professor Describes Difficulty of Establishing Art Authenticity

by Doris Leavitt

In the face of charges made by downtown newspapers, implying that many of the pictures in the University's newly acquired art exhibit are not authentic, Dr. George J. Cox, professor of art, yesterday declared that "the number of disputable objects in the exhibit is as small as that in any similarly valuable collection."

Dr. Cox agreed with the writer of the challenging article that "the University cannot afford to back a non-genuine article," but added that only a very small percentage of the new canvases could be placed in the category of disputable identification.

Stressing the impossibility of determining the absolute identification of old paintings, the professor pointed out that even with X-ray examinations, only the date, not the painter, can be established.

Pictures dating from an age when artists had many apprentices and when schools or whole families worked together are hard to attribute definitely, but they nevertheless are expressive of the man who inspired them, he said.

While the discussion raged over authenticity, student reaction to the pictures now adorning the main reading-room of the library was reported generally favorable.

Quizzed as to their opinion of the exhibit, Kay Ballenger, sophomore, and Lillis Nerling, freshman, agreed that the University is "very fortunate to acquire such a fine group of paintings." Mary Jo Funk said "marvelous."

Chief criticism of the display was improper lighting, which made the pictures visible only from a restricted angle. Erwin Zander, proctor in the Library, complained that the pictures caused too much commotion. His criticism of them as art was that they were "cluttered—too much variety of size and framing—crowded."

A frequent comment was that the pictures were mostly unfamiliar, but it was expected that this condition would rapidly disappear as students spend many hours studying beneath the gifts.

Piano Duo Appears in Concert Series

Opening the U.C.L.A. spring concert series, Ethel Bartlett and Rae Robertson, world-famous piano duo, will offer a recital in Royce hall auditorium on Frid

Piano Duo Appears in Concert Series

Opening the U.C.L.A. spring concert series, Ethel Bartlett and Rae Robertson, world-famous piano duo, will offer a recital in Royce hall auditorium on Friday, January 19, at 8:30 p. m.

Sponsored by the committee on drama, lectures, and music, the concert is the third of the 1938-39 series which has already featured Nino Martini and Didu Sayao.

PROGRAM

Among the numbers the well-known duo will play is Milhaud's "Scaramouche," a three-piece suite telling the adventures and characters of the stock personage in old Italian comedy.

The varied program will also include selections from Bach, Schumann, Chopin, Strauss, Gluck, and Portnoff. The coronation scene from the opera "Boris Goudounov," by Moussorgsky will also be played.

SEPARATE CAREERS

The two pianists followed successful individual careers until their first two-piano recital in 1937, and since then the team of Bartlett and Robertson has received international recognition in their field.

After their marriage, the musical couple had continued their work separately till they decided to eliminate their long separations by trying two-piano work.

REPERTOIRE

Dubbed the "Lunts of the Keyboard," the musical team has a repertoire including compositions of such old masters as Mozart, Liszt, Handel, Bach, and Brahms, as well as the works of the modern composers Arnold Bax, and William Walton.

Bartlett and Robertson play over one hundred concerts each year, and have toured South America on musical engagements. They have recently returned from a South African tour.

Feminine Staff Edits Bruin

Transforming the usually strict atmosphere of the Daily Bruin office into a room made feminine by pastel ribbons and bows, cafeterias of men, and afternoon tea, the women took over the reins today to turn out the annual Women's Edition.

Headed by Gerrie Griffith and Masie Ragan as co-editors, the staff included Frances Gold as managing editor, and Paula Berman as business manager.

Sports editors for a day were Claire Cox and Flora Lewis, while Glorian Krieger acted as feature editor and Harriet Luke and Norene Brownson as women's page editors.

Also aiding in the job of keeping out masculine invaders who brought helpful scoops about the library catching fire and free presentation of "Gone With the Wind" in Royce hall auditorium, were Cecelia Meyer, night editor, and Ann Thieme, desk editor.



Bruin Photo by Herb Dallinger

They're Off

Getting ideas for today's all-women edition of the Daily Bruin are left to right, Gerrie Griffith, co-editor, Flora Lewis, co-sports editor, Claire Cox, co-sports editor, Masie Ragan, co-editor, and Frances Gold, managing editor.

Masonic Club Holds Dance

Decorations of ice-skates and hockey sticks will carry out the winter sports theme at the Masonic club dance to be held from 4 to 8 p.m. tomorrow at 10886 Le Conte.

New officers will be elected at the dance, with John Bohn and Earl Broune vying for the presidency and Frances Foster and Betty Vellom as candidates for vice-president and secretary respectively. Admission is 25 cents without activity cards.

Areme, women's affiliate, will hold its regular semi-monthly dinner and installation at 6:30 o'clock the same evening, with Barbara Haddock taking office as president and Mabel Connett as vice-president.

Garden Expert Lectures Today

Presenting an illustrated lecture on "the Art of Oriental Gardens," Loraine E. Kuck, graduate of the University, will speak at 11 a.m. today in E.B. 145.

Miss Kuck, author of "The Tropical Garden," and "100 Kyoto Gardens," spent two years in Japan where she gathered material for the slides and for her latest book, soon to be published. The lecture is open to the University public.

FRIDAY, MAY 10, 1940



MISS GERRIE GRIFFITH, member of this year's graduating class at University of California at Los Angeles, was one of the six senior co-eds given special recognition Wednesday night at the annual A. W. S. banquet held in the campus gymnasium.

Honors Accorded Gerrie Griffith

One of six senior coeds at U. C. L. A. to receive the A. W. S. award for participation in a variety of collegiate activities, Miss Gerrie Griffith, niece of Miss Ruth Griffith, 718 West Sixth street, was given special recognition at an annual banquet Wednesday night in the campus gymnasium.

Four hundred members and guests attended the event at which honors were accorded the six outstanding senior women. Each of the candidates received a key ring bearing her own initials, together with the letters "A. W. S." Since 2-3 of the 1500 seniors at University of California at Los Angeles are women, the competition was keen for this year's activity awards.

Miss Griffith will be a member of the class graduating June 15 in Hollywood Bowl. A member of the senior class council, she is affiliated with Alpha Gamma Delta, social sorority; and Alpha Chi Alpha, national journalistic organization for women. Now Woman's page editor of the California Daily Bruin, the Santa Anan is the only person to have held that position for two semesters. Also, she does a column "Hints to Women" for the Bruin, and is interested in news photography. She has been active in P. E. clubs and in W. A. A. affairs, is was reported.

* * *

Fri., May 12, 1944

Bird's-Eye Views

By RUSSELL BIRDWELL

Editorial: I dropped into a defense factory yesterday to see Harold, whom I had not seen in 12 years. He is thirty now, unmarried, but there is not a chance of his serving on any battlefront. He hasn't any arms. Both were torn from his shoulders when he was eighteen while working as yesterday on a rock-crushing machine. I had met Harold in the course of a reporter's duties on the hunt for sob stuff. But with Harold, minus arms and wrapped in a rubber sheet, there was to be no typographical sobbing. It was near Christmas time and he wanted leaving gloves. We thought he was kidding but now, seeing him in the war factory deftly assembling with artificial fingers on the end of artificial arms the tiny parts that go into a plane's make-up, we know he was on the level.

However, we filled the columns with the story of the armless boy and gifts poured in. There were radios, cameras, gadgets, Bibles and letters of useless advice.

And then the telephone rang one day and a man asked to talk to the reporter who was writing about the armless boy.

"I'd like to do something for that boy," the man said. "But I will do it only on one condition—that you do not mention my name."

I promised. The statute of limitations should have expired by now so before I finish my four hundred and seventy-nine words I shall have broken this confidence.

The man on the telephone continued: "I am sending you a check—a blank check—I want you to have a pair of arms made for that boy—the best arms that money can buy—and then you fill in the amount."

Arms were made; miracle arms with countless wires to take the places of muscles and veins.

In a year the boy, who had been helpless, was back doing the things he had always done.

The check that paid for those arms of magic was signed "D. W. Griffith."

We met D. W. a short time ago, as fit and as stalwart and as competent as he was in the days when he was pioneering for all the great things that are still acclaimed today. I had known of the master's film contributions: that he was father of practically every great trick that is used today. But there was one thing I hadn't known.

We were talking of his production "Dream Street." "It was interesting making that talking and singing picture," he reminisced. "Talking and singing picture?" "Yes, it was a talking and singing picture—as a matter of fact, Ralph Graves sang five times in the picture." "But I thought——" I interrupted. "Yes," D. W. mused, "that was six and a half years before Hollywood discovered sound. I guess we were just a little too early."

Why the Hustle at Weeder? Realizing that helping a daughter to decide upon the "right" college is more and more an important problem with parents, and realizing, too, that the most vital consideration with parents is the question of what sort of homemaker, wife, mother, and useful citizen a college will turn out—*if* college *does* have a vital influence in that regard—*Better Homes & Gardens* has asked three authors to attempt to answer these important questions, and to state the case for the three general choices among educational institutions open to the female sex.



In this issue, Wainwright Evans and Professor Joseph K. Folsom battle over the respective advantages of coeducation and separate education—Evans cheering for the coeducational *university*, Folsom for the women's college. In an early issue, May E. McElravy will challenge both—insisting that your daughter will make a better homemaker if she attends a small coeducational *college*.

The decision is left for you. But keep in mind that this isn't just a discussion of colleges, nor a set of suggestions for fond parents with college-age children. The interesting and ultra-candid discussions take up a question that underlies the whole structure of family life, and the future of the homes of America. It's a question of vital interest to *every* father and mother—to every prospective father and mother—and to every boy and girl who'll some day face the question of marriage, parenthood, and homemaking.—*Editor.*

Photographic Guest: The cheerful coed you saw on page 20 is the niece of famed D. W. Griffith who made history with "Birth of a Nation" before she was born. Her name is Gerrie Griffith.

BETTER HOMES & GARDENS, MAY, 1940

D. W. Griffith Will Make Home Here

Mr. and Mrs. D. W. Griffith will make their home in LaGrange in the near future as soon as repairs and improvements are made in the Griffith property in West LaGrange. Mr. Griffith purchased the property some years ago for his mother and it has been recently occupied by his brother, W. W. Griffith and his family.

Mr. Griffith has achieved fame in the moving picture industry and has brought worldwide fame to his native county. While he has spent very little time in LaGrange he has always claimed this as his home. His frequent visits here to his relatives have been welcomed by Oldham Countians also. He and Mrs. Griffith are staying in Louisville for the present.

DIRECTOR, WIFE PART



MARRIAGE FINISHED—David Wark Griffith, who once directed film spectacles, and second wife, Mrs. Evelyn Baldwin Griffith, who announced suit for divorce filed.

D. W. Griffith's Second Wife Seeks Divorce

David Wark Griffith, 73, early-day director of motion-picture spectacles, was sued for divorce in Superior Court yesterday by his second wife, Mrs. Evelyn Baldwin Griffith, 33.

"With profound regret, we must announce that certain irreconcilable differences and unfortunate disputes have arisen between us which make it impossible for us to continue our marital status," the couple said in a joint statement made public through Mrs. Griffith's attorney, S. Earl Wright.

Mrs. Griffith, once an amateur actress, is the daughter of the late Capt. Robert A. Baldwin of Kentucky. She filed her suit on charges of cruelty and said that she and Griffith had made a settlement providing for her support since their separation last Sept. 15.

They were married in Louisville, Ky., March 2, 1936. A year later Griffith's first wife, Mrs. Linda Arvidson Griffith, former actress, sued to set aside the divorce decree he had obtained from her a month before his second marriage but this case later was dropped.

Griffith is best remembered for his direction of "The Birth of a Nation."

Suit Attacks 14 Concerns for Water Use

Fourteen oil, chemical and industrial concerns yesterday were named defendants in a suit filed in Superior Court in an effort to obtain priority for domestic uses of water over industrial uses.

The complaint was filed by Harry S. Colmer, Inglewood real estate man, and involves the asserted depletion of the West Coast Basin, an area roughly bounded on the north by Slauson Ave. and on the southeast by the Orange County line. The area extends six to eight miles inland from the Pacific Ocean.

Nature Losing Battle

Colmer complains that since 1920 more water has been taken from the basin through the use of artesian wells than nature has been able to replenish.

He contends that streams and rainfall provide the basin with about 30,000 acre-feet of water a year. But he charges that since this water has been put to extensive industrial uses the basin water mark has dropped in some cases to 70 feet below sea level and the entire basin is in danger of ruin from the seepage of sea water.

Would Limit Use

The suing property owner asks that the court limit industrial use to a figure which will

Rumor has the Mare Plain divorcing

Producer Jesse Lasky and his wife have separated

Actress Anne Jeffreys sued for a divorce from Producer Joseph Stefano

Veteran producer D. W. Griffith was sued for divorce by his wife, the former Evelyn Baldwin. They have been married for eleven years.

Jean Harris, screen and radio comedienne, is divorcing her husband, Al Wills. They have been married for sixteen years and have one daughter, Beverly, 14. The Wills were once vaudeville partners.

Actress Rebel Randall obtained a divorce from radio producer Peter Potter. They were married in 1943 and divorced in 1944, but reconciled and were remarried September 18, 1946. This time it will be final, according to Miss Randall.

DEATHS

Actor Dudley Digges, 68, died in New York October 24th.

Veteran actor LeRoy Mason, 44, died October 11th following a heart attack on the set of his new picture at Republic Studios.

Stage and screen actor John Halliday, 67, died of a heart ailment October 17th at his home in Honolulu.

DIVORCES AND DIVORCE RUMORS

Margaret Sullavan announced she would divorce her theatrical agent husband, Leland Hayward. Miss Sullavan and Mr. Hayward were married December 15, 1938, shortly after her divorce from director William Wyler. They have two daughters and one son. Her first husband was actor Henry Fonda, whom she divorced in 1933.

Arline Judge and her fifth husband, socialite Bob Topping, announced that they will divorce. They were married April 28, 1947. Arline was once married to her present husband's brother, Dan Topping.



EVELYN GRIFFITH (RIGHT); RUTH GRIFFITH, WITNESS

Wife of Famous Producer of 'The Birth of a Nation' Wins Divorce

D. W. Griffith

Noted Producer's Wife Gets Decree

David Wark Griffith, noted producer of "The Birth of a Nation," and other film epics, preferred to be free and live a bachelor's life, his wife, Evelyn Baldwin Griffith, quoted him today as saying when she obtained an uncontested divorce.

"He said he was a bachelor at heart, and would like to be free to live in a hotel and go and come as he pleased," she told Superior Judge A. K. Wylie, who gave her the decree.

Griffith is 73. His wife is 33. They were married at Louisville, Ky., March 2, 1936, and separated Sept. 15, 1947.

Attorney S. Earl Wright for Mrs. Griffith said a property settlement had been signed out of court.

Griffith's niece, Miss Ruth Griffith, was the corroborating witness.

'Birth of Nation creator divorced by second wife



EVELYN BALDWIN GRIFFITH
Divorces movie producer

David Wark Griffith, whose "Birth of a Nation" in the early flicker days was the forerunner of Hollywood's super-colossal film spectacles, today was divorced by his second wife.

The 73-year-old film producer said he was a "bachelor at heart" and never should have married 33-year-old Evelyn Baldwin Griffith, she complained to Superior Judge A. K. Wylie.

Married in Louisville, Ky., in 1936, the couple separated last September, effecting a property settlement out of court.

Griffith's first wife was actress Linda Arvidson, who divorced him in 1911 and who, he charged, obtained more than a million dollars from him by "threats and persecution."

Divorce Deplored by Mrs. Griffith



"HE LOVED LIFE"—Evelyn Griffith, former wife of David Wark Griffith, who yesterday recalled early romance. She wed filmleader 12 years ago. They were divorced last November.
—Los Angeles Examiner photo.

Knew Film Titan Since She Was Child, Widow Asserts

David Wark Griffith's widow—the girl he met when brown curls were tumbling down her shoulders—sat in a chintz-covered chair five floors above Hollywood yesterday and wept.

Thirty-three now, slim, brown-haired Evelyn Griffith was mourning a man with whom she had fallen in love while still a child.

'AGAINST WISHES——

She spoke tenderly of the film titan she married 12 years ago, and then divorced last November against her earnest wishes.

She still revered him as "My husband."

"We met when I was a youngster with long curls down my back," she recounted.

"He loved life and people and was a dear friend of my family.

"As the years went on we became better acquainted — though we didn't see each other too frequently while he was in Hollywood.

"Shortly before we were married I learned shorthand and typing so that I might help him in his work. We lived everywhere—Kentucky, at his beloved LaGrange, Nevada; at Philadelphia, California.

"He loved to travel, and most of all, to make people happy."

Of their unhappy separation—he was 40 years her senior—she said:

"I didn't want a divorce. I was most unhappy about it. But he felt that he wanted to lead a bachelor's life, and that a divorce was best for all concerned. We parted, still loving each other dearly.

"Like all men he had his failings, but like great men his failings were small beside his wonderful merits."

She knew nothing of the assertions of Miss Madeline Haxby, airline employee, that Griffith planned to marry again next November.

After the memorial services tomorrow, Mrs. Griffith will return to her home in New York, where she is engaged in magazine work.



DIVORCED—Pioneer Director David Wark Griffith "bachelor at heart," wife testifies at hearing.

D. W. Griffith Divorced by Young Wife

David Wark Griffith, pioneer motion-picture director, yesterday was divorced by Evelyn Baldwin Griffith, 33, because "he wanted to be free to lead a bachelor's life."

The 73-year-old retired director frequently told his wife she should have married a younger man, she told Superior Judge A. K. Wylie.

"And he said he shouldn't have married at all," she added. "My husband had no interest in a wife or home, and he frequently said he was a bachelor at heart."

Griffith would remain away from home at night, sometimes "so late I would worry about him," she said, when questioned by her attorney, S. Earl Wright.

Griffith's niece, Miss Ruth Griffith, corroborated her testimony.

The pair were married in Louisville, Ky., March 2, 1936, and separated last Sept. 15. She is the daughter of the late Capt. Robert A. Baldwin of Kentucky, and once was an amateur actress. He is most noted for his direction of "The Birth of a Nation."

Rita, Mrs. Griffith Ask Divorces



Rita Hayworth (Wirephoto)



Mr. and Mrs. D. W. Griffith (International Photo)

LOS ANGELES, Oct. 1 (AP).—Rita Hayworth finally filed her long-promised divorce suit today against Orson Welles, the one-time "Boy Genius." In a second action involving Hollywood personalties, veteran producer David Wark Griffith, 72, was sued for divorce by the former Evelyn Marjorie Baldwin, who is half his age.

Miss Hayworth made a charge of cruelty against Welles, without specification. They have been separated intermittently since December, 1945, but announced last March they had decided to make the parting permanent.

They have a daughter, Rebecca, 2, and Welles has a son, Christopher 9, by a former marriage to actress Ann Lederer. Miss Hayworth also was married previously to oil man Edward Judson. She is 27, Welles 31.

Griffith, pioneer movie figure, and his 36-year-old wife were married 11 years ago, shortly after his divorce from actress Linda Avidson. They had wed in 1907 and separated in 1911, but it was 1936 before he obtained a decree.

D. W. Griffith, Noted Film Pioneer, Sued for Divorce



DAVID WARK GRIFFITH AND WIFE
She Charges Cruelty in Divorce Suit

David Wark Griffith, noted motion picture pioneer who made the famous film spectacle "The Birth of a Nation," who brought motion pictures out of the one reeler stage and gave the screen such stars as the Gish sisters, Mary Pickford, Mabel Normand and Mae Marsh, was sued for divorce today.

Suit was filed in Los Angeles Superior Court by Evelyn Marjorie Baldwin Griffith, to whom Griffith was married in Louisville, Ky., on March 7, 1936.

A simple charge of cruelty was made in the complaint, which stated that the couple separated last Sept. 15. A property settlement has been effected out of court, it was stated by Mrs. Griffith's attorneys, Loyd Wright and Pat Millikan. There are no children.

The couple's marriage was the culmination of mutual admiration and friendship which had grown since Mrs. Griffith was a child. Griffith had long been a friend of the family.

Griffith amazed the world with "The Birth of a Nation," but he scored many other tremendous successes in the early days of motion pictures, including "Hearts of the World," "Broken Blossoms," "Way Down East," "Orphans of the Storm," and "America."

"The birth of a Nation" was first shown in Los Angeles in 1915. Nothing like it had ever been seen before. The picture grossed $5,500,000, a figure topped by only four other pictures in the next 18 years, despite the advent of the talkies.

New City Librarian Assumes Post

Los Angeles' new librarian, Harold L. Hamill, took over today as the new city librarian at a meeting of the city's Board of Library Commissioners at the Public Library.

Hamill, formerly Kansas City public librarian, succeeds Althea Warren, who recently resigned after years of service.

Dr. Rufus B. von KleinSmid, chancellor of the University of Southern California and chairman of the library board, greeted Hamill.

D. W. GRIFFITH SUED BY WIFE

'Birth of Nation' Director Called Cruel in Action for Divorce

David Wark Griffith, 73, pioneer of the silent films, was a husband "impossible to live with," his second wife, Evelyn Baldwin Griffith, 33, informed Superior Court yesterday.

In seeking a divorce, Mrs. Griffith, a former actress, accused the director of the "Birth of a Nation" of causing her "mental anguish" by his cruelty.

Indicating that Griffith would not contest her suit, Mrs. Griffith asked court approval of a property settlement.

After the couple was married in Louisville, Ky., March 2, 1936, Griffith's first wife, Linda Arvidson Griffith, whom he married in 1914, waged a legal battle for several years to invalidate his second marriage.

The first wife charged that she had never been properly served in the suit under which Griffith divorced her in Kentucky in February, 1936. The case was finally settled.

The second Mrs. Griffith is the daughter of the late Captain Robert A. Baldwin of Louisville, Ky.



IN COURT FIGHT—D. W. Griffith with his wife, a former actress, who yesterday told the court Griffith was "impossible to live with." She asks a divorce.
—Los Angeles Examiner photo.

Distant Cities Get Examiner

D. W. GRIFFITH TO APPEAR

Will Read Prologue To Melodrama On Local Stage

Boyd Martin may have secured la Tallichet for his Louisville players: he tried to secure David Wark Griffith to act in the role John Drew made famous in "The Circle"; but Mr. Griffith, loyal son of Oldham, preferred to grace the cast of "No Mother to Guide Her" as his first public appearance.

The Great Griffith, in person, has consented to deliver the Prologue to the thrilling melodrama, which will be presented at the High School auditorium on the 9th and 10th of November under the auspices of the LaGrange P. T. A.

A cast of thirty is rapidly putting the final touches to the old thrills. Among the favorites who will draw tears and cheers, sobs and hisses, are Barrett Burge, James McDonald and Starkey Rogers. Burge will be remembered as the creator of the role of Joel in Lena Rivers; Rogers as the butler in the same production; while McDonald, who was the constable in the 1930 show, not only returns in that role but doubles in brass as the barker in the interpolated bowery scene.

A new star, Red Webster, will take the part of Mike Slattery, the proprietor of the "Bloody Bucket," introducing as entertainers for his "jernt" Doris Welsh and Jean Pigman.

Reservations from Louisville continue to pour in in such numbers that LaGrange should purr with pride over the celebrity her "home talent" has achieved.



DIVORCED — Evelyn Baldwin Griffith, 33, wins divorce from David Wark Griffith, pioneer film director, 73. She charged that he told her he was a bachelor at heart.
—Los Angeles Examiner photo.

Los Angeles Examiner
Tues., Nov. 11, 1947 Part I—3

D. W. GRIFFITH BACHELOR AGAIN

David Wark Griffith, 73, pioneer film producer, told his 33-year-old wife he preferred a bachelor's life and said she should have married a younger man.

Those cruelty charges before Superior Judge A. K. Wylie yesterday won Mrs. Evelyn Baldwin Griffith an uncontested divorce.

"He said he was a bachelor at heart and would like to be free to come and go as he pleased," she testified.

Mrs. Griffith, once an amateur actress, and Griffith were married in Louisville, Ky., on March 2, 1936. They separated last September 15.

S. Earl Wright, Mrs. Griffith's attorney, announced a property settlement had been made out of court.

Griffith divorced his first wife, Mrs. Linda Arvidson Griffith, former actress, in February, 1936.

David W. Griffith Celebrates 73rd Birthday Today

David Wark Griffith, fatherly old pioneer director-producer observing his 73rd birthday today, was slated to present to the Hollywood Public Library several costly and rare volumes that he used for research and reference in connection with the filming of "The Birth of a Nation" in 1915 and "Hearts of the World" in 1918.

They are "The Soldier in Our Civil War," two volumes, "Harper's Pictorial History of the Civil War," and "History of the Orphan Brigade," the latter relating to the Confederate army of Kentucky. These books were used to prepare "The Birth of a Nation." Also "Collier's Photographic History of the European War," relating to World War I, which Griffith used as reference for "Hearts of the World."

DAILY VARIETY DAILY

Vol. 44 No. 55 Hollywood(28) California, Wednesday, February 22, 1950 Ten Cents

POLL PICKS GREATS OF FILMDOM

'GONE', CHAPLIN, GARBO, THALBERG, GRIFFITH ALL-TIME TOPS

TRUST SUIT SLAPPED ON SHUBERTS

New York, Feb. 21.—The U. S. government today filed its long anticipated anti-trust suit against the Shuberts and United Booking Office. Suit was lodged in Federal Court here by Attorney General McGrath. Complaint charges defendants maintain a monopoly and have used coercion and intimidation to force producers to book exclusively through their theatres. Defendants include Lee Shubert, Marcus Heiman, United Booking Office, Select Theatres Corporation and Lab Amusement Corporation.

The Justice Department, after

(Continued on Page 12)

20th Votes Regular Common, Pfd., Divs.

New York, Feb. 21.—Twentieth-Fox has declared quarterly dividend of 50 cents per share on outstanding common, payable March 31, to holders of record March 6, 1950; a divvy of 37½ cents on convertible preferred stock outstanding, payable March 31 to holders of record March 6; and divvy of $1.12½ per share on prior preferred stock, payable March 15 to holders of record March 6.

JOHNSTON NEAR BRAWL ON TOWN HALL HASSLE

Debate between Eric Johnston and Norman Cousins on "Do Our Movies Abroad Speak for America?" on ABC's "Town Meeting" last night sounded like it was headed for a fist fight at sign-off time when it was still waxing hotly. Duel, while unresolved, seemed to be Cousins', in view of the fact that the studio audience gave the Saturday Review of Literature editor the nod when

(Continued on Page 12)

20th After Decree With Showcases

New York, Feb. 21.—Twentieth-Fox has reportedly launched drive for a consent decree permitting company to retain showcase theatres. Latest court ruling provides for outright divorcement of exhibition and production-distribution but loopholes in decision leave door open to Justice Department to okay showcase in principle. Twentieth-Fox is now offering to swap its three year grace period, provided by court's decision, for a chance to hold onto some key houses.

PAR BUYS STOCK TO CUT DIVVIES

New York, Feb. 21.—Paramount Production-Distribution Company is renewing drive staged by parent company to reduce its outstanding common stock. Buying on open market

(Continued on Page 4)

McHugh Tops Bevhills Chamber of Commerce

Jimmy McHugh was yesterday elected prexy of Bevhills Chamber of Commerce. It's first time Hollywood personality has held Bevhills post since Harold Lloyd held civic position several years ago.

TRACY, GOLDWYN, WYLER, BERGMAN SOUND TOPPERS

HOLLYWOOD's greats of the half century have been picked by the industry. More than 200 filmites who have been in the business 25 years or more participated in a poll conducted by Daily Variety during the past few weeks. They named "Gone With the Wind" the all-time great picture; Charlie Chaplin, best actor; Greta Garbo, best acrtess; Irving Thalberg, best producer, and David Wark Griffith, best director.

Balloters voted in three different categories — best all-time achievements, best in the sound picture field, and best in the silents. In addition to naming "Gone With the Wind" best all-timer, they voted it into the best sound position. Spencer Tracy was named best soundfilm actor, Ingrid Bergman best actress, Samuel Goldwyn best producer and William Wyler best director, all in the sound division.

In the silent picture field, "Birth of a Nation" was named best picture, Chaplin best actor, Garbo best actress, and Griffith best producer and director.

"Birth of a Nation" and "The Best Years of Our Lives" were

(Continued on Page 13)

COAL SHORTAGE MAY CAUSE NY STATE TO CLOSE ALL THEATRES

New York, Feb. 21.—Theatres here now face the threat of a shuttering order from state officials wrestling with the coal shortage. It is feared that continuation of the miners' strike for another week may force authorities to close all places of entertainment.

Broadway and other NY theatres already have been sloughed by a double dose of brownout and chilblains so shuttering possibility would only be a capper to the tough sledding showcases are experiencing.

New York State Solid Fuels Administration said that representatives of the film industry would be consulted before any drastic step

(Continued on Page 12)

Here They Are: Poll Winners

Following are the leaders in each category of Daily Variety's poll to pick the best picture, actor, actress, producer and director of the half century, in addition to the first three in silent and sound divisions:

BEST ALL-TIME FILM

	No. of Votes
1. "Gone With the Wind"	94
2. "The Birth of a Nation"	33
3. "Best Years of Our Lives"	14

BEST ALL-TIME ACTOR

1. Charlie Chaplin	56
2. Ronald Colman Laurence Olivier tied for second	28 each
3. Spencer Tracy	21

BEST ALL-TIME ACTRESS

1. Greta Garbo	56
2. Ingrid Bergman	35
3. Bette Davis Olivia de Havilland tied for third	18 each

BEST ALL-TIME PRODUCER

1. Irving Thalberg	70
2. Darryl Zanuck	31
3. Samuel Goldwyn	28

BEST ALL-TIME DIRECTOR

1. David Wark Griffith	42
2. Cecil B. DeMille	26
3. William Wyler	23

BEST SILENT PICTURE

1. "The Birth of a Nation"	64
2. "The Big Parade"	27
3. "The Kid"	20

BEST SILENT ACTOR

1. Charlie Chaplin	70
2. Rudolph Valentino	23
3. Emil Jannings	19

BEST SILENT ACTRESS

1. Greta Garbo	79
2. Gloria Swanson	26
3. Lillian Gish	24

(Continued on Page 13)

Color by Cinecolor . . . THE LOWEST COLOR COST 4½ Cents Per Foot

MANNIX UP AS KORDA-SELZNICK ARBITRATOR

New York, Feb. 21. — Eddie Mannix will probably substitute for Joseph Schenck as arbitrator in legal battle between Alexander Korda and David O. Selznick. Schenck withdrew because of plans for a trip to Puerto Rico during his present Miami Beach vacation. Mannix is one of two arbitrators between whom choice must be made; other not being divulged. They're included among the list in pact by which Selznick and Korda agreed to arbitrate.

Dispute centers over the U.S. distribution of income on "The Third Man" and "Gone to Earth," produced in England by Korda with Selznick participation.

Attorneys for Korda and Selznick trek to Coast shortly to lay the case before arbitrator, and may be followed later by principals.

Having no connection with Schenck's visit to Puerto Rico, Selznick has planned an Easter vacation trip to the same island on March 18, accompanied by his two sons. He'll then head for Europe in April. Meanwhile, Korda's suit penda in NY Supreme Court awaiting arbitration outcome.

'Vicious Years' Booked

"The Vicious Years," Anson Bond production for film classics release, has been booked by United Artists theatres for an engagement at the Four Star. Picture will be teed off March 8.

Renew Wynn Vid Show

R. J. Reynolds (Camels) has renewed Ed Wynn's television show for another 13 weeks on CBS-KTTV, effective March 25.

HERE THEY ARE: POLL WINNERS

(Continued from Page 1)

BEST SILENT PRODUCER

	No. of Votes
1. David Wark Griffith	57
2. Irving Thalberg	52
3. Samuel Goldwyn	33

BEST SILENT DIRECTOR

1. David Wark Griffith	88
2. Cecil B. DeMille	24
3. King Vidor	17

BEST SOUND PICTURE

1. "Gone With the Wind"	86
2. "Best Years of Our Lives"	19
3. "Quiet On Western Front"	14

BEST SOUND ACTOR

1. Spencer Tracy	37
2. Laurence Olivier	35
3. Ronald Colman	30

BEST SOUND ACTRESS

1. Ingrid Bergman	40
2. Greta Garbo	37
3. Bette Davis	32

BEST SOUND PRODUCER

1. Samuel Goldwyn	52
2. Irving Thalberg	49
3. Darryl Zanuck	43

BEST SOUND DIRECTOR

1. William Wyler	44
2. Leo McCarey	29
3. John Ford	26

Daily Variety Poll Picks Film Tops

(Continued from Page 1)

named second and third best in the all-time picture division.

Ronald Colman and Laurence Olivier tied for second and Spencer Tracy won third place in the all-time actor heat.

Ingrid Bergman was named second and Bette Davis and Olivia de Havilland tied for third among the all-time actresses.

Darryl Zanuck copped second position and Samuel Goldwyn third in the all-time producer race.

Cecil B. DeMille grabbed second spot and William Wyler third among the all-time directors.

'BEST YEARS' SECOND

Second and third places in the best sound picture competition were awarded "Best Years" and "All Quiet on the Western Front," respectively.

Olivier came in second and Colman third in the sound actor clash.

Garbo drew second best sound picture actress post and Miss Davis romped in third.

Thalberg was second and Zanuck third in the affection of voters in the sound producer category.

Leo McCarey drew second place and John Ford third in the sound director race.

Votes for silents put "The Big Parade" and "The Kid" in second and third best-picture spots.

VALENTINO SECOND

Rudolph Valentino drew second best silent film actor nod and Emil Jannings third.

Gloria Swanson knocked off second place in this race, Lillian Gish third.

Thalberg was second, again, in the silent picture producer lineup and Goldwyn was third.

DeMille was second and King Vidor third among the silent film directors.

94 VOTES FOR 'GONE'

"Gone With the Wind," top picture of all time, copped 94 votes, the most cast in any category. It was 62 ballots ahead of its nearest competitor, "Birth of a Nation."

It was a tough race. First-place winners in most cases were 'way ahead of the field, but there were several photo finishes and two ties in the place and show division.

Discrepancy in the number of votes cast in each division is due to the fact that some of the industryites polled didn't vote in all categories. Some felt it wasn't fair to compare silents with talking pictures and therefore refrained from balloting in the all-time poll.

In voting for "Birth of a Nation," many of the balloters called it "The Clansman," but these were counted for the Griffith production.

DeMille and Wyler, in second and third positions in the all-time director results, were a photo finish.

CHAPLIN PIX CITED

Chaplin, who started in pix in 1913, was cited in the all-time vote for such contributions as "Shoulder Arms," "The Gold Rush," "The Kid," "Easy Street," "City Lights" and "Modern Times."

The late Irving Thalberg, top producer, was described as a trailblazer for such entries as "The Barretts of Wimpole Street," "Romeo and Juliet," "A Night at the Opera" and "Mutiny on the Bounty."

Griffith, who died July 23, 1948, was in the producer race also, although not in the all-time top three. In naming him all-time director, more than one voter called him "the greatest talent that ever hit this town."

Other great sound pictures that figured importantly in the voting but never made the first three were "The Informer," "Wuthering Heights," "How Green Was My Valley," "It Happened One Night," "Hamlet," "Goodbye, Mr. Chips," "Disraeli," "The Oxbow Incident," "King's Row," "The Yearling," "Rooftops of Paris," "Going My Way," "Battleground," "Sands of Iwo Jima," "The Lost Weekend," "Shoe Shine," "Anchors Aweigh," "Stage Coach," "Lives of a Bengal Lancer," "Grand Hotel," "In Old Chicago," "Samson and Delilah," "Sergeant York," "Song of Bernadette," "Cavalcade," "Cimarron," "Abraham Lincoln," and "Anna Christie."

ACTOR RUNNERSUP

Runnersup in the sound picture actor race were Clark Gable, John Barrymore, Humphrey Bogart, Gary Cooper, George Arliss, Claude Raines, Fredric March, Bing Crosby, Walter Huston, Henry Fonda, Cary Grant, Robert Donat, Paul Muni, Gregory Peck, Raimu, W. C. Fields, James Stewart, Victor McLaglen, Lionel Barrymore and Charles Laughton.

Femmes who came in behind the top trio in the sound picture actress lineup were Helen Hayes, Marie Dressler, Greer Garson, Katharine Hepburn, Rosalind Russell, Claudette Colbert, Carole Lombard, Vivien Leigh, Jane Wyman, Susan Hayward, Ethel Barrymore, Norma Shearer, Margaret Sullavan, Miriam Hopkins, Loretta Young, Irene Dunne, Louise Beavers, Barbara Stanwyck, Joan Crawford and Judy Garland.

Sound producer runnersup were David O. Selznick, Jesse L. Lasky, Louis D. Lighton, DeMille, Jerry Wald, Dore Schary and Sidney Franklin.

DIRECTORS NAMED

Sound director also-rans were Ernst Lubitsch, Chaplin, Frank Capra, Frank Borzage, Lewis Milestone, Woody Van Dyke, Carol Reed, Sam Wood, Henry King, Victor Fleming, Clarence Brown, Allan Dwan, William Wellman, Alfred Hitchcock, Tay Garnett, Mike Curtiz, Vincente Minnelli, Henry Hathaway, Fred Zinnemann, Gregory La Cava, Howard Hawks and Sidney Franklin.

Silent picture runnersup were "Way Down East," "Broken Blossoms," "The King of Kings," "Tillie's Punctured Romance," "The Covered Wagon," "The Crowd," "The Ten Commandments," "Intolerance," "The Four Horsemen of the Apocalypse," "Ben Hur," "Seventh Heaven," "Stella Dallas," "Sunrise," "Secrets," "The Miracle Man," "The Way of All Flesh," "The Dark Angel," "The Marriage Circle," "Little Lord Fauntleroy," "Tess of the Storm Country," "The Whispering Chorus," "The Golem" and "The Volga Boatmen."

SILENT ACTORS

Silent actors who trailed the first three were John and Lionel Barrymore, John Gilbert, Richard Barthelmess, Cooper, William Farnum, Henry B. Walthall, Douglas Fairbanks, Theodore Roberts, William S. Hart, Thomas Meighan and Owen Moore.

Silent actresses who received votes were Janet Gaynor, the Misses Dressler, Young, Shearer and Crawford, Mary Pickford, Norma Talmadge, Alla Nazimova, Viola Dana, Corinne Griffith, Blanche Sweet, Mabel Normand, Marguerite Clark, Alice Terry, Clara Kimball Young, Leatrice Joy, Belle Bennett, Renee Adoree, Constance Talmadge, Dorothy Gish and Mae Murray.

Silent producer runnersup were Lasky, DeMille, Mack Sennett, Thomas H. Ince and Joseph M. Schenck.

Silent directors were Lubitsch, Chaplin, Borzage, Milestone, Van Dyke, Wood, King, Fleming, Brown, La Cava, Franklin, Sennett, Maurice Tourneur, James Cruze, Frank Lloyd and Rex Ingram.

VOTE FOR TECHNICIANS

In picking the winners, many voters stressed that they were choosing the people they considered best technicians in their line, whether actor, producer or director. They stated that they were not taking boxoffice draw into consideration but were picking 'em for their artistic and technical contributions to the industry.

Several made excuses for their choices. They admitted that a number of their votes were swayed by sentiment. They frankly owned up to voting for "Birth of a Nation," for instance, because it was a landmark in the industry, creating many new uses for the camera. Subsequent pix have improved upon it and the work of Griffith, its producer-director, but none created the impression on the "old-timers" who voted like that first great masterpiece. They have never forgotten it, and it shows in the voting.

NBC WILL AIR CENSORED VOGELER TRIAL VERSION

NBC will broadcast portions of the actual proceedings at the espionage trial of Robert Vogeler in Budapest Saturday at 10:30 a.m. After "careful editing" by Hungarian government officials, the recordings were made available to NBC for airing in this country. Voices of Vogeler and other figures at the trial will be heard.

School Named David Griffith

The name of David W. Griffith, pioneer motion picture director-producer, was given the old Kern Avenue Junior High School yesterday after ratification of student election results by the Board of Education.

The secondary school at 4765 E. 4th St., the only remaining city junior high school not named after a famous person or a neighborhood, was renamed by the student body. Pupils chose Griffith's name over those of Albert Einstein, Amelia Earhart and Marie Curie. Griffith died in 1948.

Community leaders and school administrators suggested the four names under board policy to select school names with help of residents living in the school area. Secondary schools are named after famous statesmen, scientists and other historic figures while elementary plants are given street or avenue names.

OPENING OF NINE NEW SCHOOLS AUTHORIZED

Opening in September of six being financed with proceeds of the 1955 bond issue.

Opening in September of six being financed with proceeds of the 1955 bond issue.

The nine schools represent construction costs of $4,070,700, according to Board President Edith R. Stafford. All are under construction and

The Valley schools are the Blythe Street School, 19730 Blythe Street, Reseda; Kittridge Street School, 13019 Kittridge St., Van Nuys; Limerick Avenue School, 8530 Limerick Ave., Canoga Park; Parthenia Street School, 16818 Sana St., San Fernando; and Prairie Street School, 15000 Prairie St., Northridge; and Serrania Avenue School, 5014 Serrania Ave., Woodland Hills.

The west district schools are Rosecomare Road School, 2425 Rosecomare Road, and Stoner Avenue School, 11735 Braddock Drive, Culver City. The ninth school is the Purche Avenue School, 13210 Purche Ave.

BARKER SCHOOL OF PSYCHOLOGY, INC.
Private Instruction — Inquiries by Appointment — 320 So. Occidental Blvd. — DU. 9-1407

Recreation Board Members Reappointed

SACRAMENTO, April 15 (UP)—Gov. Knight announced today the reappointments of Mrs. Winifred Heard, Berkeley, and Lt. Gen. Leon Hermis, ret., USMC, El Cajon, to the State Recreation Commission for terms ending Jan. 15, 1961.

Complete Stock HEDDON'S SPINNING AND FLY RODS
NEW YORK HARDWARE TRADING CO.
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L.A. Times April 16, 1957.

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Supervisors Over-rule Planners On Smog Lab

The East
Los Angeles Tribune

1928 Whittier Blvd. AFgelus 8-7177 AFgelus 2-4155

VOL. 27—NO. 37 EAST LOS ANGELES, CALIF., THURSDAY, JULY 4, 1957 7 Cents Per Copy 22 Pages

Fire Station Property On Ferris Avenue OK'd

East Los Angeles will be "home" for an Air Pollution Control District automotive combustion testing laboratory, the Board of Supervisors declared Tuesday in over-ruling an earlier decision of the Regional Planning Commission.

Use of an abandoned county fire station on Ferris Avenue as the district's laboratory was approved unanimously by the board with Supervisor Kenneth Hahn making the motion.

The station is zoned for parking use and the effect of the board's action is to grant an exception to the zoning requirement.

Location

Located on the easterly side of Ferris Avenue, the station is northerly of and adjoining the alley north of Whittier Boulevard.

Decision was taken by the Supervisors on an appeal by the Air Pollution Control District, according to Supervisorial Chairman John Anson Ford. In April, the planners turned down the district's request for use of the building and the district then appealed to the Supervisors.

On May 14, the board ordered transcripts of a planning commission hearing. Tuesday's decision was apparently the result of the May 14 order.

Comment

Morrie Shucart, chairman of the ELA Parking Committee, told the Tribune, "The Supervisors have thrown a roadblock in the path of more parking

(Continued on Page A5)

Scouts Leave ELA For Jamboree

across the desk



JERRY LITTMAN

Five hundred Boy Scouts, Explorers and leaders of the LA Area Council entertained for Valley Forge, Pennsylvania National Jamboree from ELA Station last night.

A colorful send-off was held for the 12 troops which assembled in the park area north of the station with 500 sets of parents, Council officials and friends on hand to wave as the special 15 Pullman car train pulled away.

Stops will be made along the way for sightseeing at historic points of interest, with the first stop scheduled today at Salt Lake City, followed by stops at Yellowstone Park, Chicago, Niagara Falls and New York City before the week of Jamboree and three days of pre-Jamboree camping at Valely Forge.

Cost for the trip averages out to 6½ cent per mile for the 6,800 miles that this special train will cover, and the figure of $436 covers all meals, transportation, Jamboree fees and sightseeing tours.

On the return trip stops will be made at Washington, D. C., Gettysburg, Harrisburg, Kansas City, Boulder City then back to the starting point of East Los Angeles.

EDITORIAL — From the National Safety Council this week came a suggested Fourth of July editorial. The Desk sincerely hopes every reader will pause a few minutes and reflect on the following:

From Independence, California, to Independence, Missouri, to Independence, Virginia, Americans today celebrate the 181st anniversary of the independence.

In 1956, a total of 137 persons died in motor vehicle accidents during a one-day holiday. Seventy-six drowned. One was a victim of fireworks. Thirty eight others died from miscellaneous causes.

SHOCKING — The last four-day Fourth of July holiday was in 1950. A shocking 491 traffic deaths were recorded. A total of 793 persons died from all causes. And the traffic accident toll that year was well below what it is now.

What kind of Fourth of July will this be for the nation's motorists? For the swimmers? For the tots who twirl sparklers?

It will be a fun-filled Fourth

Radiation Peril Told

In a recent report to the House of Representatives, this area's Congressman, Chet Holifield, Democrat, declared that Russia is "out-



New Lights For Local Streets

Preparation of plans to install 865 additional street lights in Belvedere and East Los Angeles areas was ordered by the Board of Supervisors this week following approval of two petitions seeking the added lighting.

The lights will be installed on existing poles in the area roughly bounded by Blanchard Street on the north, Marianna and Indiana Avenues on the west, Third Street on the south and Fetterly Avenue on the east.

Additional petitions to bring the number of street lights in the entire East Los Angeles area to more than 2000 are now being checked by the County Road Department.

Petitions, bearing the signa-

Cazares To

CD Unit Directs 'Alert'

County Distaster-Civil Defense Authority headquarters at 1320 North Eastern Avenue, will coordinate and direct the July 12 Operation Alert 957, it was announced this week.

As imaginary H and A bombs blast Los Angeles during the annual nation-wide exercise, disaster experts manning the command posts in the county's seven Mutual Aid Districts will receive a constant flow of typical emergency problems to solve — problems invented for them by another team of experts at a different location.

Commanders of the various Mutual Aid District headquarters will direct operations to meet the hypothetical emergency situations as quickly as they are flashed to them by radio, telephone and courier by District Information Centers, whose staffs in this exercise will be acting as field forces.

Not only are these problems completely unknown in advance to the persons who must solve them, but this year neither the size, number, target nor time of the simulated bomb drops will be known until the moment of "attack," when the director will open a sealed envelope provided by the Federal Civil Defense Administration.

3 Graduate From Civil Defense Class

Slow Up On School Work

This week's building trades unions strike has only "slightly slowed up" the building programs at David Wark Griffith Junior High School and ELA Junior College, a Board of Education spokesman told the Tribune yesterday.

Tearing down of buildings at



TICKETS, ANYONE? — Olivia Bustamante, Miss Flying Queen for today's spectacular American Legion Post 323 Skyburst show at the JC stadium, has been busy selling tickets for the event. Selected from three candidates of Club Juventud Latina for the Miss Flying Queen title, Miss Bustamante, 20, also broadcast information about the show from an airplane flying over area earlier this week. Tickets can be purchased at the stadium before today's 8:15 performance.

the desk

EDITORIAL — From the National Safety Council this week came a suggested Fourth of July editorial. The town or county paper every editor will prune a few minutes and re Best on the following.

From Independence, California to Independence, Missouri to Independence, Virginia, Americans today celebrate the 186st anniversary of the independence.

In 1956, a total of 181 persons died in motor vehicle accidents during a one-day holiday. Seventy-six drowned. One was a victim of fireworks. Thirty-eight others died from miscellaneous causes.

SHOCKING! — The last four-day Fourth of July holiday was in 1956. A shocking 491 traffic deaths were recorded. A total of 784 persons died from all causes. And the traffic accident toll that year was well below what it is now.

What kind of Fourth of July will this be for the nation's motorists? For the swimmers? For the kids who twirl spark lers?

It will be a fun-filled Fourth if it's properly controlled. On this 184st birthday of US independence, a look backward shows graphically how controls contribute to safety.

PROGRESS? — In the year 1908, fireworks took 466 lives. The fledgling automobile — a stiff-jointed youngster then — took only 468 lives for the whole year.

Last year on the Fourth only one person died from fireworks. But on the highways between Independence, California, and Independence, Virginia 137 died in auto accidents — in one day.

The National Safety Council, in an effort to make this Fourth a holiday from accidents, urges motorists — and the swimmers who'll swarm to beaches and the youngsters who'll thrill at the excitement of fireworks — to "Be safe on the Fourth — be alive on the fifth."

Capt. Dere Rites Held

Funeral services were conducted Monday for Capt. Roy K. Dere, pioneer ELA fireman, at Hillside Church, followed by interment at Rose Hills Memorial Park. Officiating was Capt. Edward Sproule, department chaplain.

Capt. Dere joined the county fire department in February, 1924, and retired in 1945. Born in Milford, Michigan, 74 years ago, he had resided in California for 50 years. His last place of residence was in El Monte but he had also lived in East Los Angeles and Montebello.

He is survived by his wife, Dora Fay; four sons, Roy Duane, Los Angeles; Russell Kenneth, Thousand Oaks; Eugene Edmund, Covina; and Ronald Allan, El Monte; four daughters, Mrs. Ruth Picciano, Montebello; Mrs. Betty E. Davis, Inglewood; Mrs. Barbara Apple, West Portsmouth, Ohio; and Mrs. Dolores Payson, Los Angeles; and nine grandchildren.

BONUS AWARD WILL BE $260

A Silver Bonus of $260 will go to the lucky winner next Monday if he or she has a sales slip from one of the Silver Bonus advertisers in the Sunday Gazette.

If the winner has a sales slip for less than $2, the award will be $25, and if there is no sales slip, the $5 consolation award will be given.

Stops will be made along the way for sightseeing at historic points of interest, with the first stop scheduled today at Salt Lake City, followed by stops at Yellowstone Park, Chicago, Niagara Falls and New York City, before the start of Continued on Page 4A

Radiation Peril Told

In a recent report to the House of Representatives, this area's Congressman, Chet Holifield, Democrat, declared that Russia is "outmaneuvering us" in the radiation field and is "misleading millions of uninformed or misinformed people.

Holifield headed a subcommittee probing the hazards of nuclear fallout. He also remarked that the fallout problem "has now become crucial" and "some control limitation of weapons testing is now mandatory."

Blasting the Atomic Energy Commission, he added the AEC has failed to keep Congress "fully informed" and questions whether the president himself has been fully informed of the hazards of fallout.

Radioactive material from bomb explosions, Holifield told the House, is literally dispersed to "the four corners of the world." The split atoms stick to trees, vegetation and the soil and are "a grim forewarning of what could happen to an entire continent if attacked with such dirty nuclear weapons."



New Lights For Local Streets

Preparation of plans to install 865 additional street lights in Belvedere and East Los Angeles areas was ordered by the Board of Supervisors this week following approval of two petitions seeking the added lighting.

The lights will be installed on existing poles in the area roughly bounded by Blanchard Street on the north, Marianna and Indiana Avenues on the west, Third Street on the south and Fetterly Avenue on the east.

Additional petitions to bring the number of street lights in the entire East Los Angeles area to more than 2000 are now being checked by the County Road Department.

Petitions bearing the signatures of hundreds of residents of the area have been circulated through the cooperative efforts of the East Los Angeles Chamber of Commerce, the Road Department and members of Supervisor John Anson Ford's staff in order to bring the badly needed lighting to the east side.

On completion of the plans and specifications, the lights will be installed by the Southern California Edison Company.

Cazares To Study Red Language

Private First Class Andres C. Cazares has been selected for an intensive year-long course of instruction in Russian at the US Army Language School in Monterey, under the Army's stepped-up program for overcoming a critical shortage of skilled linguists.

Private First Class Cazares, the son of Mr. and Mrs. Andres C. Cazares, 350 South Eastern Avenue, graduated from Garfield High School in 1954, and attended East Los Angeles Junior College for one year before entering the military service.

Upon completing his present course of study, he will be prepared to act as translator or interpreter, able to converse freely in Russian, as well as to read and write the language.

WEATHER

A smog alert is possible today, the Air Pollution Control District reports. Eye-irritating smog reached a density of .35 of ozone to each million parts of air downtown yesterday.

The high today is expected to be about 95 — two degrees above the official high recorded in downtown LA yesterday.

3 Graduate From Civil Defense Class

Three residents of the East Los Angeles area last week received graduation certificates from the Los Angeles Civil Defense and Disaster Corps for completing an intensive 32-hour basic and light rescue training course.

They are David Correa, 4235 East Eugene; Lillian Jones, 347 South Arizona Avenue; and Joe Quintero, 426 South Fetterly Avenue.

Quintero and Miss Jones are members of the Norwalk civil defense organization. Correa is a member of the warden division, Bell Gardens civil defense organization.

Rescue

Designed to teach civilian personnel assistance in rescue operations, the course was taught by Francis L. Tripp and John Van Valkenburgh of the Los Angeles City Board of Public Works, at the Chavez Ravine Rescue Training Center.

Decision was taken by the Supervisors on an appeal by the Air Pollution Control District from a ruling by Supervisor Chairman John Anson Ford. In April, the pioneers turned down the district's request for use of the building and the [illegible] then appealed to the Supervisors.

On May 14, the board ordered a transcript of a planning commission hearing. Today's decision was apparently the result of the May 14 order.

Comment

Morris Stewart, chairman of the ELA Parking Committee, told the Tribune, "The Supervisors have thrown a roadblock in the path of more parking.

(Continued on Page 4A)

Slow Up On School Work

This week's building trades unions strike has only "slightly slowed up" the building programs at David Wark Griffith Junior High School and ELA Junior College, a Board of Education spokesman told the Tribune yesterday.

Tearing down of buildings at Stevenson Junior High school, part of a rehabilitation program, is not affected by the strike.

No plumbing, sheet metal or plastering work was performed at earlier this week on school projects, the official added.

Take Kids To Displays

The safety committee of the Federation of Community Coordinating Councils has urged parents to take their children to community organized fireworks displays which are jointly sponsored by fire departments and parks and recreation departments and other groups throughout the county, according to Harry Long, chairman.



TICKETS, ANYONE? — Olivia Buitgmante, Miss Flying Queen for today's spectacular American Legion Post 323 Skyburst show at the JC stadium, has been busy selling tickets for the event. Selected from three candidates of Club Juventud Latina for the Miss Flying Queen title, Miss Buitgmante, 16, also broadcast information about the show from an airplane flying over area earlier this week. Tickets can be purchased at the stadium before today's 6:15 performance.

TICKETS AVAILABLE

Skyburst Show 'Bigger, Better'

Today's Skyburst show at the junior college stadium, starting at 8:15 p.m., will be bigger and better than ever before, according to Bill Watson, chairman of American Legion Post 323's sponsoring committee.

"As in past years, all proceeds will be used for youth work," he announced.

Tickets will be available at stadium box offices today prior to the show.

Included on the program, in addition to fireworks, will be trick motorcycle riding, quarter midget racing, marching bands and other events.

Tickets are priced at $1.25 for adults and 50 cents for the youngsters in general admission. Reserved seats are $1.75 for adults and 75 cents for the youngsters.

"All persons interested in seeing the greatest July 4 show on the eastside and helping the youth of the area are invited to purchase tickets," Watson remarked.

Lancers Feted By Youth Council Here

The East Los Angeles Youth Council perpetual plaque was presented to the Royal Lancers, a teenage boys club, by Councilman Edward R. Roybal on June 24 at Laguna Park.

The group also received a certificate honoring them for community service as the outstanding club of the month. The beautiful bronze plaque contains the names of all the teenage clubs which have previously won the award, and is a gift to the ELA Youth Council from Councilman Roybal, who received an enthusiastic ovation.

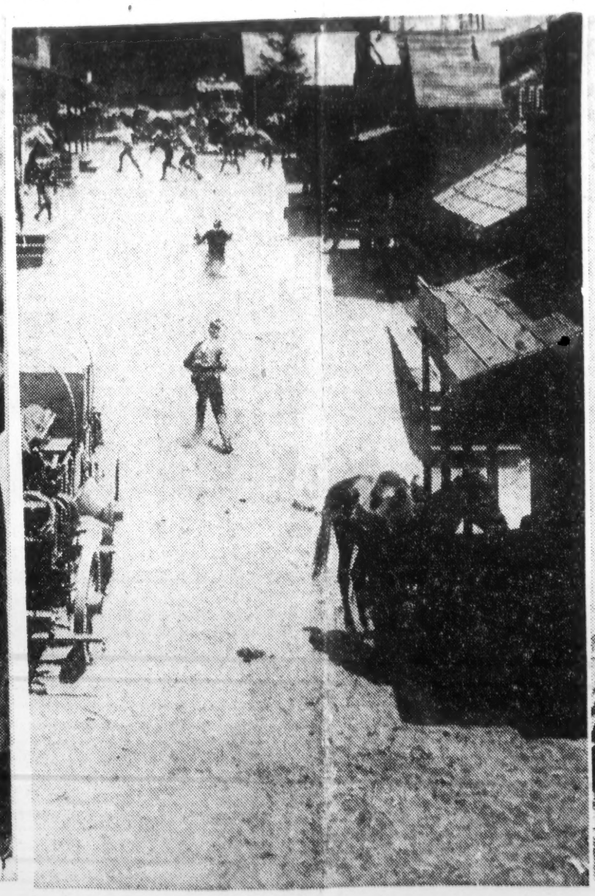
The East Los Angeles Youth Council itself received a George Putnam KTTV Youth Award certificate in recognition of its service to East Los Angeles.

Major project of the ELA Youth Council is the Youth Employment Service now in operation at 944 South Indiana Street. Employers are urged to telephone ANgelus 84467 to hire outstanding teenagers for all types of jobs. The YES is operated by teenage volunteers, under the supervision of the California State Department of Employment. All teens who wish to obtain office experience can do so by volunteering to work a few hours each week at the Youth Employment Service.

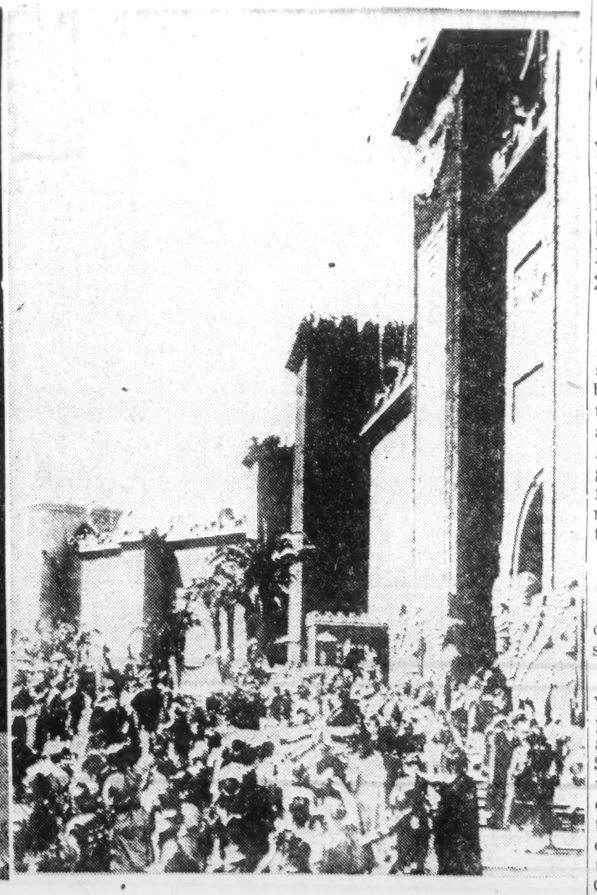
Griffith Fame Warrants Name



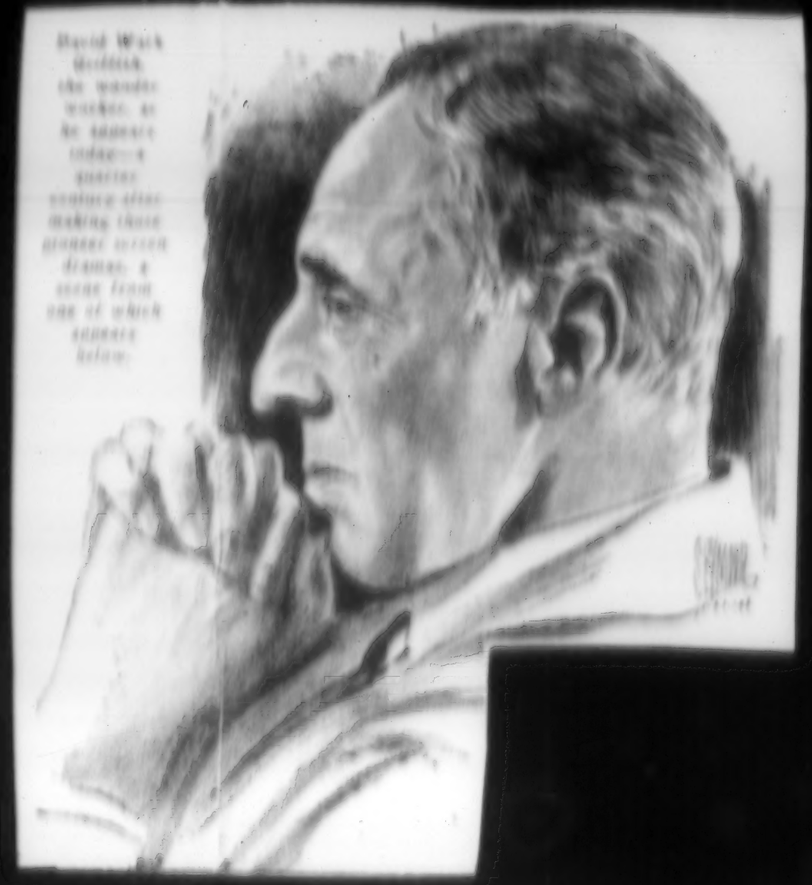
DAVID WARK GRIFFITH—Kern Junior High School, as of last Monday became David Wark Griffith, named in honor of the famous motion picture director. Griffith, right, is shown with G. W. Bitzer, cameraman, during filming of "Way Down East" in New York in 1920.



WESTERN SCENE—This middle-of-the-street duel has been duplicated in countless motion pictures since Griffith made "Manhattan Madness" in 1917. The photos have been loaned to the Tribune by Seymour Stern of Hollywood, who is woking on the authorized biography of Griffith.



BABYLON—"Intolerance" was made in 1916 by Griffith. This scene shows the west wall of Babylon, great Near Eastern metropolis. Set was located near the intersection of Hollywood and Sunset Boulevards. Hundreds of extras were recruited from here.



David Wark Griffith, the wonder worker, as he answers today a question about making those pioneer screen dramas, a scene from one of which appears below.

Hollywood and NEW YORK

By HEDDA HOPPER

Curt Jurgens will play the role of the professor, created by Emil Jannings, in "The Blue Angel" when Jack Cummings of 20th begins his version of the story. Jurgens is still in Singapore but is due in Hollywood around the first of next month. Filming is scheduled for the 20th. Mez Britt, young Swedish beauty, is being tested for the Marlene Dietrich role. Nigel Balchin wrote the screenplay and Edward Dmytryk will direct.

Dr. Carol Reed phoned Mez Arzner of Columbia yesterday to say Jo Morrow will get the part of "Our Engineer" daughter in "Our Man in Havana," which is scheduled to start toward the latter part of next month. So, Dr. a beautiful redhead with little previous experience, has been on pins and needles since a test of her in the part was shipped out to Reed a fortnight ago. It's the break of all time for a young actress to land with such a distinguished cast.

Wynne O'Mara and Eleanor Buckles wrote the story of the first woman doctor to go to sea with a company of 100 men. They called it "Stowaway to a Lady Surgeon" and J. Arthur Rank snapped it up. It'll be made in England with Betty Box producing and is now being serialized in a top British magazine.



Mez Britt

Standing Room Only

"The Diary of Anne Frank," which George Stevens made for 20th, will have its grand opening here on St. Patrick's Day. The theatre already has been sold out a month in advance. I understand



Mary Martin

it's the same story on the West Coast.

I heard some of the songs Mary Martin will sing on TV when I dined with her and Richard Halliday. She's the first person to do a full hour matinee and a night show on the same day. "Why not?" she said. "I've been doing it all my life in the theatre."

The Hallidays live in the same apartment house as Clare and Henry Luce, Garbo, Valentina and Count Schlee. After Mary's TV show, she and Halliday will take a show boat to Brazil, where they own a place, sight unseen, two years ago. She will be back on Broadway this fall in a Rodgers and Hammerstein show for which Cukor and Cronin are writing the book.

Geraldine Keller, now a beauty on TV, did movie her life to marry Jon. She is already working with Johnson, who coffee from Jones' gym. When Keller first met Jon, he represented the line from the gym, but TV movie times and Jon's were the same.

Too Little, Too Late

D. W. Griffith's widow asked me advice on a letter she received from Mary Pickford. It seems a group of Hollywoodites want to bring her husband's body back to California and later if there is room for the body of our industry had treated D. W. shamefully during the last years of his life and I personally feel ashamed to be troubling them. I say let him rest in peace in Kentucky, his home state.

I'm sorry I won't be able to see the opening of Paul Sweeney's play, "Sweet Bird of Youth," or Sidney Poitier's "Raisin in the Sun" because I'm planning home this weekend.

Watch That Beard

Freddie Brisson couldn't have been more surprised when Patrick Dennis, who wrote "Auntie Mame," announced he was taking off for Havana. With that beard of his, Dennis will undoubtedly end up in Castro's army.

When Herman Wouk came here for a TV show, he saw his elder son, Ned, who's at an Eastern college. The boy's mother, Eric Johnson, was stopping at the Waldorf also.

Voice Of BROADWAY

By Dorothy Kilgallen

Gossip in Gotham

The town's most interesting twosome frequents the new Le-Miriton: author Michael Strange, mother of Diana Barrymore, and actor Bramwell Fletcher, ex-husband of Diana Barrymore . . . A big league baseball star needed the influence of his team's front office to get him out of a jam the other night. He was collared by several policemen after starting a barroom brawl . . .

Shirley Temple and John Agar are interested in doing a Broadway play. Their Hollywood representative was in town all last week quietly going over scripts for them to read. If they can find something promising, they'd like to co-star here in the Fall . . . Adolph Spreckels is carrying a terrific torch for Kay Williams, trying hard to effect a reconciliation . . .

Tom Gallery, general manager of the New York Yankees, is being paged for a big job with the Madison Square Garden Corporation. If he takes it, it needn't mean leaving the Yanks.



Tallulah Bankhead planed into town the other night after her long tour. She's in love again—but she's keeping the lucky fellow's name a secret . . . Jerry Wald is after the film rights to the late D. W. Griffith's life story—plans to use many of the silent film footage . . .

Doris Day has cancelled her plans to divorce musician George Weidler. They'll have another try at making the marriage a success . . . Gary Merrill, who played the hero to Paul Douglas' villainous bully in "Born Yesterday," is currently bringing the safari touch to Shubert Alley. He makes the daytime rounds in a shortsleeved open shirt and khaki shorts. (What, no pith helmet?) . . . Alan Marshall is well again after four years of "metaphysical treatments." He'll return to the screen in the new Astaire-Rogers film.

PLAYERS ON AND OFF REELS

Broadway Ballyhoo: You'll be seeing, and in person, Alice Brady, Luis Alberni, Fred Keating, Ivan Lebedeff, Florence Lake, Lila Lee, Russell Hopton, George Bancroft, Helene Costello and others of your favorites in Panchon and Marco units soon. Russell Patterson, Walter Winchell's handsome look-alike, shortly will see his French Casino puppets in a series of cinema shorts. Joan Blondell will be Eddie Robinson's heroine in "Bullets or Ballots." Mary Brian is here. Doug Fairbanks brings word that Betty Bronson, the "Peter Pan" girl of yesteryear, is well and happy and hasn't changed a bit. Paramount is bringing Monta Bell back form London to the old home lot. Gloria Swanson was the subject of raves as to her beauty by Hal Fyfe, as to her histrionics by Clarence Brown, at a recent Hugh and Sadie Murray soiree. Gloria, by the way, is due for a really great role. Gus Edwards will bring vaude back to Broadway—and the Broadway Theatre.

Lots of the boys shared Bing Crosby's long shot racing winnings, figuring Bing must get a break by law of averages. Elaine Barrie will get in the movies, after all. Paul Muni and Luise Rainer have begun work on "Good Earth." "Sweet Aloes," which opened last night, will be a Warner Picture. Gloria Shea, driving East for personals, has been injured in a Texas motor crash. Two-Gun Bill Hart is at the Astor—Hotel, not theatre. Director E. H. Griffith did justice to a few of Jack Dempsey's steaks the other evening. Writing stars turned out for Julia Shawell's party honoring Mary Margaret (Martha Dean) McBride. And Jacqueline Logan tossed a swell farewel luncheon for Mrs. Lubitsch. Don't miss Jack (Boulevardier of the Bronx) Oakie in "Colleen" at the Strand, beginning Saturday. Here's hoping happiness for D. W. Griffith in his new marriage to Evelyn Baldwin. Elizabeth Bergner is convalescent from a London operation. Max Reinhardt goes to Salzburg soon but returns for another Warner Picture in the Fall. Meet you in the movies. R. C.

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"THE COLD WAR AGAINST DAVID WARK GRIFFITH"

Controversial Article by

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February issue
Leading newsstands
Forty cents

MAESTRO POO-POOHS FILM "PURITY"



Post Photo

David Wark Griffith, old-time producer of silent movie classics, regards the current drive for "clean" films as the birth of a notion that will die a natural death.



D. W. Griffith was the master mind of Hollywood, and all the young directors patterned themselves after him. Some used to affect his style of clothes and actions. Elmer Clifton, now a noted director, was one of Griffith's most sincere sartorial worshipers. Elmer used to buy collars that were several sizes too large so that he could sink his chin in their depths in the approved Griffith fashion. Soft caps he would also wear, and he would slouch down in his chair and cuddle his chin in his hand. He soon won the nickname of "D. W." from the studio workers.

And Sydney Franklin, who now directs Connie Talmadge, was an assistant director at the time that Clifton was doing extra work.

D. W. Griffith was thrown off the "Duel in the Sun" set. Them's fightin' words! Here's the story: He went to visit **Lillian Gish, Lionel Barrymore** and **Walter Huston**. It was D. W. who started them all in pictures. They got so enthusiastic reminiscing about old times that **King Vidor** couldn't get them to concentrate on the scene. Finally King whispered to Lillian, "Do you suppose you could take him next door while we get this scene?" . . . Metro's big shots should have heard **Lionel Barrymore** talk about their studio. He says he'd rather swing on the Metro gate than be inside any other studio. But he's having fun on "Duel." "They pamper me," says he, "and I love it."

Hollywood

By HEDDA HOPPER



Griffith



Brice

Way was at its zenith. We didn't know it then, but we were on our way to two important dates with destiny—World War I, which loomed nearer and nearer that year; May with the sinking of the Lusitania by a German U-boat; and the "arrival at manhood" of the baby of the amusement world, motion pictures.

Griffith sat hard and straight through the center of the entrenched line—the bastions of aristocracy, bureaucracy then existed in the realm of amusement.

A passing fancy, the cynics called it, was the product of legit producers, and they had no intention of letting this "pushcart" for the nickelodeons sit on the same bench with they plied their little game of pot and take.

No Difference of Opinion

But the critics had ideas of their own, and for the first time in history got together to review a picture. Their opinion was unanimous. "The Birth of a Nation" was not only good but great, everything to them—and the battle was on.

Here's a list of the plays of that day when the boys and girls were packing in audiences to "MOTHER," "I Didn't Raise My Boy to Be a Soldier," "Tulip Time in Holland," Belle Bennett and others of equally broad-gauged entertainment. I betting that one tear will shed a tear or two for the nickelodeons, for those great gay people who usually are described as "full of life." I know I did.

Down Memory Lane.

Because 30 years ago, these were some of the plays and players entertaining the playgoers of that generation: John Drew in "Rosemary," Douglas Fairbanks in "The Show Shop," Marie Dressler in "A Mix-Up," Wilton Lackaye and Burr McIntosh in "Trilby," Nat Goodwin in "A Celebrated Case," De Wolf Hopper in Gilbert and Sullivan operas, Maude Adams in "Peter Pan," Gaby Deslys in "Stop, Look and Listen," Robert Edeson and Alice Brady in "Sinners," Ethel Barrymore—"Our Mrs. McChesney," Arthur Byron—"The Boomerang," William Hodge—"Road to Happiness," E. H. Sothern—"The Two Virgins," Leo Dietrichstein—"The Great Lover," Vernon and Irene Castle—"Watch Your Step," and "The Ziegfeld Follies" that year had the following: Ed Wynn, Ann Pennington, Justine Johnston, Mae Murray, W. C. Fields, Bert Williams, Lucille Cavanaugh, Ina Clair, Leon Errol, George White, Bernard Granville.

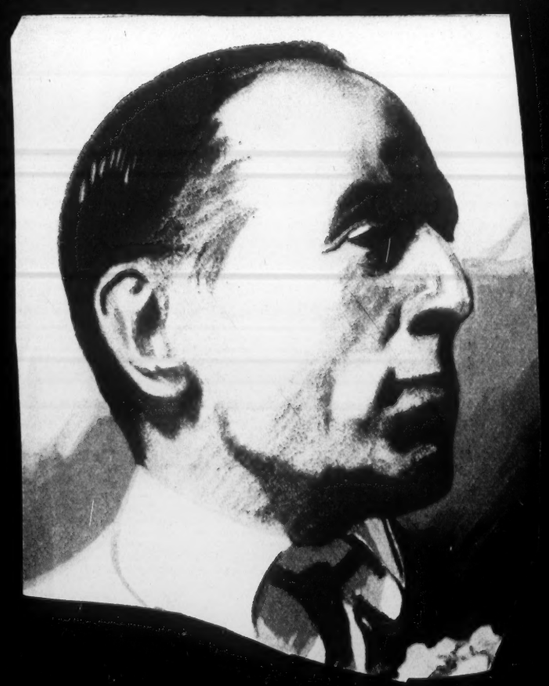
Checking Up

Suppose we just take the list of Ziegfeld stars and see what's happened to them in 30 years. Ed Wynn, W. C. Fields, Leon Errol, George White are still going strong. Mae Murray had one of the brightest careers in pictures, which has long since dimmed. Bert Williams, the greatest Negro entertainer of them all, is no longer with us. Ina Claire retired and is happily married, living in San Francisco. Justine Johnston has been written up in medical books for her discoveries. Lucille Cavanaugh, now Lucille Leimert, is writing a column for the Los Angeles Times.

Trail Blazer

But of all this list of stars, it was Doug Fairbanks who made the leap from the stage to the movies in "The Stray Lamb," that had everybody else following suit.

Now Wall Street is called in to float bonds for the oil industry or aircraft plants. In those days Wall Street backed the movies. They still do, and I believe in the long run they've made more money off our industry than many others.





The Old Master is about to dust off his sea-goin' camera and set sail. D. W. Griffith is here signing a contract to film Joan Lowell's best seller, "Cradle of the Deep," her story of a girlhood spent on the briny. The lady, of course, is the fair Joan, who spent several years in pictures, but never got past first base in spite of her obvious beauty and, it has been proved, brains. Watch for her stories in future issues of Photoplay.



D. W. GRIFFITH'S GREAT RECORD IN PAST 20 YEARS

During his 20 years of effort in the motion picture industry, D. W. Griffith, the pioneer director, has made 430 pictures at a cost of $12,834,000.

The gross earnings of these pictures, more than two-thirds of which were one and two-reelers made prior to 1912, have already reached the stupendous figure of $56,053,000, with two of Griffith's latest productions still to be reported on.

Based on his last five program pictures made, Griffith's average grossage is in the neighborhood of $1,300,000 a picture, or approximately **$500,000 more** than the earnings of any other Hollywood director.

OUTSTANDING HITS

	Costs	Grosses
"Birth of a Nation"...	$ 110,000	$10,500,000
"Broken Blossoms" ...	115,000	1,250,000
"Hearts of the World"	425,000	1,500,000
"Intolerance" ...	1,600,000	1,750,000
"The Love Flower" ...	91,000	900,000
"Idol Dancer" ...	93,000	963,000
"The Battle of the Sexes" (first) ...	25,000	480,000
"Way Down East" ...	635,000	7,500,000
"Dream Street" ...	447,000	950,000
"Orphan of the Storm"	760,000	2,000,000
"One Exciting Night"..	362,000	1,150,000
"White Rose" ...	425,000	900,000
"America" ...	795,000	1,750,000
"Isn't Life Wonderful"	260,000	400,000
"Sally of the Sawdust"	337,000	1,200,000
"That Royle Girl"...	595,000	900,000
"Sorrows of Satan"...	1,050,000	1,750,000
"Drums of Love" (For five months)...	505,000	800,000
"Battle of the Sexes" (second) (For two months) ...	400,000	[illegible]

In Mayfair

-with-

Maxine Christie

THE ROOF GARDEN of the St. Regis was extremely lively, night before last.

We front was contributed to its liveliness by a party of ten we gave a little dinner party . . . Sir Hubert and Lady Wilkins, Mr. D. W. Griffith (famous film director), Mrs. Thomas Logan (of the Ritz Towers and Arcturus), and that tall, handsome bachelor, Colonel Larsky, being our guests.

This Wednesday night gala evening was for the benefit of the Actors' Dinner Club . . . and at midnight, with Robert Emmet Keane acting as master of ceremonies, there was an excellent "floor show."

Like ourselves, a number of people also were giving dinners on the Roof Garden last Wednesday.

I must confess I enjoyed myself thoroughly . . . what female could help but have an interesting time seated between Sir Hubert Wilkins and D. W. Griffith, who made "Way Down East" . . . "Intolerance" and "The Birth of a Nation" and many other famous films.

* * *



Mac Thomas

Mussolini to Honor Sir Hubert

SIR HUBERT left yesterday on the S. S. Roma for a trip through Italy as the honored guest of Mussolini.

From there he plans to go on that thrilling trip to the South Pole, per new submarine.

Mr. Vincent Lopez, informing me he had received a big batch of letters following my little speech of nine days ago over his little microphone, asked me if I would once more chat to his enormous radio audience, last Wednesday night . . . I told him I would be happy to do so, and would also like to introduce my dinner-guests, Mr. D. W. Griffith and Sir Hubert Wilkins.

This was done to the soft music of Lopez and his orchestra . . .

The following telegram has reached me from Vincent Lopez:

"Appreciated your going on the air for me last night. The response from our fans this morning has been tremendous. They must have gotten a great thrill. Also wish to thank you for having Sir Hubert Wilkins and D. W. Griffith say a few words. Hoping that we may have the pleasure of having you broadcast with us again I am —Cordially your friend— "Vincent Lopez."

* * *

At Christmas time my old friend, D. W. Griffith, will bring out a charming story called "The Forgetful Squirrel." It's a whimsical tale about a Mary Boland type of lady squirrel who hides nuts all Summer and forgets where she put them. Walt Disney is illustrating it and is so intrigued with the idea that he may also make a motion picture of the slightly "nutty" heroine. Wonderful if he could actually get Mary Boland to do the voice.

* * *



Wallace Beery. Gladys McConnell.

He crashes in plane; she signs with Pathe.

his dressing room when Jetta Goudal called to him.

"Oh, Mr. Fawcett, what day is this?"

"It's the twenty-fifth."

"Are you sure?" she asked.

"It ought to be, it's my birthday."

At which Jetta, Lupe Velez, Griffith, Albert Conti, Bill Boyd, and others of the company got their heads together and soon Fawcett was summoned to face the camera, for what Griffith told him was a new scene.

The camera ground for a bit and then Griffith whirled Fawcett around.

Staring the actor in the face was a rolling table which the mechanics had pushed up behind him. It was loaded with a tremendous birthday cake and a cargo of presents.

Lupe tendered one dozen handkerchiefs, Jetta Goudal gave him two autographed and embossed books by Conrad, Bill Boyd presented a case of smokes, mechanics and others on the set had presents for him.

Griffith had written a poem, which he declaimed to the assemblage while the old character actor, considerably touched, blushed at the praise.

WOOD COAST STUDIOS

phia with his young wife, he really belongs here in movietown.

* * *

SNAPSHOTS OF HOLLYWOOD COLLECTED AT RANDOM: Teddi Sherman, Harry's daughter, and Red Cameron, are not joking; the nice looking stranger in uniform with Mrs. Joe Penner at Mike Lyman's was her brother, Lt. Bud Vogt; Dore Schary, M-G-M producer, is so ill that he has suspended all activities until he is better.

Captain John Huston has left for parts unknown and Olivia De Havilland is in retirement, refusing all dates; Cobina Wright Jr., who is expecting the stork in October, will visit Palmer Beaudette's family as soon as she recovers from a severe cold.

Lois Andrew's favorite boy friend, Lt. Charles Besore II, has been given a ten days leave from a Texas camp and will spend it with her; nice break given Sidney Skolsky in a current magazine. At the moment he occupies a desk at Columbia where he has a writing job.

Private Vernon Cansino, Rita Hayworth's good-looking brother, has left for an unknown destination. He and Rita were doing the night spots and having themselves fun before he left; Bette Davis has Errol Flynn's former suite in a Mexican hotel, and Bette wrote that the senoritas who gathered under her window had to be told Flynn had returned to Hollywood.

Julie Bishop, by the way, says there is no romance with Flynn. She has known him for a long time and only went out to dinner with him twice. Julie ought to know that constitutes "going steady" in this town.

That's all today. See you tomorrow.

A LINE OR TWO: Liza Wilson, having a whirl in New York on her vacation, writes to say she's spending a few days at Tallulah Bankhead's new Connecticut estate, after which she goes to Virginia to visit Liz Whitney. Tallulah, reports Liza, is funnier on soft drinks than most people are on martinis.

The Andy MacLaglen wedding on Sunday is going to look like the gathering of the giants. Groom Andy is 6 feet 7, his dad and best man, Vic, is 6 feet 4, and his two uncles, Cyril and Arthur, are both over 6 feet 2. Looks like the bride, who is just 5 feet 4, is slated for a crick in the neck.

That silver cigarette case which Barbara Stanwyck is flourishing s proudly is a gift from the Canadian Government in appreciation of her appearance for the War Bond Drive. It's engraved with a roman numeral IV (for the Fourth Canadian Bond Drive) and three dots and a dash for you know what.

D. W. Griffith, who nursed the motion picture through its teething stage, is to have his life's story written by Dr. Barnett Braverman. A place should really be made in our industry for D. W. Although he's very happy living in Philadel-

For Additional Amusement News and Advertising, See Pages 12 & 13.

Hollywood

By HEDDA HOPPER

Hollywood, Calif., June 6.—The story that **George Cukor** and **D. W. Griffith** have been working on has been put before **Maxwell Anderson**. And their idea may end in musical comedy. Anderson did "Knickerbocker Holiday."

Metro hopes Clark Gable will play **Sidney Kingsley's** story "Homecoming for Ulysses." They also hope **Katherine Hepburn** and **Irene Dunn** will be in it, too. Yep, they're going right on hoping, while **Sidney Franklin** makes plans.

Ben Bogeaus may sell his set of God pictures, "There Goes Long Henry," which was failed on account of **Loretta Young's** little image. Prune is quite tasty.

Edgar Bergen's secret mission to Chicago was without benefit of **Frances Westerman**. He went alone in a chartered plane.

Thirty years since D. W. Griffith made "The Birth of a Nation." On Saturday night he will commemorate that event with a party given for the members of the cast who are still here. They include Lillian and Dorothy Gish and Raoul Walsh.

That's all today. See you tomorrow!

Betty Furness in "Soldiers of Sea"

Betty Furness will have a chance at a good role in "Soldiers of the Sea," marine story to be produced at M.-G.-M. with Lucien Hubbard in charge, and Spencer Tracy featured.

She has gained a long-term contract with her home studio, and lately has been proving herself a business woman, opening a new gown shop.

Lockhart Cast in Joe Brown Comedy

Gene Lockhart, who registered most favorably at the preview of "The Times Square Playboy," formerly "The Home Towners," with his wife Kathleen Lockhart, has

The Pageant of the Film World

Frank Mattingan and Dick Purcell are in "Bullets and Ballots." Henry O'Neill in "Angel of Mercy," and Morgan Wallace and Walter Brennan in "Slim Rule."

Rumor Blackmer suffered a fractured thumb in "Florida Special" during a fight with Jack Oakie, and had to be treated at the studio hospital. Carole Lombard is still ill with the "flu."

Maxine Reiner will play a supporting role in "Turmoil," with Jean Hersholt, as a result of her work in "Charlie Chan at the Circus."

Upon his return from his vacation trip, which will consume about five weeks, Gary Cooper will act in "The Texas Ranger."

D. W. Griffith Tells Plans Which Include Picture Making

BY GRACE KINGSLEY

To interview D. W. Griffith, giant of the films of other days, is also to interview his lovely young bride! And she is a charming chatelaine to any interview.

And so it was while smiling down on her, in their suite at the Ambassador, and telling her to "run away and put on the red shoes, because they match your red neck bow," that we got under way as to his future plans.

As he looks in the pink of condition, it is easy to believe that the famous pioneer is quite ready to undertake new enterprises, but he declares that "never again will I film any story in which I do not believe, though I had to do it a few years ago in order to complete a contract."

TO CONTINUE WORK

"But I shall," he went on, "make pictures again, either here or in England. The reason I didn't make 'Broken Blossoms' in England was because I could not find a proper cast without waiting perhaps for months. It would not have been easy to replace Dick Barthelmess, Lillian Gish and Donald Crisp. Besides, I'll confess, critics, including Hannen Swaffer, dissuaded me, saying that people carried the old picture in their memories, and that even if I made a better picture in the talking version, they would always say it was not as good.

"I have been asked to remake 'The Birth of a Nation' as a talker, but frankly I'm scared, and for the same reasons. How could I replace Mae Marsh and Henry Walthall? Besides, the old silent film is still running."

Radio, too, is calling Griffith, but he seems not to have warmed much to it. His heart, it is plain to be seen, is still with pictures, although he did several weeks of radio in New York last year.

Asked what was needed to bring pictures back nearer to the hearts of the public—that nearness to which Griffith himself was the first to bring them—he answered diplomatically and obliquely:

REPEATING NOT GOOD

"One reason I got out of the business was because I found myself repeating formulas, instead of getting life and real human beings into my pictures. I got out of it all to study life. That is the great thing—humanity—that is the thing that can never be exhausted, and you must take time to drink at that fountain really to create anything worth while. There are only five or six plots, to be sure, but life itself—men and women—they are inexhaustible sources of live, breathing story material. A director must stop awhile to get back to life. While I was in the South, I went into courtrooms and took notes, just in order to get the kind of talk that people really talk when it comes out of their vital experiences. I lived with the country folks."

"And when I married," he went on, with another smile at Mrs. Griffith, "I married a regular little home girl instead of an actress! And we were wed by the presiding elder in the Methodist Church!"

Mrs. Griffith is a dainty demi-blonde, with a quiet little sense of humor. She very much resembles Claire Windsor.

D. W. Griffith and Jesse Lasky, At Trocadero, Recall Early Harum Scarum Film Era

By Louis Sobol

HOLLYWOOD, April 25.

Memories of the earlier, harum-scarum silent movies came to mind as two men, ignoring their dancing partners, huddled for a few seconds on the dance floor of the Trocadero, Tuesday nite. Gray-haired David Wark Griffith and Jesse Lasky. The fast-moving parade has swerved by the two...



Thomas Ince, Charlie Chaplin, Mack Sennett and D. W. Griffith—titans of the silent flicker industry—got together for this informal pose. Picture from the Museum of Modern Art Film Library.



David Wark Griffith, the movie maker, as he appears today—a quarter century after making these pioneer screen dramas. A scene from one of which appears below.



PRODUCER JOINS PEACE MOVEMENT



David Wark Griffith, movie director, famous for his war epics, becomes one of the first signers of the "People's Mandate to End War." Miss Elizabeth Stradley, head of the movement, came to Chicago from the Washington headquarters to organize the movement locally. The mandate, carrying 15,000,000 signatures from all countries of the world, will be sent to the Inter-American Peace Conference in Buenos Aires on Dec. 1. They are shown at the Congress hotel. [Daily News-Wide World photo.]



Screen News

D. W. Griffith has spent several weeks in London directing screen tests for a new "Broken Blossoms," based on his old silent success of sixteen years ago. He will produce this for Julius Hagen at the Twickenham Studios. Dolly Haas, English-Swedish blonde who has appeared in many German musicals, and Emlyn Williams of "The Iron Duke" and "Friday the 13th," will play the roles always associated with the names of Lillian Gish and Richard Barthelmess. Thomas Burke wrote this tender drama about a Limehouse waif and an idealistic young Chinaman.



There were screen musical composers before the days of the microphone. Griffith was the first to score his films. The music was pounded out on a tin pan piano by a girl who chewed gum and missed her cues. Here's Griffith composing his own music—with Carli Elinor



And Griffith was his own costume supervisor. He's looking over a snappy cape of fine velvet, considered chic in those days. How about it, Seymour? Yeah, that's what we thought

Hollywood

By SIDNEY SKOLSKY.

Hollywood, March 6.

Notes on the Academy affair.

THE MOVIE fans gathered in the foyer of the Biltmore Hotel and as a celebrity walked by they applauded. In fact, it was often only by the applause that I knew certain people were celebrities . . . The first actor to arrive is Victor McLaglen, accompanied by Mrs. McLaglen . . . McLaglen had taken practically a straw vote among the cash by asking people at the studio if they believed he would win the award . . . Later, while the guests are at the tables having their banquet, various people are commanded to the large press room on the floor below. Here are the cameras, the news reels, and the "prop" banquet table in front of which the winners are to pose. It is here that Bette Davis and Victor McLaglen learn the result. And, therefore, it is here that the press sees the winners first and genuine reaction.

McLaglen is delighted. His face beams. He is proud. But he is not terribly excited for he seems to have expected it. Bette Davis is really excited, almost hysterical. She talks in a high pitched voice. She holds the gold statuette fondly. "Here, you better hold Oscar," Bette says to McLaglen. "It is heavy." . . . Victor and Bette pose and pose for the cameras. Between "takes," I ask Bette if she wishes to make a comment. "Say anything you want," answers Bette. "Say anything like a girl too dumn excited."

* * *

THE AWARD for the best picture goes to "Mutiny on the Bounty" and Irving Thalberg, who produced it, poses. Then comes the big surprise . . . D. W. Griffith and his bride are ushered into the room . . . The press is told: "A special award is to be given to Griffith for his contributions to motion pictures" . . . It is a dramatic return to Hollywood by a man who did some great dramas . . . Some of the press and camera men give D. W. Griffith a round of applause—and when you get these lads cheering it is something.

Griffith poses for the cameras and newsreels with Davis and McLaglen . . . He tells the cameramen that they are a little too close. The director still likes to direct . . . Mrs. D. W. Griffith sits on a chair and watches the proceedings. Her face is a smile. It is a fine homecoming for her.

The show is over . . . That is, the real show . . . Two hours later they will present the awards officially before the official gathering . . . But this is the real show.

"The Informer" wins four awards. John Ford gets one for direction; McLaglen for the performance; Dudley Nichols, who wrote the screen play, gets "Oscar" for the best writing and Max Steiner wins the musical scoring prize . . . "Mutiny," however, wins the prize for the best picture and one wag says: "I guess they liked everything about 'The Informer' but the picture."

Bette Davis' "Oscar" is known as the "hangover prize." Although it was given to her for her performance in "Dangerous," every one knows that the Academy finally got around to awarding her the prize for her performance in "Of Human Bondage."

* * *

A COMMENTARY on this Academy banquet was the number of "write in" votes which resulted in victories . . . Cameraman Hal Mohr, not nominated by the Academy, won the "Oscar" for the best photography for his work in "A Midsummer Night's Dream." . . . Paul Muni, by a "write in" vote, captured second prize for his performance in "Black Fury," topping Clark Gable, Charles Laughton and Franchot Tone, all nominated . . . Michael Curtiz won the second prize for direction on a "write in" vote for "Captain Blood" . . . The Motion Picture Academy, whose ranks have been lessened by the formation of the Actors, Writers and Directors guilds, refused to disclose how many members there are in the Academy and how many votes were cast . . . The Screen Actors Guild sent out telegrams the previous day instructing actors and writers not to attend the banquet . . . While there was an absence of many big name stars who had attended previous banquets, there were numerous prominent players present.

D. W. Griffith made the presentation of the main awards the official show. Victor McLaglen and Bette Davis accepted graciously. Director John Ford was not there to accept his "Oscar." . . . Griffith said: "Mr. Ford, like a good director, has to work tonight." . . . Mr. Ford, a good member of the Directors Guild, preferred to stay home and play ping-pong . . . Dudley Nichols was not there to accept his prize.

The high note of the affair was when Henry B. Walthall —"The Little Colonel"—presented the great Griffith with a special statuette for his contributions to motion pictures . . . As Griffith held his "Oscar," I couldn't help thinking that it would be nice for the picture industry to give him an honorable job. He belongs.

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When I suggested that our industry get together and do something substantial for D. W. Griffith (meaning a job) because he did so much for all of us, I didn't go far enough. Griffith's name should be stamped on everything that goes out from the industry He was the daddy of all the things we're doing today. But he has no one to battle for him as Thomas Edison had. When we think of electricity we think of Edison. The moneyed man of that day didn't want his name used. But the one who insisted upon Edison's name being used was Samuel Insull. He made the deals. Insull came over from England in the steerage when he was 18 at the request of Edison. He became Edison's secretary, made every deal, and saw to it that Edison's name went into it.

* * *

By HEDDA HOPPER

Dudley Nichols is all set up three days because he gets Gregory Peck for his next picture, which is "Thieves Like Us." One reflection on the picture industry: He won't be able to get Peck until June, owing to his role in "Keys of the Kingdom" . . . This looks like Jerome Kilgarriff's year. There's a part in "Keys of the Kingdom" Franklin Pangborn can't be persuaded to work until Spring. He turned down "Mrs. Parkington" and three others that overlapped with new York if one of the Forty Thieves put shopping for household furniture, accompanied by Dick Powell . . . While Chico Marx is selling goods in Minneapolis, Betty Lasteed is living in her house and keeping an eye on her boys . . . Frances Langford had to turn down the President's invitation to lunch at the White House. She'd promised the boys in an hospital and came there . . .

* * *

From New York comes news that "Of Thee I Sing" will be Jack Benny's first independent picture. It's lucky Jack is co-star Fred Allen in it, and wouldn't that make a pair combination! The whole thing would be brought up to date. It's just about the best story Jack's had . . . Monty Woolley has finally finished "Since You Went Away." Too bad for the company, because he and the boys had such entertaining times . . . Ilka Chase has had many offers for her best seller, "In Bed We Cry," she'll do it into a play first and finish the adaptation in about a month. Already Hollywood wants to back the play, so they can get the picture rights.



D. W. Griffith
Movie daddy.



A historic picture of Lillian and Dorothy Gish and D. W. Griffith. It was snapped on the south portico of the White House as the noted trio left after lunching with President and Mrs. Harding. Time—the day after the Washington premiere of "Orphans of the Storm," in which D. W. directed the girls

THE FILM Capital

Griffith Praises 'Guad'

By JIMMY STARR

AMONG the enthusiastic crowd which emerged from the brilliant premiere of "Guadalcanal Diary" last Wednesday night at Grauman's Chinese Theater was D. W. Griffith, the pioneer of the picture business, who had played a large part in helping the fantastic industry to grow and who had with keen eyes watched it grow, make mistakes, advance and become internationally important.

It was with the idea of getting D. W.'s reactions that I waited until he had seen America's first Victory film . . . the grim saga of the sacrifice our fighting men made to capture Guadalcanal.

I got D. W. to one side and said: "Tell me what you think of the picture."

"Blunt, aren't you?" he laughed. "I liked it tremendously. It's important because it so finely shows what our fighting men are up against. It doesn't over-exaggerate the brutality. Those are facts, as seen by the eyes of that excellent newspaperman, Richard Tregaskis.

Fine Casting

"The casting of the film," continued Griffith, "is probably the finest of the war movies. William Bendix, Preston Foster, Lloyd Nolan, Newcomer Richard Jaeckel, Anthony Quinn, Roy Roberts and all the others are truly won-

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"The casting of the film," continued Griffith, "is probably the finest of the war movies. William Bendix, Preston Foster, Lloyd Nolan, Newcomer Richard Jaeckel, Anthony Quinn, Roy Roberts and all the others are truly wonderful."

D. W. paused for a moment and I asked: "Looking back to your unbeatable war films, such as 'Birth of a Nation' of 28 years ago, your 'Hearts of the World' of 1918 and then King Vidor's epic of 1925, 'The Big Parade,' how do you think 'Guadalcanal Diary' stands?"

D. W. eyed me suspiciously. "You wouldn't put a fellow on the spot—very much, would you? Well, let's look at it this way: 'Guadalcanal Diary' used a method that I have long insisted was the proper style. It first established interest in all the characters, then went into action. By that manner, the audience is bound to feel more and certainly pull for the cast.

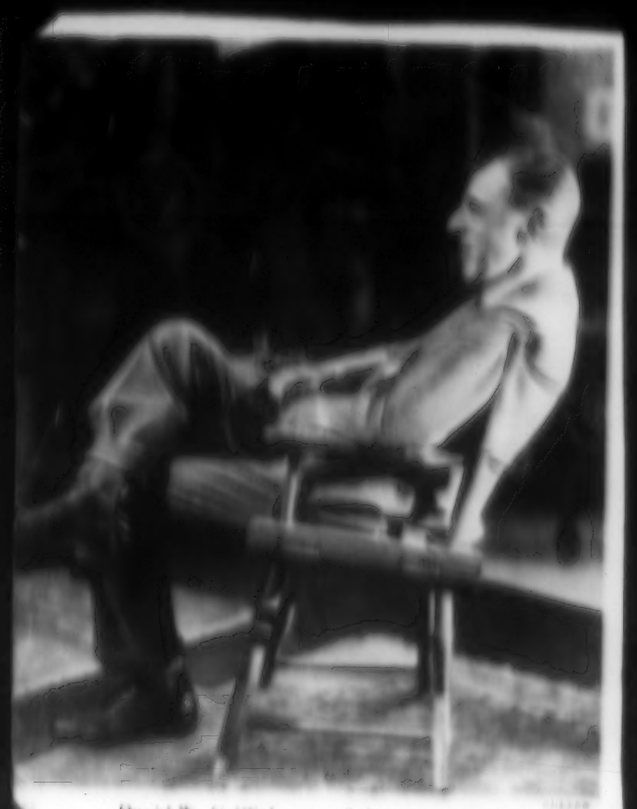
"Producers have often strayed from this accepted formula and with poor results. An audience first, last and always must have a complete knowledge and understanding of the characters. If this is established, then, whatever they do, is accepted, unless, of course, the situation fails in dramatic importance."

He's Shy

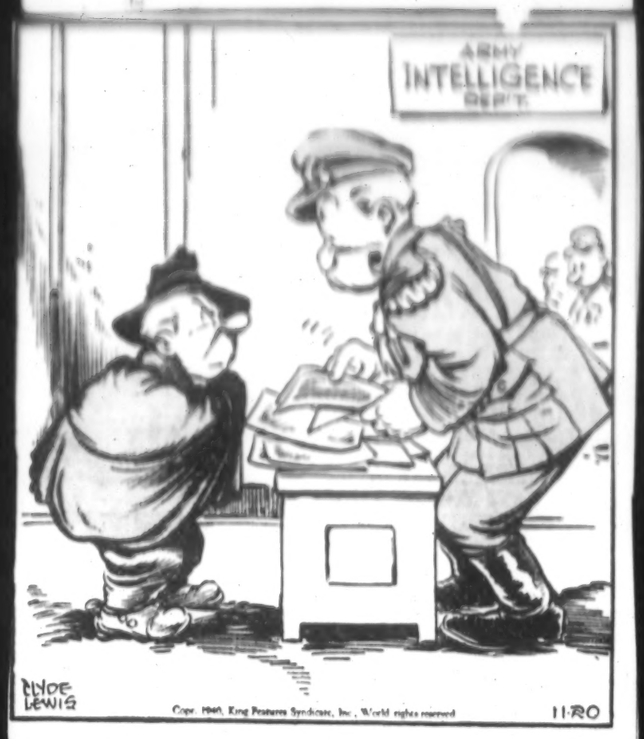
D. W. is always a trifle shy when asked about his own productions, but it must be remembered that his "Birth of a Nation" still ranks as tops after more than a quarter of a century. And his "Hearts of the World," which depicted the British victory in World War I, was actually filmed under fire, with D. W. himself directing many of the scenes from a captured German trench while shells exploded overhead.

"Greatest natural scene in 'Guadalcanal Diary,'" concluded Griffith, "was the seriousness of the men about to go into battle. They don't joke and kid with each other. I know. I've seen it. That was a splendid bit of direction by Lewis Seiler. I think everyone should see this film. It is definitely an important Victory production."

And with that D. W. Griffith started away in the crowd, only to be stopped by an autograph-seeker. As he signed the book, he muttered to himself, "Gosh, I'm famous."



David W. Griffith, one of the great pioneers of the movies, in the opinion of many the greatest of all.



"These photographs are excellent, X09, but Confederate Army maneuvers from 'The Birth of a Nation' aren't going to benefit us!"

NEW YORK Day by Day

—By O. O. McIntyre—

Diary: Up to say good-bye to Ray Long, Jr., against going to a boys' camp for summer. So breakfasting in Fullerton Weaver's new open air cafe at the Park Lane. Then at fuddy-duddying until Frank and Agnes Shutts, from Miami, came to sit awhile.



BING CROSBY
". . . greatest strides."

This day I articled another annuity. And by post a gay golf story from Rex Beach in Florida and a longer letter from Edison Marshall telling of a thrilling tiger hunt in Indo-China. And I skipped about skirling "Where's that tiger?" until Steve Pinckney dropped by with tayles of the gang in Houston.

To a Broadway cabaret for powsowdy and watched the lunatic actions of Jimmy Savo, foremost pantomimist of his day. And on way home fell in with David Wark Griffith, as youngish and handsome as in the days he was the deserved doyen of the silent screen. To bed reading again Kipling's "City of Dreadful Night."

25 years ago today

by E. Kessler



D. W. Griffith on WJZ.

D. W. GRIFFITH, a movie Merlin in the days of the silent cinema, came to the radio last night over WJZ. Mr. Griffith confined last night's show to dramatizing a cheaply brief glance at a Hollywood premiere. Several skilled stooges cleverly imitated the tones of Zasu Pitts and John Crawford. And then Mr. Griffith showed how Mary Pickford, a proud, perky girl, came into the movies by bearding Mr. Griffith in his first shabby studio. Mr. Griffith is the narrator and plays himself when his description fades into a scene. The fifteen-minute period is too short to permit the old master of the movies to unveil any extravagant stunts.

MR. GRIFFITH TANGOS: D. W. Griffith is making the most of his inactivity by stepping out to some of the Broadway late spots, often in the company of some charming girl, usually of the blonde, fragile type, somewhat reminiscent of Lillian Gish. D. W. delights in dancing and it is not beneath the dignity of the "old master" to execute the most complicated tango steps.

Radio Dial-Log

By JO RANSON

D. W. Griffith to Face Microphone in a Twice-a-Week Series Over WJZ—Other Activities Along Broadcast Row

David Wark Griffith, man of the movie industry, is about to embark on a journey through radioland which should bring him countless listeners all over the country.

Mr. Griffith is to face a WJZ microphone in a twice-a-week series of broadcasts featuring the glamorous history, life, humor and personalities of the city of Kleig lights.

The program is to be known as D. W. Griffith's "Hollywood" and will begin Jan. 4 at 10 p.m. With Mr. Griffith acting as the master of ceremonies, the air each Wednesday and Sunday night should provide us with a score of interesting happenings, past and present, in his career, as well as in the lives of other famous actors, actresses and producers who have played a vital part in the making of American films.

The musical effects for the series will be furnished by William Artzt and his orchestra.

* * *

And now we're over that hill [illegible] so let's take a look around the radioscape and see how things changed there are an hour's an orchestra and a quarter apiece a [illegible] a week. One of those big musical variety programs. And there's another important program. The singers, comedians and musicians that the sponsor is [illegible] there. And out of that appropriation he has to pay for a production—the radio check is to transport all those highly paid stars across their studios that on the air. And the same sponsor would bring his actors [illegible] they were to work on roller skates. But there is something different. So different it is radio. The cause of an outlaw reported shot to death in a boarding house [illegible] Chief of Birmingham, Alabama, will be part plots—now for $1.00 a script. So that new series which starts on NBC February 14.

You just gotta make good, Gil-Eden, or you'll get the [illegible] an awful jam.

Let's see what else looks interesting for this year. There's D. W. Griffith, the movie man, who is going to tell you an awful lot about Hollywood, but probably more about a director named D. W. Griffith.

DID you see the D. W. Griffith sermon about Prohibition, "The Struggle"? If so, did you happen to notice the heroine? Her name was Zita Johann, and she is one of Broadway's most dynamic personalities. She is now making her second picture, "Tiger Shark," with Edward G. Robinson and Richard Arlen. If it gives her a chance, she'll be dramatic and well worth watching. She's as unusual along tragedy lines as Eydie Roberts is along comedy lines. And is likely to get just as far.

D. W. Griffith on the Air.

THE hysterical history of Hollywood, that sunny city of Cinderellas and broken contracts, is to be narrated on the air by one who helped make it famous around the world. D. W. Griffith, a movie maestro who blazed the way to cinema greatness with his "Birth of a Nation," is to tell the tale of the pictures in a WJZ series beginning January 4. Mr. Griffith aided and abetted by a radio cast taking the roles of real film players, will trace the progress of the screen from a dim, blurred, freckly shadow on a sheet to the golden era of the audible epics.

Best Bets on Air Tonight

4:30—"Auto Show"; Secretary of Commerce Roy D. Chapin, Lloyd Eastman, Alfred H. Swayne—WINS.
5:45—Final installment of Dramatization of Calvin Coolidge's Life—WINS.
6:00—Stan Lomax, journal sports resume—WINS.
6:30—"Unemployment," Mrs. August Belmont—WEAF.
6:45—Globe Trotter—WINS.
7:00—Bill Corum, sports results; Billy Arnold—WOR.
7:30—Five-Star Theatre, "Dancer of Samarkand"—WJZ.
7:45—Goldbergs, sketch—WEAF.
8:00—Crime Club, sketch—WJZ.
8:00—The Vagabonds with Ken Murray—WEAF.
8:30—"The Shadow," sketch—WEAF.
8:30—Kate Smith, Swanee Music—WABC.
8:45—Phil Lord in "The Country Doctor"—WJZ.
9:00—Sherlock Holmes, sketch—WJZ.
9:00—Bing Crosby, Hayton Orchestra—WABC.
9:30—Guy Lombardo, Burns and Allen—WABC.
9:30—Radio Playhouse, Roger Bower, director—WOR.
9:30—Morton Downey and Donald Novis, tenors—WJZ.
10:00—D. W. Griffith's Hollywood; sketches—WJZ.
10:30—Revue of Station Talent—WABC.

D. W. Griffith--'Cave Man'

Film King Brings 'His Gal' Here on Visit

By Ruth Waldrop

D. W. Griffith, famous movie director, has been playing cave man.

He says that's the technique one has to use these days to get a term. It seems to work, for yesterday he brought "his gal" here for a homecoming celebration with his relatives at 118 West Sixth Street. He calls her his gal—probably she's a very pretty gal, with nice blonde hair. When she came home to see the folks yesterday she was garbed very simply in right gray, with blue shoes and just a touch of white trimming on her dress.

Mr. Griffith's remarks about cave man tactics were facetious, of course. They were made after he said Mrs. Griffith, formerly Miss Evelyn Baldwin, 28, of New York, had enjoyed a good dinner with relatives. The folks at home here are Mrs. Clyde Calhoun, formerly the wife of Mr. Griffith's late brother Jacob; Miss Ruth Griffith, niece of D. W. Griffith and daughter of Mrs. Calhoun, and Miss Gerrie Griffith, Ruth Griffith's sister. Then, there is Lynn Griffith of Ontario, a nephew.

After dinner the family gathered in the living room. The two Mrs. Griffiths sat together on the davenport while Mr. Griffith sat in a rocker, smoked cigarets and talked. Just a good old home talk—talk about simple things that real folks are interested in. Mr. Griffith himself when he used to work for his brother Jacob in the newspaper business at Whittier, Cal., spent the folks in Kentucky, where Cousin Willie lives. Once Mr. Griffith gave an address back there, but instead of talking about the movies he talked about a modern, shining hero—Cousin Willie.

Cousin Willie is a tall, lanky string bean of a fellow, and he isn't very well. He can't do hard work, but he buys and sells tobaccos and makes a living that way. The reason why Cousin Willie is a real hero is that his little home has become a haven for the relations back there who are up

(Please Turn to Page 6, Col. 1)

Dinner Party At Friendship

Mrs. Edward Beale McLean was hostess at dinner last evening, entertaining a large group of distinguished guests at Friendship, her home in Georgetown. The Chinese Ambassador, Dr. Hsu-Shih, was the honor guest and others from the diplomatic corps included the Finnish Minister and Mme. Procope and the Danish Minister and Mme. de Kauffmann, who were here over Sunday and today returned to New England, where their children are with the latter's parents, Rear Admiral and Mrs. William Dugald MacDougall.

A number of members of Congress were present, among them Senator Alben W. Barkley, Senator and Mrs. Bennett Champ Clark, Senator Theodore F. Green, Senator and Mrs. Hiram Johnson, Senator Robert A. Taft, accompanied by his son and daughter-in-law, Mr. and Mrs. William Howard Taft, III, whose marriage took place recently in Michigan and are visiting his father and his grandmother, Mrs. William Howard Taft, widow of the former President and Chief Justice; Senator and Mrs. Claude Pepper and Representative Sol Bloom and his daughter, Miss Vera Bloom.

Guests from out of town were Mr. and Mrs. D. W. Griffith and Mr. Jerome Zerbe, who were house guests of the hostess, and Mr. and Mrs. Charles Huff and Dr. Esther Richards of Baltimore.

Hollywood Parade

By Elsa Wickersham

WELL, OUR FAVORITE ACTRESS did it again.

During Bette Davis' terrific performance as Fackah Sowsky's "beloved friend," Miss. Von Mack, we wondered how she could possibly attend the cocktail party which Motion Picture Editor Douglas W. Churchill was tossing in her honor immediately after at the Trocadero. Just imagine a 15-minute soliloquy that began at a highly emotional pitch and then, with nary a letdown crescendoed on to ever higher summits of intense histrionics.



Elsa Wickersham

At the party, Bette confessed that right in the middle of it she had one terrifying moment in which she visualized the eventual collapse of the entire dramatic structure. But not Bette Davis. And there she was, her vibrant youthful self, when we arrived at the Trocadero—just as fresh as though she hadn't just turned in a performance that, aside from its sheer artistry, amounted to a record-breaking histrionic feat.

In contrast to its azure motif, the Blue Room was arrayed with blossoms of red and white, a Viennese orchestra underscored the cocktail chatter, and reflecting Bette's filmtown popularity, the brilliant party grew more so with each stellar arrival.

Propitiously enough, we started off with a chat with the fun-loving Elsa Maxwell, long on some of her infectious fun philosophy and promptly had a grand time for ourselves. We thrilled at meeting the brilliant and engaging Inez Robb for the first time, and then remained to laugh over her choice bon mot anent Maurice Evans' four-hour performances of "Hamlet."

Never again shall we see Olivia de Havilland without an emotional catch in our throat and a vivid mental picture of her now famous Melanie in "Gone With the Wind." On this occasion, Olivia was with Jimmy Stewart, and wore a saucy hat of delft blue feathers and a tiny muff of matching feathers.

Hearth-warming it was to hear the youthful Andrea Leeds go into a rave of appreciation when she met D. W. Griffith. Be assured that it was anything but hollow praise. For despite her youth, Andrea is a Griffith authority and fan, going away back to "Broken Blossoms," which she recalls as though it were released yesterday.

From Kathryn (Mrs. Joe E.) Brown we heard good news about her spouse, who recently came home from the hospital. Confined to his bed though he will be for some time, Joe's complete recovery is now assured. In fact, Joe is quite happy about the whole thing and, indicating his great popularity, his ardent fans have sent him everything from a side of venison to a ginger bread house filled with cookies.

Upon the arrival of Joan Bennett and Walter Wanger, the party took on the aspects of a wedding reception, with felicitations showering upon the happy romancers from all sides.

Others who came to honor Bette were Alma and Frank Lloyd, Mrs. D. W. Griffith and her mother, Mrs. Robert Arleigh Baldwin, Mrs. J. Wellingford Cole, the William F. Weltes, Myrna Loy and Arthur Hornblow Jr., Hedy Lamarr and Gene Markey, Merle Oberon, Graham Baker and daughter Doris, the Cullier Youngs, Alma Lloyd and Franklin Gray, Greer Garson, Bob Taplinger, the V. Frank Freemans, Jinx Falkenburg and Paul Hesse, Rosalind Russell, Tom Lewis, Winnie Sheehan, the Sol Lessers, Harvey Seymour, Madame Maria Ouspenskaya, David Lewis, Adolphe Menjou and Verree Teasdale, Ralph Morgan, Charles and Bridget Price, Margaret Ettinger, Harry Crocker, the Al Vaughns, Mecca Graham, Florence Rice and Robert Wilcox, Hal Roach, Jerry Wald, Bill Wickersham, Carol and Blake McVeigh, Kay and Bernie Williams, Ivy Crane Wilson, the Casey Robinsons, Jean Hersholt, Mary and Jock Lawrence, the Andy Herveys, the A. M. Botsfords, Eddie Selzer, the William Manns, John Leroy Johnson, Maureen O'Sullivan and Johnny Farrow.

* * *

Happy birthday to Virginia Printzlau, Diana Wynyard, Dr. Harry Martin, Harry Carey, Sid Rogell and Karl Freund.

Join the thousands who have thrilled to the

Fabulous Cave of Sacred Jade

Featuring the Altar of the Sacred Jade Pagoda and $2,000,000 of thrills, mystery and loveliness. Help the



GINGER ROGERS
Plans Revealed

By Louella O. P

Things are happening fast to that Carole Landis. Not only will she and soon change her name to Mrs. Henry Wilcoxon but yesterday par she landed the top femme spot in that Roach's "One Million B. C." This is the prehistoric fantasy which D. W. Griffith will supervise and Hal Roach di rect. Having D. W. guide her



PAULETTE GODDARD

ROBERT PAR SONS

in her first big break is particularly lucky for the shapely Landis. The original maestro of the movies has developed more acting talent in his time than any other starmaker.

Victor Mature and Lon Chaney Jr. are also in the cast, and it is interesting to hear that Lon will have the role of a man 55 years old—giving him a chance to follow in his father's footsteps with makeup. Brilliant dialogue won't be a feature of this film. Almost all the talk is limited to gibbering in a dead language. If all goes well, the entire troupe takes off the first of the week for the prehistoric locations at Logandale, Nev.

* * *

Talked with Mervyn LeRoy, who is back from his month's holiday. He and Doris had a



David W. Griffith (With Megaphone) Directing





FLICKERETTES

D. W. Griffith with a print of "Drums of Love" locked in his trunk arrive at the Grand Central today to join showmanship with Morris Gest for the presentation of the Griffith film at the Liberty next Tuesday night . . . Harry Rapf is patronizing all the Broadway nite clubs in hope that he will find another Joan Crawford, whom he discovered a few seasons ago entertaining at the Biltmore Club. Exact fortune similar to Joan's awaits some song and dance girl who Mr. Rapf believes might go well on Metro-Goldwyn-Mayer, Irving . . . Sylvia Thalberg, Norma Shearer, Irving G. Thalberg and Harold Lloyd are more of the flicker luminaries contemplating Eastern trips within the next few weeks . . . Samuel Goldwyn has engaged John Colton, author of "The Shanghai Gesture," to write the titles for "Leatherface," co-starring Miss Banky and Ronald Colman . . . Willard Keefe, former newspaper man and author of "Celebrity," movie rights for which Pathe has acquired, has been signed to wield his pen for Paramount and will entrain soon for Hollywood . . . Leo Meehan, FBO director, has returned to the Western studios after a two weeks' stay in New York.



Norma Shearer

LUPE ON WAY TO FAME

From her own announcement it is to Lupe Velez that the career



ALICE JOYCE.

of Lupe Velez is assured. That is that her first picture under a contract with United Artists is to be directed by D. W. Griffith. And if she can't extract talent from any given man or woman, no one can. The new picture is to be "The Battle of the Sexes."

You'll remember Lupe as the little dark-haired Latin beauty in "The Gaucho." Her resemblance to Dolores del Rio stirred much comment. Being yet a minor, Lupe had a merry life during the making of the Fairbanks film, having to dash between school and cafe and back again ad infinitum. She seems to enjoy studying. Under the new arrangement, she'll study under a tutor in her spare moments on the United Artists lot.

By GEORGE SHAFFER.

Hollywood, Cal., Jan. 5.—It cost Lupe Velez $50,000—the amount of a pre-trial payment to her one-time manager, Frank Woodyard—to keep from going to court, where the judge would rule on her age.

If Lupe's name were really Maria Guadalupe Villalobos, and she was born in October, 1908, as Woodyard had baptism papers to indicate, Lupe would have had to carry out a five-year contract by which she agreed to accept Woodyard's management. Lupe herself contends she is 17, and if she could have proved this in court, her contract, as a minor, would have been invalid.

* * *

Woodyard discovered Lupe as a child dancer in Mexico City. De Mille last year signed her to a contract which disregarded Woodyard's, and since she made a hit with Fairbanks in "The Gaucho," Lupe's film future has become of concern to various Hollywood persons who bade her straighten out her affairs with Woodyard.



MOVIE MAGNATE.



Gail Russell and Diana Lynn, young co-stars of "Our Hearts Were Young and Gay" asked D. W. Griffith the $64 question when all three turned out for Phil Baker's CBS broadcast from Hollywood Canteen.

★ ★ ★

Preston Sturges, who is incorporating as an independent producer, will bring back such former bigtime directors as David Wark Griffith, Harold Lyold, etc., to work with him. . . . Petrillo's next investigation will be against those lawyers who own pieces of bands for more than the supposed 5%, in an effort to stop these cutting-up practices. . . . With work on war pictures stopped, Hollywood is turning toward period romance pictures, "Frenchman's Creek" being a straw-in-the-wind. . . . One of New York's major movie palaces will experiment with one-act musical comedies with big names, to offset the big band name attractions at other theatres. . . . Very few of the 40 or more motion pictures that were sent to Russia during the past five months have received the official okay of that government for showing there. . . . Both 20th Century-Fox and Warners want the title of Paul Small's "Star Time" for a super-musical.

★ ★ ★

David Wark Griffith has come to town to be present with all the other village celebrities at the opening of his "Drums of Love" on Tuesday. The premiere threatens to be real De Mille swanky, for Morris Gest is doing the presentation to precede the picture. That impressario always contrives to create a bejooeled effect about his opening nights.



David Wark Griffith.



There'll be no mourning after this Knight. David Wark Griffith is directing Herbert Rawlinson in conferring the Order of the Star and Garter upon Billie Dove at the Breakfast Club.

How Grif
"The Birth o





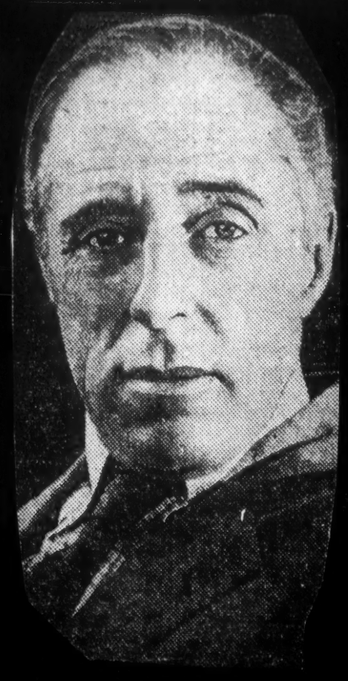
Sixteen years after, D. W. Griffith and nine of the cast of "Birth of a Nation" celebrate the revival of the first great movie with sound effects and prologue. Left to right, Donald Crisp, Joseph Henabery, Mae Marsh, Spottiswood Aitken, D. W., Tom Wilson, Henry B. Walthall, Walter Long, Mary Alden and Ralph Lewis







D. W. GRIFFITH has a nice ranch house and no great necessity to direct pictures . . . He has money. He had a habit of depositing large sums of money in banks in various towns, and actually forgetting about it . . . He had thousands of dollars in gold bouillion which a bank called upon him to claim when the Government called in gold . . . When the Alexandria Hotel in Los Angeles was to be demolished, $15,000 in cash belonging to Griffith was found in the safe deposit vault.







Gest And Griffith.

Morris Gest, who made possible "The Miracle," the Moscow Art Theatre and velour hats, has gone movie.

The theatrical impresario is now preparing the New York presentation of D. W. Griffith's photoplay, "Drums of Love." The premiere will take place at the Liberty Theatre on Tuesday evening, January 24.

Last year Mr. Gest spent several weeks in Hollywood. Then he signed a contract with Joseph M. Schenck, president of United Artists. By taking over this presentation, he begins his motion picture activities, for this photoplay is Griffith's first for United Artists under his new agreement.



MARY PHILBIN







D. W. GRIFFITH, the veteran director, whose innovations years ago revolutionized the method of making motion pictures. His doubtedly one of his best cinematic contributions to history was "America."



SCREEN'S EX-STARS HOLD FIRST 'CLOSE-UP' FESTIVAL

Former screen stars brought the atmosphere of an important motion-picture premiere to their first annual "close-up" at the Biltmore Bowl last night.

DIFFERENT AFFAIRS

Two thousand persons crowded the grand-avenue entrance and lined the corridors as the veterans of the film world arrived. To The 300 former screen luminaries, members of the newly formed Associated Cinema Stars, it revealed memories of past days of glory.

With a fanfare from the national champion Van Nuys American Legion Drum and Bugle Corps ushering Gov. Merriam into the Bowl, the fete was officially started and from time to time former screen figures were introduced.

TO UNITE CRAFT

Later in the evening, a motion picture, "March of the Movies," a history of the advancement of the films since 1896, was shown in the Bowl. Glimpses from noted films of the past, including such stars as Louise Glaum, Mary Pickford, Wallace Reid, Lionel Hamilton, Will Rogers, Hazel Drexler, Constance Talmadge and countless others, were shown. Many of the stars flashed on the screen were in the audience.

Masters of ceremonies were Leon Janney, Lee Wilde and Rupert Hughes.

The organization was formed several months ago to unite those who have spent ten years or more in active film service and to aid them in continuing motion-picture work.

HEADS GROUPS

At its head, as president, is J. Stuart Blackton, who with Charles F. Bowers, president of the Riverside Drive Breakfast Club, founded the group.

Other leading officers are William Farnum, Lionel Belmore and William Earle, directors; Maurice Costello, Bryant Washburn, Creighton Hale and Jack Mulhall, leading men, and Florence Turner, Virginia Pearson, Agnes Ayres and Alice Calhoun, leading women.







D. W. Griffith's Pictures to Be Revived as Guide to Filmland

David Butler Will Direct Bob Hope in 'Treasure Chest'; April 1 Set for Starting Date

By Louella O. Parsons

Motion Picture Editor International News Service

A revival of Griffith pictures and a tribute to D. W.—the man who made movies what they are today—is scheduled by the American Contemporary Gallery. Under the guiding hand of Clara Grossman, all of Griffith's pictures, starting with the very first, will be shown in Los Angeles. Directors, producers and actors will be urged to attend the theater and study Griffith's technique.

January 14, the opening night, will be a gala affair. The very first one-reeler made by D. W. will be shown to such old friends and coworkers as Mary Pickford, Lillian Gish, Donald Crisp and Ruth St. Denis. Following this, the lineup will be: "Birth of a Nation," January 21; "Intolerance," January 28; "Broken Blossoms," February 4; "Way Down East," February 11; "Isn't Life Wonderful," February 18; Abraham Lincoln," February 25. All films will be rented from the Museum of Modern Art.

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LOUELLA O. PARSONS



CHARLIE CHAPLIN

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"You can imagine my surprise," Eddie Albert told me, "when we landed on Tarawa beach, to see Captain Louis Hayward leading his men into action. I knew he was somewhere in the area, but didn't know he was going to be in our raiding party until we met face to face. I hadn't seen him." Eddie is here on leave and will spend Christmas with his mother and wait for his next orders. Dramatic to hear him tell about the Tarawa raid and his meeting with another motion picture star in that inferno. He couldn't say enough in praise of Hayward, and Eddie himself deserves a few compliments.

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An enthusiastic young man named Preben Storm makes his American debut in "Seventh Cross" with Spencer Tracy. True, he has only a bit, but it will serve to introduce him to our screen. Preben, who was born Baron Eric von Stejernborg, took the name Storm and his brother's name of Preben. His brother was killed in Denmark defending his country against the Nazi invasion. The present Preben starred in pictures in Denmark and for U. F. A. He is married to Harriet Huntington of the Huntington family, and is eager to make a name for himself in the U. S. A.

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Chatter in Hollywood: Although it is supposed to be marital "courtesy" that a wife usually gets the divorce, Dean Jagger's trip to California to file his suit is really doing Mrs. Jagger a favor. Since she and Dean separated, she has had the very important job in New York as head of the John Powers Correspondence School of Charm. She could not take time off from

Here and there in movieland: **Basil Rathbone's** son couldn't have been more surprised when he arrived here from England, via the canal, and found that **Basil** and **Ouida Bergere** were on their way to London. He'll visit in Hollywood about a week and then join them....**Virginia Pine** is back and she and **George Raft** have taken up where they left off...The O'Connor family, of vaudeville, got raves from the Sunday nighters at the Trocadero ....Which probably means jobs for all....In the audience were the **D. W. Griffiths**, who are rare stay-up-laters....**Carl Brisson** was among the celebs on the **Queen Mary** when she broke the record

Joan Blondell starts back to work today on the Warner lot—in two pictures simultaneously—"Stage Struck" with Dick Powell, and Martin Mooney's "Ballets and Bullets" opposite Ed. G. Robinson... Incidentally, this is the first picture in which Robinson returns to his swagger, two-gun role since "The Little Caesar" cycle—only this time he's on the other side of the fence...D. W. Griffith met Kay Francis Tuesday morning for the first time on the set of "Angel of Mercy" in which she plays Florence Nightingale..."I've always wanted to meet you in person," he purred..."You have," she said..."Years ago you tested me for 'Sorrows of Satan' and told me I wouldn't do"...Wonder how all the little gels of the Hollywood and Paradise are tonite?

Pardon the Push

"In the farthest corners of the earth," D. W. Griffith told the movie stars at the Academy statue grab, "they dress like you, they wear their hats like you, they try to act like you."

We can understand the first two imitations.

Understand that Hal Horne, former publicity chief of United Artists who resigned shortly after being made vice-president, is now being baited by R. K. O. to become its advertising and publicity chief in the East...David Wark Griffith may also line up shortly in an executive capacity with Warners—perhaps as a director...An interesting letter from Pearl Doles Bell: "I'm wondering," she writes, "if you'll let me know how many screen stars have adopted the name I coined. Since I wrote the novel "Sandra" and Barbara La Marr made the picture the name has become popular. I've quite a list of society Sandras—several Broadway girls have taken the name—and Gracie Allen and George Burns gave the name to their newly adopted baby girl"...Although the impression was Busby Berkeley would not have to stand trial again, the judge yesterday decreed otherwise—and for the third time the director will face the second-degree murder charges (result of a fatal auto crash) July 6th...

Mrs. E. B. McLean Resumes Famous Sunday Night Feasts

Stars From Field Of Entertainment Are Among Guests

By MARIE McNAIR

Mrs. Edward Beale McLean, forced to declare a moratorium on her famous Sunday night parties while she nursed two broken ribs, entertained at a large dinner last night—the first in several weeks—at Friendship.

Luminaries from the entertainment field—Miss Elsa Maxwell, international party-giver; David Wark Griffith, "father" of the motion picture industry, and Mrs. Griffith—were among the guests and were overnight guests at Friendship. In addition, there were Lucius Beebe, New York's sprightly columnist, and Jerome Zerbe, famous photographer; Comdr. Gene Tunney, U.S.N., who deserted prize fighting for Shakespearian study, and J. Edgar Hoover, head of the FBI.

And as the hostess is wont to do, to make for stimulating variety, there were members of the diplomatic corps, the Senate and the House, and just "Washington," all mingling with easy congeniality.

Envoys and Congress Members Attending

Ambassador Joseph C. Grew, recently returned from Japan, was among the guests. Others were the Brazilian Ambassador and Mme. Martins, the Finnish Minister and Mme. Procope, the Greek Minister and Mme. Diamantopoulos, Senator and Mrs. Hiram Johnson, Senator Alben Barkley, Senator Arthur Capper, Senator "Happy" Chandler, without Mrs. Chandler who went to California for her daughter's wedding; Senator Joseph Guffey and Miss Pauletta Guffey, Senator and Mrs. Bennett C. Clark, Senator and Mrs. Burnet Maybank, Senator James J. Davis, Senator Burton K. Wheeler, Senator and Mrs. Tom Connally, and Senator and Mrs. Claude Pepper.

Representative Sol Bloom was there with his daughter, Miss Vera Bloom, and also in the company were Representative James M. Barnes, Representative and Mrs. Charles Dewey, Representative and Mrs. Martin Dies, Representative Lawrence Lewis.

Leon Henderson, the "price czar," to be counted upon anytime as an entertaining dinner partner, was in the group with Mrs. Henderson, and other outstanding personalities were Fernand Leger, distinguished artist from Brazil who is visiting at the Brazilian Embassy; Vice Admiral Sir Wilfred French and Lady French; Captain Cotton-Minchin, and Hans Bull.

Guests Witness 'My Sister Eileen'

Then there were former Senator Henry F. Ashurst, Miss Mabel Boardman, Assistant Secretary of War and Mrs. Robert Lovette, Mr. and Mrs. Everett Bono, Mr. and Mrs. William Clayton, Mr. and Mrs. Homer Cummings, Mr. and Mrs. Thomas Clark, Mrs. Hiram Bingham, Mrs. Frederick Alger, Mr. and Mrs. Harold Boyer, Columnist Ray Clapper, Mrs. Philip Coffin, Wayne Chatfield-Taylor, Undersecretary of Commerce; handsome John Foster, of the British

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Still others at this pleasant party were Mr. and Mrs. Charles Hoff, of Baltimore; Mrs. Walter Bruce Howe, Mr. and Mrs. Emil Hurja, Mrs. George Holmes, Mr. and Mrs. Ernest Kanvler, Admiral and Mrs. Emory Land, Mr. and Mrs. Matthew McLaughlin, Comdr. Alexander Macomb, Comdr. and Mrs. Loyal McLaren, Charles Michelson, Mrs. Russell Maxwell, Mr. ad Mrs. Warren Lee Pierson, Mr. and Mrs. William Stanley, Mrs. Warren Delano Robbins, Mr. and Mrs. Hugh Wilson, Mr. and Mrs. David Winton, Mr. and Mrs. Frank Young, Mr. and Mrs Frank Waldrop, Mrs. George Pettengill, Douglas Parmientier, a visitor in town; Clarence Hewes, Capt. Frank Radiker, Mrs. Benjamin Rogers, Lothrop Stoddard, Col. Skell Smith, Dr. Kemper Simpson, Mr. and Mrs. James R. Thomson, Mrs. Wallach Merriam, William Jenkins, Sir Willmott and Lady Lewis, Dr. and Mrs. James Alexander Lyon, Clyde Tolson, Mrs. Noyes Lewis, Mrs. Mitchell Palmer, Mr. and Mrs. George Shea, George Vournas, Miss Mary Randolph, Miss Nannnie Chase, and Ensign Frasier.

With dinner over the guests settled down to enjoy "My Sister Eileen," movie version of the Broadway stage hit.

The Counselor of the Yugoslav Embassy and Mme. Franges are having a short holiday at Melvin Village, N. H., where they are visiting Mme. Franges' mother, Mrs. William S. Corby, at her summer home.

Mrs. Corby will return with her son-in-law and daughter late this week.



GRIFFITH PLANS STAY HERE ALL WINTER

David Wark Griffith, dean of motion picture folk, creator of "Birth of a Nation," still recognized as the greatest film of all time, announcer today he will remain at Miami Beach all winter to complete two plays. The plays are to have a Kentucky locale, he declared, but are being written for the legitimate theater, not the movies. "Motion picture making is no longer an art," the once-great director averred, "for it depends too greatly on mechanics. My interests now lie in flesh and blood drama." Griffith is at the Roney Plaza hotel.

Hollywood

By SIDNEY SKOLSKY.

Watching Them Make Pictures

Hollywood, March 18.

W. C. FIELDS is an actor that other actors like to watch, and onto the set where he is making the flicker "Poppy" comes Herbert Marshall, who is working at that studio in the picture "Something to Live For." With Marshall is Gloria Swanson. For she has come to watch him work, and now he is taking her to see Bill Fields.

Several chairs are placed near the wagon Fields is supposed to be driving through the circus grounds, and Swanson and Marshall have front row seats for the show. Fields always puts on a show. He doesn't need the celebrity audience. No matter what lines have been written, Bill ad libs. He never remembers lines and never reads the same speech twice.

Director Eddie Sutherland and one writers Jack Cunningham and Bobby Vernon are on the set. After the "take," Miss Swanson is introduced Vernon and Sutherland to Herbert Marshall.

There is really drama on this set now. For Bobby Vernon, the gag writer, and Gloria Swanson were once co-stars in a series and Vernon got first billing. Then romances. How they got $150 as a team. How Christie Comedies would sign only Vernon but put Swanson. There was one picture all three played in together, "Bungee Girl." In that one, Eddie Sutherland was the heavy. They continue to talk and talk. W. C. Fields' big comment is this: "Gunnz, how I always get thirsty." He proceeds to quench his thirst.

* * *

KAY FRANCIS, portraying Florence Nightingale in the flicker of that title, is playing a scene with George Curzon. Miss Francis, standing in her London apartment, tells Curzon that she is going to the Crimean War to serve as a nurse.

Director William Dieterle, wearing a pair of white gloves which have become his trade-mark, rehearses the scene again. Sitting in the director's chair, watching, is a young lady. She is Charlotte Dieterle, wife of the director, and she gets up to hand him a glass of milk.

The scene is being played again when a group of visitors marches on the set. There is much noise. The parade is led by D. W. Griffith and his wife, and others in the party include Anita Louise and Maureen O'Sullivan.

D. W. Griffith, the great director, is visiting the set to see how they make talking pictures.

The first person to speak to him is Cameraman Faxe Gaudio, who served as cameraman on many pictures that Griffith made. Then Griffith is introduced to Director Dieterle. Kay Francis comes over to greet him soon, and Griffith says: "I don't want to disturb you. I'll be going. I know what visitors are on a set. I never liked them when I was making a picture."

Griffith and his party start for a projection room. He wants to see the picture, "Dangerous," and witness the performance for which he handed Bette Davis the Academy Award.

And on the set I notice that outside the window of this London apartment in Winter geraniums are blossoming. A movie boner in the filming.

* * *

HOPE GETS AWARD.

The program, first formal academy shindig since Pearl Harbor, started off on time—but most of the audience dribbled in late, forcing Hope to rush things toward the last.

But he slowed down enough to let Jean Hersholt, president of the Academy of Motion Picture Arts and Sciences to give him a tiny "Oscar" all his own.

"And about time, too," declared Hope. "I've emceed so many of these things in Grauman's Chinese my eyes are slanting. But I really didn't expect one. If I'd known I would've brought along my writers. I haven't got any gags for this."

Pioneer movie maker D. W. Griffith started off the major awards by presenting gold cinematography "Oscars" to "The Picture of Dorian Gray" in the black and white class, and "Leave Her to Heaven," for Technicolor.

Peggy Ann Garner won a miniature statuette as the most promising juvenile star.

D. W. Griffith, Noted Film Director, Is Home Again

Visiting Scenes of Youth While Attending Race Meet.

David Wark Griffith, among the greatest of motion picture directors, is back in his old home town again for the spring meeting at Churchill Downs.

Stopping at the Seelbach and attending the races as incognito as his super-powered Mercedes car will permit, the director is visiting again the scenes of his youth.

Born Near Lagrange.

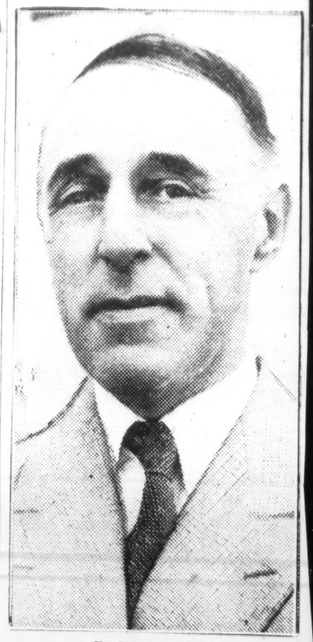
Mr. Griffith was born on a farm about six miles from Lagrange and has a brother, William Griffith, living at Lagrange now.

When little more than a boy, Mr Griffith was an usher at the old Avenue Theater, located where McCrory's Five and Ten now stands. He served as a clerk at Deering's book store, now W. K. Stewart's, and entered the field of drama as an actor in the Meffert Stock Company.

Set New Film Standard.

It was not long before Griffith was in the motion picture industry and his "Birth of a Nation" set a new standard for the cinema, remaining a classic twenty years later. "Intolerance," "America" and "Orphans of the Storm" were three of his most famous silent pictures.

The discovery and glorification of the Gish sisters, Lillian and Dorothy, was credited to Griffith and he has developed many other motion picture stars. His last great picture of "Abraham Lincoln" was produced about two years ago.



D. W. Griffith.

Griffith Still Wants Old Fashioned Girl in Films

By BETTY COLFAX

Character vs. Curves!

A keen mind is as necessary as a good figure for the young woman who would seek a motion picture career today. And if you don't believe there's a grain of truth in these words, take the opinion of D. W. Griffith, who promoted the first blond* screen careers, and whose newest picture, "Drums of Love," opens at the Liberty Theater next Tuesday night.



Greta Garbo

Judging from the attitude of the camera impresario, he's somewhat weary of the scintillating brunette or the coy blonde who thinks she was made for a screen career because she has sex appeal. D. W., like the heroes in the minor song lyrics, longs for the old-fashioned girl. He believes there's a good place for her in pictures.

"Sex appeal," according to Mr. Griffith, "belongs on the beaches." And yet Greta Garbo has never sported a bathing suit in a single foot of film. In fact, we doubt very much if the Swedish flame would be at her best in the all-revealing swimming regalia.

However, here's what Mr. Griffith has to say: "The impression seems to prevail among girls outside the film capital that sex appeal is the only thing that matters. Some girls think that all we want in Hollywood are bigger and better bathing beauties. The directors are looking for the girl who is wholesome as well as pretty.

"Only a few stars have reached stellar honors on sex appeal. One can feel a certain sense of respect for the young woman who emphasized her character above her curves, but today it would really startle me to find one who did. I haven't interviewed that type for almost a year.

"At first I contemplated this changed condition with amusement. But not now."

★ David Hanna

Herbert Marshall, who had been announced to play the role of Hank, the artist, in Albert Lewin's production of "Dorian Gray," has been withdrawn from the Oscar Wilde story and assigned to a lead in "Seattle," another RKO opus which is scheduled to start work at the same time.

As the title suggests, "Seattle" is destined to be one of those "epic" affairs dating into the movie pattern established by "San Francisco" and "Chicago" . . . not recounting the bustling and early growing years of the northwestern city through the eyes of semi-historical characters.

It will be produced by John Considine Jr., son of the famed vaudeville impresario. On the basis of interviews recently conducted by the producer during a visit to Seattle last year, the film will be flavored with authentic reproductions of the type of entertainment which flourished in Seattle and other west coast cities in the early days.

Any chronicle of show business points to the coast communities as providing performers a lusty audience who demonstrated approval and disapproval with unmistakable clarity. In this fact alone it is apparent Considine has a colorful film subject in "Seattle."

* * *

Belated tribute to the artistic and technical contributions made by D. W. Griffith to the development of the motion picture as the most expressive of dramatic forms is promised in the D. W. Griffith festival which will observe the 37th anniversary in the film industry at the American contemporary gallery in Hollywood under the direction of Clara Grossman.

Herb Sterne, drama and motion picture editor of Rob Wagner's Script and one of the few accurate screen historians, has edited and compiled the story of Griffith's career, which will trace his screen work from 1907 when he appeared as an actor in a picture for Thomas A. Edison, until 1930 when he produced his first talking picture for United Artists, "Abraham Lincoln," starring Walter Huston.

The festival will be spread over a period of seven weekends (Friday, Saturday, Sunday), opening at the contemporary gallery on Jan. 14 with seven early Griffith shorts and "Judith of Bethulia," the first four reel spectacle filmed in America.

On Jan. 21 the gallery will present the original uncut version of "Birth Of a Nation." "Intolerance" is scheduled for Jan. 28, "Broken Blossoms" on Feb. 4, "Way Down East" on Feb. 11, and "Isn't Life Wonderful" on Feb. 18. Abraham Lincoln" will be revived on Feb. 25 and "The Battle" on March 4. All films will be rented from the Museum of Modern Art.

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Hollywood

By HEDDA HOPPER

Dudley Nichols is all set up these days because he gets Gregory Peck for his next picture, which is "Thieves Like Us." (No reflection on the picture industry.) He won't be able to get Peck until June, 'cause he has to do "Keys of the Kingdom" first. . . . This looks like Geraldine Fitzgerald's year. She's so good as Mrs. Wilson that Twentieth is testing her for the lead in "Keys of the Kingdom." . . . Freddie March can't be persuaded to work until Spring. He turned down "Mrs. Parkington" and Greer Garson. That overseas trip sure took it out of him. . . . Judy Garland out shopping for household furniture, accompanied by Dick Powell. . . . While Arline Judge is selling bonds in Minneapolis, Betty Lawford is living in her house and keeping an eye on her boys. . . . Frances Langford had to turn down the President's invitation to lunch at the White House. She'd promised the boys to do hospital and camp shows.

* * *

From New York comes news that "Of Thee I Sing" will be Jack Benny's first independent picture. It's Jack's idea to co-star Fred Allen in it, and wouldn't that make a juicy combination! The whole thing would be brought up to date. It's just about the best story Jack's had. . . . Monty Woolley has finally finished "Since You Went Away." Too bad for the company, because he and the boss has such entertaining rows . . . Ilka Chase has had many offers for her best seller, "In Bed We Cry." She'll do it into a play first and finish the adaptation in about a month. Already Hollywood wants to back the play, so they can get the picture rights.



D. W. Griffith
Movie daddy.

* * *

When I suggested that our industry get together and do something substantial for D. W. Griffith (meaning a job) because he did so much for all of us, I didn't go far enough. Griffith's name should be stamped on everything that goes out from the industry He was the daddy of all the things we're doing today. But he has no one to battle for him as Thomas Edison had. When we think of electricity we think of Edison. The moneyed man of that day didn't want his name used. But the one who insisted upon Edison's name being used was Samuel Insull. He made the deals. Insull came over from England in the steerage when he was 18 at the request of Edison. He became Edison's secretary, made every deal, and saw to it that Edison's name went into it.

* * *



Lazarnick

MAGIC NAME . . . Silent movies, tremolo strains of a pipe-organ, and the name of David Wark Griffith. Enough, is it not, to set one dreaming of the days when "The Birth of a Nation" was in town, or "Orphans of the Storm," "Broken Blossoms," "Hearts of the World" and "That Royle Girl"—all products of the master's touch. This director looks back today upon these immortal characters of a no longer young and mysterious field of drama, and stands a little in awe before his creation. But he is still creating. "Lady of the Pavements" was under his direction, and there will be a new one this fall.


Welcome back to D. W. Griffith, visiting Adolphe
Menjou, Joan Bennett and Hal Roach (whose staff
he's joined) on "The Housekeeper's Daughter" set

"David Wark Griffith, LaGrange, Ky."

Hotel registers the world over reflect the famous film director's love for calling the Oldham County town his home, although he lived there only a few years, late in life. This article contains the personal recollections of the author, Mrs. Margaret M. Bridwell (now University of Louisville art librarian), from her girlhood days in LaGrange when she knew the Griffith family, and also the reminiscences of David Griffith's old friends there. Stories of the director's early days in Louisville, where his family moved when he was a small boy, were written for this Magazine by another old friend, Edmund Rucker, and appeared on February 17, 1957.

By MARGARET M. BRIDWELL

FOR some reason, the late David Wark Griffith's name is not inscribed with the names of many other filmdom notables in the concrete forecourt of Grauman's Chinese Theater in Hollywood.

But LaGrange, Ky., points with great pride to that famous name inscribed in the pavement leading to the front door of a house Griffith lived in for several happy years.

Born 84 years ago this week—on January 22, 1875—a few miles from LaGrange, near Centerfield, Griffith didn't actually live in LaGrange till 1936. But he called LaGrange home, and he loved it. On the registers of hotels in the many foreign countries he visited may be found his signature and address, "David Wark Griffith, LaGrange, Ky.," regardless of where he happened to be living at the time.

In Oldham County, he often said, were to be found the finest people and the finest land in the world.

When I was a small girl, Griffith's widowed mother, Mary Oglesby Griffith, lived in the LaGrange house, on the corner of Fourth and Madison Streets. Our home was on Madison just around the corner, so that our front faced the side of the Griffith house and yard, and the comings and goings at the Griffiths were plain for a 10-year-old to see.

At that time, David Griffith was in California with a score of successes as actor, playwright and producer behind him, and was busily engaged in producing a film later to be called "The Birth of A Nation," which he, along with most of his critics, considered his best.

With Mrs. Griffith lived David's sister, Mrs. Ruth Houghton, whom we called "Miss Ruth," and his niece, also named Ruth, whom we called "Little Ruth."

Miss Ruth liked children; she had lived in California among the movie stars, and she was the sister of David Griffith—and all these attributes were further enhanced by the fact that she made wonderful chocolate fudge.

Little Ruth, in the eyes of our 10-to-14 set, was a glamour girl straight from Hollywood, and she played the part with the finesse of a Mary Pickford, whose hair-do she copied.

Small wonder that the big double swing in the Griffith front yard and the apple tree by the front walk—the fruit of which was not forbidden to any child—were always swarming in the summertime with the neighborhood gang.



A famous name, "D. W. Griffith," is inscribed in the pavement leading to the door of a house in LaGrange in which the film director has lived.



Bride and bridegroom were Mr. and Mrs. D. W. Griffith when this photo was made in 1936 at the Brown Hotel.

Purple car, purple tie, purple hat

D. W. GRIFFITH *Continued*

and where he could return in triumph or come back to lick the wounds he received from time to time.

Maybe it was to lick wounds that Griffith came back to Kentucky about 1933. For a few years he lived at the Brown Hotel in Louisville where he said he was doing some writing.

In 1936 he obtained a divorce from his first wife, from whom he had been separated for many years, and married Miss Evelyn Marjorie Baldwin. He was married at the hotel by the Rev. W. R. Johnson, pastor of the LaGrange Methodist Church.

After a year or two in California, the couple moved to LaGrange where they settled down in the Griffith house at Fourth and Madison with their two huge Persian cats.

David Griffith seemed perfectly happy and contented for the next few years with his young wife, and he began work on a novel or play into which he planned to incorporate local people as the main characters.

Each morning he walked from his house the five or six blocks to the center of town where he would insist on treating everyone who happened to be in the Sweet Shoppe to coffee.

Each afternoon at about 4 o'clock he visited the law office of J. Ballard Clark. He liked to talk with Clark about anything and everything, but particularly about his father, the Shakespearean readings his father gave, and the classics his father and a man named Wight from Shelby County discussed while young David sat on a stool at his father's knee.

He was proud of his father's participation in the Civil War and told Clark that when he was visiting in England he lunched almost daily with Premier Lloyd George, who, surprisingly, was the first person to tell him that his father had been wounded while leading his regiment from a commandeered horse and buggy.

Griffith's father, Jacob Wark Griffith, came from Virginia and settled in Oldham County about 1840. He practiced medicine in Floydsburg for a while and was a member of the Kentucky Legislature in 1853-54 before achieving some fame as "Roaring Jake" Griffith in the Civil War, on the Confederate side.

THE LAST time I saw David Griffith was during the time he lived in LaGrange. He arrived at Churchill Downs on Derby Day in a purple Mercedes car, wearing a dapper gray suit, a purple tie, and a purple hat which sat rakishly on his head.

I am sure he did not remember me, or my cousin, when we walked up to speak to him, for we had grown in the years since we had lived across the street from his mother. But he smiled and chatted with us as though he remembered perfectly.

On any other man the purple hat and flashy car would have seemed odd, but on the angular frame of the great "D. W.," with his air of arrogance and greatness, it somehow looked just right.

Soon after that, he and Evelyn moved back to Hollywood. Griffith worked there for a short time with the Hal Roach Studios as an associate. In 1947 his marriage ended in divorce and in 1948 he died of a brain hemorrhage.

Griffith's body was brought back to Kentucky and buried in his beloved Oldham County, not far from the farm where he was born. In 1950 an imposing monument was erected on his grave.

The birthplace home at Centerfield is long gone, having burned in 1911. A new farmhouse was built on the site.



n LaGrange stands the Griffith house, once occupied by D. W. and is second wife, now occupied by the George B. Moffitt family.

Alice Thompson, who lived next oor to the Griffiths; Janet and Star- ey Rogers, Ashby Miller, George Kerlin, Mary and Ben Horton, Billy Hays, Blakemore Morris, Francis and Louise Morgan and my two brothers nd I were perhaps the Griffiths' nost frequent and persistent callers. often accompanied Miss Ruth to the Methodist Church on Sunday nights, nd we were great friends.

David Griffith was devoted to his family. He came home often to see his mother and numerous other relatives who lived in and near LaGrange. His brother, Will Griffith, lived with his wife and daughter, Myrtice Seaman, on a farm near LaGrange. Another daughter, Mrs. Bruce Duncan, lived at Buckner; still another, Mrs. Earl Butler, lived in LaGrange. The Wood Oglesby family were cousins.

EACH time David visited home, he had all his Oldham County relatives attend a big family dinner at the Seelbach Hotel in Louisville.

Once in a while, David's brother Albert, who had taken the last name of Gray, came home from the East to visit his mother. Albert's wife was a glamorous redhead from Australia. We generally knew when they were to arrive, and lined up on Thompsons' porch next door to see her.

She wore beautiful clothes, mostly brown or beige, and brought much luggage, but I do not remember that she ever spoke to any of us. Occasionally she would give some of her clothes to Albert's young cousins, who would in turn let us try them on.

David's visits home usually were accompanied by some fanfare, for it is to LaGrange's credit that he was accorded much honor in his own home town during his lifetime.

Once, after release of "The Birth of A Nation," Lee Dawson, principal of the school in LaGrange, took us in a body to the Courthouse where Griffith stood patiently by the judge's bench in the big courtroom and shook the hand of each greatly awed pupil as we filed by.

When "The Birth of A Nation" finally reached the Grand, our movie house in LaGrange (soon thereafter to be named the Griffith), it drew loyal full houses at each of its several showings. I remember it vividly, for I saw it with only one eye—the other bandaged because of a sty.

Later I saw the melodramatic "'Way Down East," the sociologically important "Intolerance," the historical "Orphans of The Storm," "Civilization" and "Broken Blossoms."

Although I did not realize it, I was seeing many firsts in motion pictures—the fade-out, the close-up, the flash-back and soft focus—which Griffith is credited with having contributed. I was watching the production of motion pictures being raised to the status of an art.

(The film library of the Museum of Modern Art has material on the books and plays which David Griffith wrote and the plays in which he acted, and it has a complete list of his hundreds of films.)

LaGrange is proud, naturally, of these achievements of its native son, but it likes also to remember him as he was on his visits home and as a happy resident, shed of the mantle he wore in Hollywood, among his own people and rubbing shoulders with acquaintances and old friends.

It is proud that Griffith considered it home, where he could relax and think and when necessary gather his strength for what might be ahead,

Continued on Page 40



movie season will bring out Delores slative newcomer, in "Lonelyhearts," l friend of a columnist who has an ne-lovelorn column he takes seriously.



lyn Monroe (right) models a daring gown l wear in "Some Like It Hot" for producer- tor Billy Wilder. It's a story about the jazz era, and Marilyn will sing in it.

With 'Sleeping Beauty' Disney brings another fair



od fairies and bad in "Sleeping Beauty." Here the three good , Fauna and Merryweather, do a little snooping of their own.



The Princess, disg tell who he is eith

Sun Chasers Cont.



Miami Beach News Service

Mr. and Mrs. H. W. Griffith at the Five o'Clock

D. W. Griffith--'Cave Man'

Film King Brings 'His Gal' Here on Visit

By ROCH BRADSHAW

D. W. Griffith, famous movie director, has been playing cave man.

He says that's the technique you have to use these days to get a bride. It seems to work, for yesterday he brought "his gal" here for a homecoming celebration with his relatives at 718 West Sixth Street. He calls her his gal proudly. She's a very pretty gal, with nice blonde hair. When she came home to see the folks yesterday she was garbed very simply in light grey, with blue shoes and just a touch of blue trimming on her dress.

Mr. Griffith's remarks about cave man tactics were facetious, of course. They were made after he and Mrs. Griffith, formerly Miss Evelyn Baldwin, 28, of New York, had enjoyed a good dinner with relatives. The folks at home here are Mrs. Clyde Calhoun, formerly the wife of Mr. Griffith's late brother Jacob; Miss Ruth Griffith, niece of D. W. Griffith and daughter of Mrs. Calhoun; and Miss Gerrie Griffith. Ruth Griffith's niece. Then, there is Lynn Griffith of Ontario, a nephew.

After dinner the family gathered in the living room. The new Mrs. Griffith and Gerrie sat together on the davenport while Mr. Griffith sat in a rocker, smoked cigarets and talked. Just a good old home talk—talk about simple things that real folks are interested in. Mr. Griffith remembered when he used to work for his brother, Jacob, in the newspaper business at Whittier. Talk about the folks in Kentucky, where Cousin Willie lives. Once Mr. Griffith gave an address back there, but instead of talking about the movies he talked about a modern, thriving hero—Cousin Willie.

Cousin Willie is a tall, lanky string bean of a fellow, and he isn't very well. He can't do hard work, but he buys and sells turkeys and makes a living that way. The reason why Cousin Willie is a real hero is that his little home has become a haven for the relations back there who are up

(Please Turn to Page 6, Col. 1)

MORE ABOUT GRIFFITH

(Continued From Page One)

against it worse than he is. He takes them in and feeds them and takes care of them somehow. Heroes like that don't get into the headlines. But they make a very warm place for themselves in D. W. Griffith's heart and he likes to tell about them. Real folks. Like you've seen in his movies.

While the talk was going around it was hard to imagine that outside the house a shiny, big car with a chauffeur was waiting for Mr. and Mrs. Griffith. It was hard to imagine that next week they will be entertained at San Simeon, William Randolph Hearst's ranch.

Going To San Simeon

Mr. Griffith wants to take his gal up there to surprise her. She hasn't seen San Simeon. He tells her it's just a ranch where lions run about and roar, and where giraffes stroll around the ranch house, and where William Randolph Hearst has imported a little Italian shrine. They'll go up to San Simeon and "rough it" for awhile. Mr. Griffith's gal doesn't know quite what to think about it all.

Speaking about Kentucky, Mr. Griffith has tried for the past two winters to dedicate a statue there for his father, who was Gen. Jacob Wark Griffith of the Confederate army—the first Kentucky cavalry. But the winters have been so tough and there has been so much snow on the ground that it has been impossible to hold the dedication.

General Griffith had the distinction of being the only general who ever led a cavalry charge with a horse and buggy. He was badly wounded and couldn't ride a horse, but he got into the buggy, picked up the reins, clucked to the mare, and she led the first Kentucky cavalry to victory.

Showing "Gal" Around

D. W. Griffith isn't in California to produce another movie. He's here primarily to show his gal around the state. In fact, movies aren't Mr. Griffith's real hobby. He only made them, he said, to get money so he could write plays for the stage. He's written two, now, and hopes to produce the first one in New York. It's about the South.

Mr. Griffith likes to talk about the South. He likes the people. He has spent a lot of time in court rooms, gathering material, watching the people and having a grand time.

Case of "Hawg Meat"

Once there was a trial over theft of 800 pounds of "hawg meat." The circuit judge wanted to get it over with and go on to the next place. All the jury didn't show up, so two men were drafted from the spectators. The jurors couldn't reach a verdict. After a long time they came in and told the judge of their predicament. He pondered a while and thought about sending them back with orders to decide something.

Some of the jurors got pretty worried because it was getting late.

"Judge," one of them drawled, "My wife don't know where I am, and if I'm much later getting home, there will be a battle."

Feared They'd "Bust"

"I didn't milk my cows this morning," put in another anxious juror. "And if I don't get to milk them tonight, they'll bust, judge."

The jury was dismissed.

Just real folks, having a good old home talk yesterday afternoon at 718 West Sixth street. It was hard to imagine that outside the house was that big, shiny automobile, with a chauffeur in it. It was hard to imagine that after a while D. W. Griffith and his gal would get into it and go away.

Hollywood Parade

By Ella Wickersham

WELL, OUR FAVORITE ACTRESS did it again.

During Bette Davis' terrific performance as Tschaikowsky's "beloved friend," Mme. Von Meck, we wondered how she could possibly attend the cocktail party which Motion Picture Editor Douglas W. Churchill was tossing in her honor immediately after at the Trocadero. Just imagine a 15-minute soliloquy that began at a highly emotional pitch and then, with nary a letdown crescendoed on to ever higher summits of intense histrionics.



ELLA WICKERSHAM

At the party, Bette confessed that right in the middle of it she had one terrifying moment in which she visualized the eventual collapse of the entire dramatic structure. But not Bette Davis. And there she was, her vibrant youthful self, when we arrived at the Trocadero—just as fresh as though she hadn't just turned in a performance that, aside from its sheer artistry, amounted to a record-breaking histrionic feat.

In contrast to its azure motif, the Blue Room was arrayed with blossoms of red and white, a Viennese orchestra underscored the cocktail chatter, and reflecting Bette's filmtown popularity, the brilliant party grew more so with each stellar arrival.

Propitiously enough, we started off with a chat with the fun-loving Elsa Maxwell, took on some of her infectious fun philosophy and promptly had a grand time for ourselves. We thrilled at meeting the brilliant and engaging Inez Robb for the first time, and then remained to laugh over her choice bon mot anent Maurice Evans' four-hour performance of "Hamlet."

Never again shall we see Olivia de Havilland without an emotional catch in our throat and a vivid mental picture of her now famous Melanie in "Gone With the Wind." On this occasion, Olivia was with Jimmy Stewart, and wore a saucy hat of delft blue feathers and a tiny muff of matching feathers.

Hearth-warming it was to hear the youthful Andrea Leeds go into a rave of appreciation when she met D. W. Griffith. Be assured that it was anything but hollow praise. For despite her youth, Andrea is a Griffith authority and fan, going away back to "Broken Blossoms," which she recalls as though it were released yesterday.

From Kathryn (Mrs. Joe E.) Brown we heard good news about her spouse, who recently came home from the hospital. Confined to his bed though he will be for some time, Joe's complete recovery is now assured. In fact, Joe is quite happy about the whole thing and, indicating his great popularity, his ardent fans have sent him everything from a side of venison to a ginger bread house filled with cookies.

Upon the arrival of Joan Bennett and Walter Wanger, the party took on the aspects of a wedding reception, with felicitations showering upon the happy romancers from all sides.

Others who came to honor Bette were Alma and Frank Lloyd, Mrs. D. W. Griffith and her mother, Mrs. Robert Arleigh Baldwin, Mrs. I. Wallingford Cole, the William F. Wallaces, Myrna Loy and Arthur Hornblow Jr., Hedy Lamarr and Gene Markey, Merle Oberon, Graham Baker and Daughter Doris, the Cullen Youngs, Alma Lloyd and Franklin Gray, Greer Garson, Bob Taplinger, the V. Frank Freemans, Jinx Falkenburg and Paul Hesse, Rosalind Russell, Tom Lewis, Winnie Sheehan, the Sol Lessers, Harvey Seymour, Madame Maria Ouspenskaya, David Lewis, Adolphe Menjou and Verree Teasdale, Ralph Morgan, Charles and Bridget Price, Margaret Ettinger, Harry Crocker, the Al Vaughns, Mecca Graham, Florence Rice and Robert Wilcox, Hal Roach, Jerry Wald, Bill Wickersham, Carol and Blake McVeigh, Kay and Bernie Williams, Ivy Crane Wilson, the Casey Robinsons, Jean Hersholt, Mary and Jock Lawrence, the Andy Herveys, the A. M. Botsfords, Eddie Selzer, the William Manns, John Leroy Johnson, Maureen O'Sullivan and Johnny Farrow.

* * *

Happy birthday to Virginia Printzlau, Diana Wynyard, Dr. Harry Martin, Harry Carey, Sid Rogell and Karl Freund.

* * *

A Line or Two: No wonder Hal Roach gave a big party after the preview of "Turnabout." He's got a honey of a picture—riotously funny with a million laughs. The whole town turned out, it seemed to me. I saw Mildred Lloyd dancing around and she said that Harold had bowled 300, which, bowlers will tell you, is a perfect score. Marlene Dietrich arrived with the devoted Eric Remarque and Elsa Maxwell, really going dressy on us, in a gorgeous white evening gown, and did she look nice! Carole Landis, who does such a swell job in the picture, was busy receiving congratulations and so was Marjorie Main, whose dead-pan characterizations are so popoular. Miriam Hopkins chatting with Charles Feldman, and Edgar Bergen was devoting himself to a pretty girl. The Irving Netchers, just back from Honolulu, greeting friends. Rosie looked like a Hindu princess in a red turban, she is so tanned. David Wark Griffith, who waltzes like a professional, dancing with his pretty young wife. Margaret Roach, who proved that she can act and all she needs is a chance, was hostess for her father. Mrs. Roach had gone on to the Kentucky Derby. Hal left with the Leo McCarey party last night. Sonja Henie looking so happy with Dan Topping. The Danny Dankers, the Jules Steins, Harry Joe Brown, Mrs. Milton Bren, no longer blonde; Kay Francis and Ernst Lubitsch were among those in the gala throng.

Hollywood Parade

By Ella Wickersham

YOUNG MARGARET REACH turned in two excellent performances, and the senior Margaret missed one grand time at her own home—or, rather, in the glorified back yard of the Hal Roach home in Beverly Hills.

The duo occasion was the formal preview of "Turnabout," the riotous comedy which Hal has produced and directed, and the huge supper dance on the tent-covered tennis courts of the Roach manse.

As the come-on Southern siren in the picture, young Margaret made the hit of her young life, and later—in the absence of her mater, who is visiting and taking in the Derby at Louisville, Ky.—she received 250 guests with the aplomb and charm of a social ace.



ELLA WICKERSHAM

As usual, we entered the spring-touched gardens, skirted the blue, crystal clear pool and then on to the huge tent—this time gaily striped in red and white, and stage dressed as a swank night spot, with an orchestra and an improvised dance floor.

In a jovial mood, Hal was an omnipresent host and among Mildred and Harold Lloyd and Bunny and Norman McLeod, a large evening was on its merry way for us.

To be sure, you recall the fact that Harold and Hal practically started their illustrious careers together as star and producer over 25 years ago, and if you think laugh-creating is a matter of chance and happenstance, you should have heard these two comedy kings' profound and erudite analysis of "Turnabout."

Rave recipients for their stellar and ingenious performances in the screwball opus were Carole Landis and John Hubbard. Carole was cavalliered to the party by Willis Hunt.

Radiant with returned health, Sonja Henie wore a white chiffon frock, featuring a cutaway and a wide girdle, made scintillating with a dewy sprinkling of brilliants. Dan Topping, of course, was her escort.

Marlene Dietrich and Mrs. Milton Bren reigned over a table of eight males, no less, including Marlene's escort Eric Remarque, Milton Bren, Richard Gulley and Ernst Lubitsch. Later the party was augmented by the vivacious presence of Elsa Maxwell, who had to work late at the studio.

It was truly a thrill to see Director Leo McCarey once more dancing about with his wife and having a time for himself. Others enjoying it included Miriam Hopkins and Bill Howard, Edgar Bergen with June Duprez, George Burns and Gracie Allen, Bill and Mary Gargan, Hal Roach Jr. with Dolly Hunt, Randy Scott with Ellie Thompson, the Leif Henies, Frances Robinson and Bruce Cabot, Mrs. John Hubbard, Gladys and Eddie G. Robinson, Lorena and Danny Danker, Bob Stack with Jayne Larkin, Ann Rutherford and Rand Brooks, Polly Ann Young and Carter Herman, Victor Mature, Inez Courtney, John McSlain, Ada and Ray Dodge, Franklin Pangborn, the Frank Seltzers, the Lon Chaney Jrs., Harry Crocker and Gayle Mellott, Mary Astor and Manuel del Campo, Louella Parsons, Harriet Parsons and King Kennedy, the D. W. Griffiths, Doris and Jules Stein, Kay Francis, Bernard Newman, the Jay Paleys, Gertrude and Bob Leonard, Jack Albin, the Hyman Finks, Bently Ryan with Gene Turner, the Ralph Wilks, the Bill Moorings, Julie and Jimmy Starr, Townsend Netcher, Bob Wallace, Charlie Rhodes, Verbena Hebbard, the Len Weissmans, Fred Brisson, Jonah Ruddy and the Harry Rapfs.

* * *

Tonight will find a select and invitational audience attending the private premiere of the sumptuous News-View Theater on the Boulevard. And you know those ingenious push-back rolling theater seats that Alan Hale invented? Well, now we'll have the opportunity of trying 'em out. For aside from television and other ultra modern features, the new theater is equipped with Alan's seats. The film fare at the News-View will be devoted entirely to news reels and short subjects.

* * *

Happy birthday to Norma Talmadge, Joy Madison, Erin O'Brien Moore, Bing Crosby, Billy Bakewell, Walter C. Percival, Brian Aherne, Sidney Skolsky and Lorenz Hart.

Hollywood Parade

By Ella Wickersham

There'll be white ties and ermine coats in the hay loft when Margaret and Hal Roach entertain about 250 guests at a buffet dinner and dance, following the formal premiere of the Roach opus, "Of Mice and Men," at the Four-Star Theater next Friday night.



For the swank occasion, the house and gardens of Hal and Margaret's Beverly Hills home will be transformed to assume the ranchlike atmosphere of the picture. The waiters will be dressed as ranch hands; a hillbilly orchestra will play for the dancing and, in the light of Hal and Margaret's past performances in delectable entertaining, the event will add another artistic production to their illustrious "credit sheet."

Bidden are Ann and Jack Warner, [illegible] George Burns and Gracie Allen, the Don Ameches, Edgar Bergen, Rene and Frank Borzage, Pat and Charles Boyer, Jessica and Richard Barthelmess, Bill and Mary Gargan, Bette Davis, George Brent, Gladys and Eddie G. Robinson, Hal Wallis, Janet Gaynor and Adrian, Reggie Gardiner, Dorothy Lamour, Hope and Bud Lighton, Herbert Marshall, Tyrone Power and Annabella, Andrea Leeds, Gilbert Roland, Ouida and Basil Rathbone, Frances Marion, Bill Powell, Billie Burke, Elnore and Pat O'Brien, Deanna Durbin, Lew Ayres, the Fred Astaires, Binnie Barnes, Wendy Barrie, the Henry Hathaways, the Warner Baxters, the Ralph Bellamys, Mary Livingstone and Jack Benny, Lee Bowman, Sally Eilers and Harry Joe Brown, the Frank Capras, Madeleine Carroll, Charlie Chaplin, Rosalind Russell, Lewis Milestone, Lon Chaney Jr., Miten Leisen, Claudette Colbert and Dr. Joel Pressman, the Ronald Colmans, the John Considines, the Gary Coopers, Joan Crawford, Bing and Dixie Crosby, the Lee McCareys, Dolores Del Rio and Cedric Gibbons, Irene Dunne and Dr. Francis Griffin, Mary and Doug Fairbanks Jr., Jane Bryan, Olivia de Havilland, the Errol Flynns, the John Garfields, Miriam Hopkins, Priscilla and Rosemary Lane, the Wayne Morrises, Ann Sheridan, Mark Hellinger, Anatole Litvak, C. B. DeMille, the Henry Ginsbergs, Bill Goetz, the Samuel Goldwyns, Eddie Mannix, the Louis B. Mayers, the Harry Rapfs, James Roosevelt, Joseph Schenck, David O. Selznick, Walter Wanger, the Darryl Zanucks, Vivian Leigh, Clark Gable and Carole Lombard, Alice Faye and Tony Martin, the Henry Fondas, Randy Scott, James Stewart, Barbara Stanwyck and Bob Taylor, and the Spencer Tracys.

Also Claire Trevor and Clark Andrews, Bob and Betty Young, Mickey Rooney, June Lang, Cary Grant, Eddie Sutherland, the George Archinbauds, the Lionel Atwills, the Leigh Battsons, Hedy Lamarr and Gene Markey, Dorothy Parker and Alan Campbell, the Irvin S. Cobbs, Walter Connolly, Harry Crocker, Marlene Dietrich, the Walt Disneys, Nelson Eddy, the Charles Farrells, Virginia Field, Richard Greene, the George Fitzmaurices, the Victor Flemings, Rhea Gable, Oliver Tardy, Margaret Sullavan and Leland Hayward, the Alfred Hitchcocks, Lindsay Howard, the Will Hayses, Norman Krasna, Stan Laurel, the Bob Leonards, the Mike Levees, Zeppo Marx, Gene Raymond and Jeanette MacDonald, the Norman McLeods, the Frank Morgans, Vic Orsatti, the Jay Paleys, Mrs. Will Rogers, the Watterson Rothackers, Wesley Ruggles, Myron Selznick, Norma Shearer, Doris and Jules Stein, the Hunt Strombergs, the Woody Van Dykes, Orson Welles, Fay Wray, the Bill Seiters, Rudy Vallee, King Vidor, Raoul Walsh, William Wyler, Roland Young, Jean Arthur and Frank Ross, the Bob Montgomerys, the Allan Joneses, the D. W. Griffiths, the Frank Seltzers, Kay Francis, the Harold Lloyds, Lillian Gish, Howard Hughes, the Howard Hawkses, Carl Laemmle Jr., Carole Landis, the Fred MacMurrays, the Joel McCreas, Margaret Lindsay, the Eddie Lowes, Conrad Nagel, Merle Oberon the Gregory Ratoffs, Bob Riskin, and so on and on.



Photos by Schuyler Crail

REDBOOK GIVES *Bette*

A TROPHY AND A PARTY

THE autograph-hounds, at least those who reside in and around Los Angeles, will long remember Sunday, January 14, 1940. Three hundred and fifty motion-picture stars, directors, writers and top-notch executives parked their cars on the afternoon of that day in front of the Trocadero, a famous Beverly Hills restaurant and night-club. They came to attend the reception given by the editors of REDBOOK in honor of Bette Davis.

Most of them stopped on their way to the Trocadero at the studios of the Columbia Broadcasting Station and listened to a half-hour coast-to-coast broadcast of the Gulf-Screen Guild program, a program which provided "the air facilities" for the presentation of REDBOOK'S Award for the Most Distinguished Contribution to the Art of the Motion Picture in the year 1939.

The presentation speech, by Douglas W. Churchill, was applauded by D. W. Griffith, among others. The Grand Old Man of the movies who directed "The Birth of the Nation" twenty-five years ago, when Bette Davis was yet to celebrate her seventh birthday, can be seen above discussing, with Bette and Doug Churchill, the REDBOOK trophy—described by Elsa Maxwell, who attended both the broadcast and the reception, as being "big enough for Seabiscuit." Miss Maxwell was impressed by the number of celebrities present. Someone calculated that their combined weekly salaries would equal Lithuania's national debt. *(Please turn to page 12)*



Hedy Lamarr, one of the three hundred and fifty guests at Redbook's Reception for Bette Davis, was warm and eloquent—and quite sincere—in congratulating the winner of our trophy.



Olivia de Havilland and James Stewart are smiling benignly. 1939 was a grand year for both of them. Olivia scored in "Gone with the Wind," and Jimmy in "Mr. Smith Goes to Washington."



Adolph Menjou, who has staged more "come-backs" than any other actor in Hollywood's history (wait till you see him in "A Bill of Divorcement") is here seen chatting with Andrea Leeds.



From left to right: Conrad Nagel, Bob Presnell, Bette Davis, Mr. and Mrs. Frank Lloyd. For all we know, they may be discussing Bette's forthcoming starring vehicle "All This and Heaven Too."



Elsa Maxwell, who can—and does—talk faster than Walter Winchell, regaled everybody with her stories. In the photo above she is concentrating on John Farrow and Maureen O'Sullivan.



Walter Wanger (left) and Joan Bennett, who were married two days before Redbook's party, are accepting congratulations from Frank Morgan and Alfred Hitchcock, the rotund British director.

The Evening Herald and Express Has the Largest Circulation of Any Daily Newspaper in the West

LOS ANGELES EVENING
HERALD and Express

The Evening Herald and Express Grows Just Like Los Angeles

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2ND FRONT PAGE
HERALD EXPRESS HAS TWO FRONT PAGES DAILY

Gay Throngs Hail Brilliant Premiere of 'Guadal Diary'

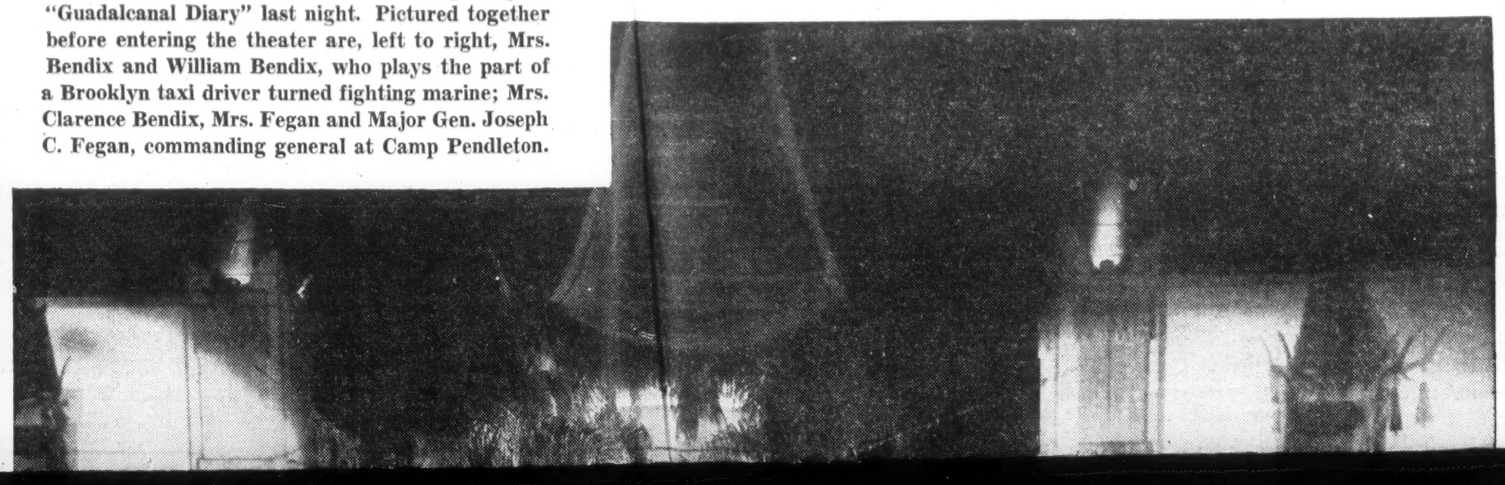






Grauman's Chinese Theater, scene of many a brilliant movie premiere in peace times, staged its greatest wartime spectacle for the opening of "Guadalcanal Diary" last night. Pictured together before entering the theater are, left to right, Mrs. Bendix and William Bendix, who plays the part of a Brooklyn taxi driver turned fighting marine; Mrs. Clarence Bendix, Mrs. Fegan and Major Gen. Joseph C. Fegan, commanding general at Camp Pendleton.

Col. William J. Fox, right, who was in command at Henderson Field, Guadalcanal, is shown above with Major Joe Foss, "Guad" ace who got 26 Jap planes, and Mrs. Fox, waiting to enter the theater.



Filmland In Triple Fete

Crowds Jam Streets to See Parade of Stars

(For review of "Guadalcanal Diary" by Harrison Carroll, see Page A-12.)

By JIMMY STARR

Lighted with a victory brilliance, jammed with an inspired win-the-war throng, and put into a spirited step by the Twenty-fourth Marine 60-piece band with martial airs, Hollywood boulevard last night wore its broadest grin, its greatest sparkle since America entered the war.

It was a grand and glorious triple celebration—last night was the eve of the 168th anniversary of the founding of the Marine Corps. It also served as a fitting occasion for the premiere of Twentieth Century-Fox's "Guadalcanal Diary," the first motion picture to depict America's first victorious offensive in World War II. And in keeping with the spirit of the gallantry of our fighting men and of the sacrifice on Guadalcanal, total proceeds of the event went to War Charities.

Grauman's Chinese Theater, scene of so many gay premieres, again served as the locale for this outstanding threefold event. It had a spine-tingling effect upon the thousands who packed the streets, in spectator-bleachers, on sidewalks, on building roofs, in hotel and store windows and in the theater lobby that literally overflowed with military person-





Grauman's Chinese Theater, scene of many a brilliant movie premiere in peace times, staged its greatest wartime spectacle for the opening of "Guadalcanal Diary" last night. Pictured together before entering the theater are, left to right, Mrs. Bendix and William Bendix, who plays the part of a Brooklyn taxi driver turned fighting marine; Mrs. Clarence Bendix, Mrs. Fegan and Major-Gen. Joseph C. Fegan, commanding general at Camp Pendleton.

Col. William J. Fox, right, who was in command at Henderson Field, Guadalcanal, is shown above with Major Joe Foss, "Grand" ace who got 38 Jap planes, and Mrs. Fox, waiting to enter the theater.



Among the Hollywood couples on hand for the premiere were Mr. and Mrs. Lloyd Nolan. Nolan plays the part of Sergeant Hook in 20th Century-Fox's picturization of Richard Tregaskis' great book.



When the lights went on again at Grauman's Chinese Theater this is how the scene looked from across the street. Hollywood boulevard was decked out in all its glory for the premiere, the proceeds from which will go to war charities.



Lieut. (j. g.) Charles "Buddy" Rogers of the Navy was there with Mary Pickford, his wife, to pay tribute to the marines on their 168th anniversary.



Henry Cabot Lodge jr., Republican senator from Massachusetts, made his first local appearance at the premiere after arriving in Los Angeles unannounced yesterday.



D. W. Griffith, left, pioneer of massive motion picture productions, was present at the opening. He is pictured here with Mrs. Griffith and Sid Grauman.



Autograph hunters and fans eager for a glimpse of their film favorites were present in full force, cheering the stars and the military heroes as well.

Parade of Stars

(For review of "Guadalcanal Diary" by Harrison Carroll, see Page A-13.)

By JIMMIE STARR

Lighted with a choice selection of flares, jammed with an inspired throng that was there, and put into a spirited step by the Twenty-fourth Marine Corps band with martial airs, Hollywood celebrated last night with its greatest grin, its greatest eyeful since America entered the war.

It was a grand and glorious triple celebration last night was the eve of the 168th anniversary of the founding of the Marine Corps. It also served as a fitting occasion for the premiere of Twentieth Century-Fox's "Guadalcanal Diary," the first motion picture to depict America's first victorious offensive in World War II. And in keeping with the spirit of the gallantry of our fighting men and of the sacrifice on Guadalcanal, total proceeds of the event went to War Charities.

Grauman's Chinese Theater, scene of so many gay premieres, again served as the locale for this outstanding threefold event. It had a spine-tingling effect upon the thousands who packed the streets, in spectator bleachers, on sidewalks, on building roofs, in hotel and store windows and in the theater lobby that literally overflowed with military personalities, Hollywood celebrities, civic leaders, socialites, Army privates, sailors, marines, members of the Coast Guard, WAVES, WACS, girl marines and that strange throng of fervent autograph fans—those mysterious, always-on-the-spot signature grabbers for whom cordons of police mean nothing, they still get their desired autographs.

* * *

Long before the sun had settled down behind the Hollywood hills, throngs of spectators had captured the choice bleacher seats and were already lining the sidewalks, carefully policed by extra squads of officers, and, long before the first sleek car scraped up to the curb to disgorge its important passengers, the vari-colored boulevard lights (so long dusty by dim-out regulations) twinkled on, adding an air of important expectance—a tenseness gripped the crowd—here was gallant drama...awe-inspiring heroes were on parade!

The narrow entrance way to the theater was flanked on one side by the Twenty-fourth Marine Band, which gave the event its proper musical spirit; and on the other side was Major Joe Foss' historic plane with 26 Jap fighters to its credit. Last night its short wings served as a special platform for a dozen pretty lady marines, who managed an unobstructed view of the important arrivals.

Major Joe Foss was called to the microphone by Announcer Erwin Allen and addressed the wildly applauding throng. His simple speech: "I'm mighty glad to be here!" And then he introduced Col. W. J. Fox, commanding officer El Toro Marine Air Station.

First actor to arrive was Richard Jaeckel, who makes his movie debut as Private Johnny Anderson in "Guadalcanal Diary." He wanted to be certain that he didn't miss any of his initial premiere. According to the raves about his work, young Richard will enjoy many more such occasions. His guests were Marine Private Robert Berry, Jay Richards, Gregory Parrilla and his mother, Mrs. Millicent Jaeckel. Also in the party were Dora and Charles Morrison, who dresses formal if only to go to the corner drug store to buy an evening paper.

* * *

Major General Joseph C. Fegan, commanding general, Camp Pendleton, hosted a large party which included Mrs. Fegan, Mr. and Mrs. William Bendix and their daughter, Lorraine; Mr. and Mrs. Clarence Hutson, Lieut. Joseph C. Fegan jr. and his bride.

(Continued on Page 4, Cols. 6-7)

Death Ends Colorful Career of D. W. Griffith, Pioneer Film Genius



Death today ended the colorful career of David Wark Griffith, pioneer "master mind" of motion pictures, whose name had been the synonym for film greatness for years in Hollywood. This picture was taken in 1933.



Griffith had been inactive in pictures for several years but the legend of his early days never died. "The Birth of a Nation" was undoubtedly his greatest masterpiece. Above is a scene from the picture. The "Nation," based on Thomas Dixon's book, "The Clansman," was estimated to have grossed $18,000,000.



Two years after he produced "The Nation," Griffith made screen history with another classic, "Intolerance." Above is a scene from the film. Other successes followed, including "Hearts of the World," "Way Down East" and "Broken Blossoms." In 35 years in films, Griffith made 633 pictures and spent an estimated $14,000,000.



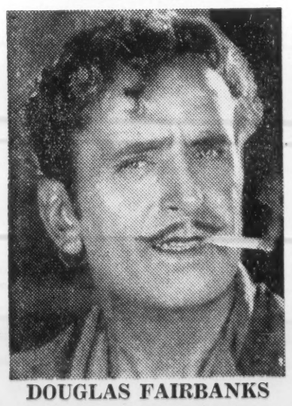
THE GISH GIRLS, DOROTHY AND LILLIAN



MARY PICKFORD



MABEL NORMAND



DOUGLAS FAIRBANKS



MAE MARSH

Besides his film classics, Griffith was known as a maker of stars. Above are some of the famous actresses and actors whose careers he had helped develop. They are shown in their early film roles. He brought to the screen more stars than any one man.

$350,000 Theft Charged

Woman Falsified Records to Obtain Loans, Claim

Red-haired Mrs. Margaret Sullivan, 40-year-old manufacturer, who assertedly indulged in fradulent loan deals that netted her $350,000 over a period of less than three years, early today was booked by police on suspicion of grand theft money.

Accused of forging mechandise slips and using false invoices to falsify security for loans, the woman was arrested in her home at 224 South Kingsley drive after a nine-month investigation that covered 50 cities.

According to Deputy District Attorney Herbert Grossman, the attractive Mrs. Sullivan is accused of borrowing money in large amounts from banks, loan companies and various individuals.

She got a total of $190,000 from various loan companies in one 90-day period, authorities said.

Chief Deputy District Attorney S. Ernest Roll said 30 counts of grand theft probably will be filed against the woman. A bond of $50,000 will be recommended, he added.

Owner of the Plastic Box Company, of 1620 Venice boulevard, Mrs. Sullivan was accused of forging invoices to indicate she had large sums of money due her for boxes supplied to certain firms. But the supposed shipments never were made, Grossman said.

Two merchants who granted loans to her signed the complaint, according to Police Officers H. B. Workman and S. H. Shaffer, who made the arrest.

One, T. H. Titner, butcher of 2064 Pepper drive, Pasadena, reported that Mrs. Sullivan induced him to advance her $5000 for the asserted purchase of accounts receivable. She presented to him railway express receipts and false invoices, he said.

The second, Earl W. Ritter,



MARGARET SULLIVAN
Charged With Fraudulent Loan Deals Worth $350,000

Water Company Asks Rate Hike

An increase in water rates was requested of the Public Utilities Commission today by Ajax Water Co., operating in the unincorporated area between Compton and Lynwood, Los Angeles County. The proposed increase was from $1.50 to $2.25, and was ascribed to higher operating costs.

Vet Held In UN Bombing

Ex-War Flier Surrenders; Tells His Story

By International News Service

NEW HAVEN, Conn., July 23.—World War Flier Stephen J. Supina surrendered to a New Haven newspaper today and said he had dropped a bomb that exploded above U. N. headquarters at Lake Success in order to press his fight for "world peace."

Supina, 36, was turned over to local police after he walked into the office of the New Haven Register and told his story to Assistant City Editor Gerald Harrington.

Supina said he wanted to be returned to Lake Success "to finish my fight for world peace and to make them here and abroad look to the United Nations for lasting peace."

U. N. MAY APPEAL

In New York it was said that Supina, a former B-17 gunner, has confessed to his niece the "bombing" of United Nations headquarters.

The announcement came coincident with the disclosure that the United Nations is considering an appeal to the Civil Aeronautics Authority to ban all flights over the Lake Success headquarters area.

After his home-made bomb burst over the United Nations buildings, Supina landed his small private plane at LaGuardia Field, N. Y., and disappeared. The student pilot lives in Stafford Springs, Conn.

He visited his neice, Miss Gladys Cohirlishek, in Manhattan, and left her home at 11 o'clock last night, before police arrived.

The air force veteran was quoted by his niece as saying:

"The reason I did it was that I thought someone, or some of them out there at the United Nations should be made to wake up before we have a third World War.

"I flew my two-passenger red and yellow Aeronca down to LaGuardia Field first from Connecticut and without stopping flew back, over Lake Success. I dropped the bomb, then went to LaGuardia again and landed.

"I borrowed 40 cents carfare —and here I am.

"After a while, I am going **to give myself up to the authorities."**

The bomb burst at 3:30 p. m. yesterday, and Supina landed at LaGuardia at 3:41 p. m.

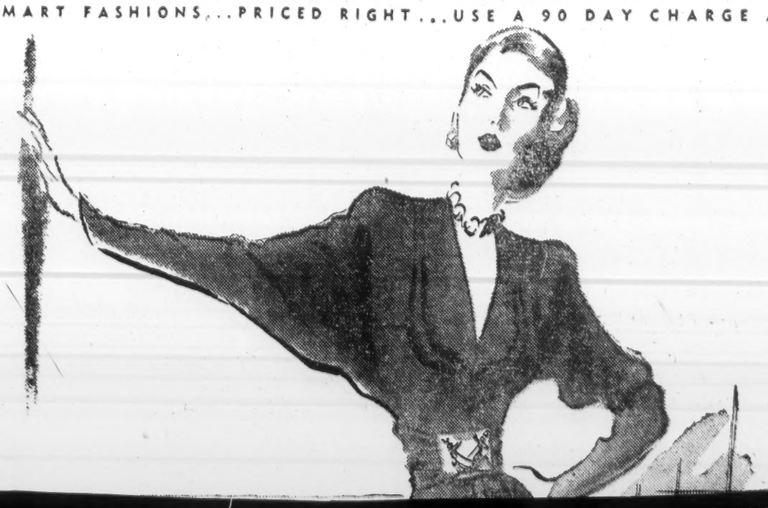


Griffith, at left foreground, is shown in this old picture on a set at his Sunset boulevard studio, in 1915. At right is Mae Marsh, one of the many stars he helped on the road to fame. In the early days, 1000 feet was the standard length of a film. Griffith was the first man to make them longer.

Annual Summer

FASHION SALE

SMART FASHIONS...PRICED RIGHT...USE A 90 DAY CHARGE ACCT.



Journal
No. 13,083—DAILY

B-17
Of U



D. W. GRIFFITH
Dies in Hollywood

Griffith, Pioneer Of Films, Dies at 73

HOLLYWOOD, July 23 (AP).—David Wark Griffith, 73, pioneer movie and star-maker, died today.

Best known for his discovery of Mary Pickford and his famous "The Birth of a Nation," Griffith had been inactive in pictures for many years. But the legend of his early days never died.

He was stricken Wednesday night in his hotel suite and taken to the hospital yesterday, suffering from a cerebral hemorrhage.

DEVELOPED MANY STARS.

In the early days of motion pictures, Griffith pioneered in lavish productions, innovations in photography, and tailored scenarios to fit idealistic themes.

During the quarter century when he was most active in films Griffith was credited with discovering or developing many top stars, including Miss Pickford, Dorothy and Lillian Gish, Mae Marsh, Lionel Barrymore, Douglas Fairbanks, Mabel Normand and Mack Sennett.

His death came as a shock to the movie world. The seriousness of his illness did not become known until last night, and many of his friends were unaware even that he had been stricken.

KIN AT BEDSIDE.

At his bedside were his niece, Ruth Griffith, and a nephew Willard, both of Santa Ana. He was divorced six months ago from his second wife, Evelyn Marjorie Baldwin, 33.

Griffith had lived simply in recent years, in a suite in the Hollywood Qnickerbocker Hotel.

Although his pictures probably made more money than those of any other figure in film history, he was with the industry in the days before the fabulous, six-figure salaries of the bigwigs of today.

Griffith Made U. S. Supreme in Films





Mary Pickford (the tall girl in the background), D. W. Griffith's most celebrated discovery, as she appeared in her first film, "A Lonely Villa," in 1909. At right, the delightful Gish sisters, Dorothy (left) and Lillian, as they starred in "Hearts of the World."









From left: Mabel Normand, another of the Griffith finds, as she appeared in "Hide and Seek"; D. W. Griffith at the peak of his career and as a young producer, and Blanche Sweet, also his discovery, at the height of her career.

Porter Asked to Map Fight on Inflation

Special to the World-Telegram.

WASHINGTON, July 23.—President Truman today brought Paul A. Porter, former price administrator, back into the administration to prepare an explanation of the anti-inflation program to present to Congressional committees of the special session.



Porter.

Mr. Porter will serve as a non-paid special assistant to the President.

Will Meet Committees.

The White House said he will appear personally before committees if he is called.

Mr. Porter attended the Cabinet meeting this morning when the President outlined his special session program.

The appointment strengthened reports from administration sources that Mr. Truman will seek some form of price control.

On Leave of Absence.

Mr. Porter, according to Presidential Press Secretary Charles G. Ross, will:

"Assist in gathering information for the committees and co-ordinate the presentation of testimony in sustaining the proposed legislation."

For the past year Mr. Porter has been a member of the Washington law firm of Arnold, Fortas and Porter. The White House said he would take a temporary leave from his firm.

Pioneer Whose Pictures Earned $60,000,000 Never Owned a Home

David Wark Griffith, who died in Hollywood today, lived and talked as one might expect Hollywood's first genius todo.

Although his "Birth of a Nation" is still considered the best movie ever made in America, he recentyl characterized it as "cheap melodrama." His 433 pictures earned $60,000,000, yet Mr. Griffith never owned his own home.

He was the man who was first daring enough to make a closeup shot of the human face, causing enraged audiences to cry out, "Where are the feet?" He broke the tradtiion of one-reel movies, originated the technique of the falshback, developed some of Hollywood's brighetst stars, including the Gish sisters, Lionel Barrymore, Douglas Fairbanks, Mary Pickford and Mack Sennett.

Mr. Griffith was born Jan. 22, 1875, in La Grange, Ky. His father Col. Jacob Wark Griffith was known during the Civil War as "Roaring" Jake, while his mother, Margaret Oglesby, was a direct descendant of a long line of Welsh kings.

Schooled in Classics.

His early education consisted of reading the classics with his sister. At the age of 17 he became a cub reporter on the Louisville Courier-Journal for a year, then turned to acting and writing poetry and plays. He saw his first film in a nickelodeon in 1904 and three years later joined the Biograph studio as an actor at $5 a day.

At Biograph he directed in 1908 his first one reeler, "The Adventures of Dollie," involving the kidnaping of a little girl by a gypsy. Subsequently he made over 200 one reelers, revolutionizing the techniques of filming. Despite the derisive comments of the unimaginative movie makers, Mr. Griffith persevered, reaching his pinnacle of art and fame with "The Birt of a Nation" a scant seven years after he began directing.

He followed up this triumph with "Intolerance," "Hearts of the World" and several others. In 1919 Mr. Grifith formed United Artists corporation with Mary Pickford, Douglas Fairbanks and Charlie Chaplin.

Mr. Griffith produced "The Jazz Singer," one of the first talking pictures, in 1927. His last work, "The Struggle," 1931, a study of the evils of alcohol, received poor notices.

Stormy Marital Career.

Mr. Griffith's marital lif had its stormy sequences. He separated from his first wife, Linda Avidson, seven years after their marriage in 1904, but never divorced her until 1936. On the day the decree was issued he married 26-year-old Evelyn Marjorie Baldwin, who divorced him last November. Mr. Griffith claimed that he had paid his first wife more than $1,000,000 in the course of their separation.

Money was always something of a problem to him. Most of what he made on successful pictures was poured into experiments that lost money. One of them, "Intolerance," is considered his second greatest work.

Recently a package of his turned up when the Alexandria Hotel was razed in Hollywood. It contained $20,000 which he had forgotten about years ago.

Mr. Griffith always lived in hotels occupying the most expensive suite, and $10 tips were custoamry with him. Lately he refused to read his mail or answer the phone, and seldom went to the movies.

Northport to Get Memorial Sunday

Special to the World-Telegram.

GOP Leader Sees 4-Week Session

By the Associated Press.

WASHINGTON, July 23.—A prediction the special session of Congress will last no longer than a month and produce few—if any—new laws came today from a ranking Republican leader in the House.

Outlining what he called his party's "don't-get-excited" strategy, this GOP spokesman said the lawmakers may call it quits within three weeks of their reconvening next Monday.

If any bills do get through, h told a reporter privately, they ma include some sort of federal a for education—"about a 50-5 chance"—and one or more ci rights proposals.

This leader said it is very u likely housing or anti-inflati measures will be brought out formal debate, although there m be some further committee disc sions. In the same category, said, is a pending bill to lend United Nations $65,000,000 to gin construction of a permane U. N. headquarters in New Yo

Top Republican policy mak in Congress will meet Monday b fore the extra session opens noon

Reds Court

By Scripps-Howard Newspapers.

PHILADELPHIA, July 23. They try to recapture the Roosevelt spirit and following, in this new party convent crowd the top-flight New Deal are only two. Henry Wallace a Rexford Guy Tugwell walk alo followed by a varied crew.

* * *

The Commie crowd is mov in to take charge of the conv tion's new youth organizati They plan to denounce the dra ERP and oth

D. W. Griffith, Screen Genius, Dies at 73



Death today lowered the curtain on the fabulous career of D. W. Griffith. This is a recent photo of the pioneer of the film industry who passed away at age of 73 following a cerebral hemorrhage. (Other photos on Page A-3.)

David Wark Griffith, 73, pioneer "master mind" of motion pictures and noted star-maker, died of a cerebral hemorrhage at 8:34 a. m. today in the Temple Hospital.

He had been in a coma and near death since last Wednesday night, when he was stricken in his suite at the Hollywood Knickerbocker Hotel.

His death came as a shocking surprise to the film world.

At his bedside when death came were Dr. Meyer C. Thorner and an unidentified nurse.

Best known for his discovery of Mary Pickford and his immortal "The Birth of a Nation," Griffith had been inactive in pictures for several years but the legend of his early days never died.

The famed producer had been removed to the hospital at 11:30 a. m., yesterday, on orders of the hotel physician.

Death came after a "poor" night which weakened him considerably, his personal physician, Dr. Edward Skaleter, said.

Funeral arrangements will be made by the W. A. Brown & Sons mortuary.

Physicians had administered oxygen and digitalis in an ef-

(Continued on Page 18, Column 2)

Weather

Mercury on Upward March

Variable high clouds filled Los Angeles area skies today as the Weather Bureau predicted that temperatures will continue to mount over the weekend.

From an early morning minimum of 60 degrees this morning, the mercury went to 77. Yesterday's high was 79.

(Weather in other cities, Page A-2)

Today's Baseball

AMERICAN LEAGUE

At Boston—											R.	H.	E.
Chicago	0	0	0	1	0	0	0	0	0		1	5	0
Boston	0	3	1	0	5	0	3	1	x		13	13	2

Batteries—Wight, Rothblatt (5), Pearson (8) and Tresh; Harris and Tebbetts.

At Washington—											R.	H.	E.
Detroit	1	0	0	7	0	1	1	1	0		11	12	1
Washington	0	2	2	1	0	0	0	0	0		5	7	1

Batteries—Overmire, Gray (4), Benton (4), Trucks (6) and Swift; Haefner, Candini (4), Welteroth (9) and Okrie, Early (5).

St. Louis at Philadelphia—Night game.

Cleveland at New York, postponed; rain.

NATIONAL LEAGUE

At Chicago—											R.	H.	E.
New York	2	1	0	0	0	0	0	1	1		5	8	1
Chicago	0	0	0	0	0	0	0	0	0		0	5	3

Batteries—Meyer, Borowy (9), and McCullough.

At Cincinnati—											R.	H.	E.
Philadelphia	1	1	0	0	0	0	2	2	0		6	14	1
Cincinnati	0	0	0	0	0	0	0	1	0	0	1	8	1

Batteries—Roberts and Seminick; Fox, Peterson (8) and Lamanno.

Boston at St. Louis—Night game.

Brooklyn at Pittsburgh—Night game.

David W. Griffith

Death Takes Film Impresario

CONTINUED PAGE ONE

but to save the life of the man who first breathed realism and dramatic pace into motion pictures.

The seriousness of his illness did not become known until last night and many of his friends were unaware even that he had been stricken.

Sinking rapidly after ordered to the hospital, Griffith was immediately placed in an oxygen tent.

Hospital physicians said his right side was paralyzed from a hemorrhage on the left side of the brain.

LIVED SIMPLY

Griffith had lived simply in recent years in a suite at the Hollywood Knickerbocker. He was not directly connected with films, but often he was seen walking on his beloved Hollywood boulevard, where his name became the synonym for film greatness.

He is credited with elevating to stardom such screen players as Mlss Pickford, Douglas Fairbanks, the Gish sisters, Lionel Barrymore, Richard Barthelmess, Norma Talmadge, Harry Carey and Mae Marsh.

A hush fell over the hospital when Dr. Thorner made the sad announcement about 15 minutes after death.

Griffith's niece, Ruth Griffith, and a nephew, Willard Griffith both of Santa Ana, had been at his bedside yesterday and last night.

The beloved producer's personal fortune is known only to his closest friends, although his pictures probably made more money than those of any other figure in film history. He was in the industry in the days before the fabulous, six-figure salaries of the film big-wigs of today.

Griffith's attorney, Loyd Wright, said his will probably will be filed for probate tomorrow. It was believed the property, to go to relatives, will range between $25,000 and $50,000, including some annuities.

"This excludes any motion picture properties he might own," Wright said.

Last year Griffith's 33-year-old second wife, Evelyn Baldwin Griffith, said he told her last year that he preferred a bachelor's life and she divorced him. They had been married in Louisville, Ky.

[illegible]

Jan. 23, 1875, Griffith was the son of Margaret Oglesby and Colonel Jacob Wark Griffith.

He started his career as a cub newspaper reporter, covering night police court on the Louisville Courier-Journal. He also wrote theatrical notes and thus saw his first stage performance, Peter Baker in "America's National Game."

After seeing Julia Marlowe in "Romola" he decided to leave newspaper work and become a dramatist. Upon the advice of the manager of the Meffert Stock Company he read Shakespeare and Moliere.

BECAME ACTOR

He wrote poetry and became an actor. Between engagements, which were infrequent, he worked in a Tonawanda, New York, iron works and scraped rust in the New York subway.

An incident in Washington in 1904 changed his life. He had gone to the capital to see the production of a play he had written. There he saw his first motion picture. For three years he toured with Nance O'Neill but when he returned to New York he thought again about that film.

The same year he won his first role at Biograph Studio. He was told that, for the $5 a day he was paid, he might have to double as a director. His opportunity soon came and he turned out a one-reel series entitled "The Adventures of Dolly."

FIRST MARRIAGE

At Biograph he met Linda Avidson, an actress. They were married quietly but separated in 1911. It was not until 1936 that they were divorced, however in

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LIVED QUIETLY

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Born in La Grange, Ky., on Jan. 22, 1875, Griffith was the son of Margaret Oglesby and Colonel Jacob Wark Griffith.

He started his career as a cub newspaper reporter, covering night police court on the Louisville Courier-Journal. He also wrote theatrical notes and thus saw his first stage performance, Peter Baker in "America's National Game."

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FIRST MARRIAGE

At Biograph he met Linda Avidson, an actress. They were married quietly but separated in 1911. It was not until 1936 that they were divorced, however, in his native La Grange. That same evening he married Miss Baldwin of New York.

Griffith once estimated that he paid his first wife more than $1,000,000 under a property settlement which gave her half his earnings. The terms of a settlement ending his second marriage were never made public.

In some 25 years in films, Griffith made 433 pictures and spent an estimated $14,000,000. "The Birth of a Nation" cost $110,000 to make but returned more than $10,000,000.

This fabled picture established Griffith as a genius, even in Hollywood, paved the way for succeeding successes—"Intolerance," "Hearts of the World," "Way Down East," and "Broken Blossoms."

FORMED UNITED ARTISTS

In 1919, when he was a power in the profession, he and Fairbanks, Miss Pickford and Charlie Chaplin formed United Artists Corp. to produce their own pictures.

He ultimately sold his interest, went into retirement and returned only occasionally to serve in an advisory capacity. His most recent of these was with Producer Hal Roach in 1940.

In the early days of Biograph, 1000 feet was the standard length of a film. Griffith was the first to make them longer. He precipitated an open break with Biograph officers in doing so.

During World War I the Allies commissioned Griffith to make "Hearts of the World," a propaganda picture. He filmed some of the scenes on the war-torn battlefronts of France.

His first film with the United Artists Corporation, "Broken Biossoms," starred Lillian Gish and Richard Barthelmess. "The Love Flower" and "Orphans of the Storm" followed. He made several pictures for Paramount and then returned to United Artists.

Filmland, City Notables Tell Greatness of D. W. Griffith

Leaders of the motion picture industry, many of whom were associated in years past with D. W. Griffith, today paid tribute to the great film pioneer for his contribution to the cinematic art. Their statements follow:

SAM GOLDWYN, head of Goldwyn studios—The death of David Griffith rings down the curtain on the life of one who contributed more than any other person to the establishment of motion pictures as the most important entertainment medium in existence.

He altered the course of motion picture history by breathing life into a new and virtually untried field and, with ideas and techniques far ahead of his contemporaries, establishing it as an art which had mass appeal.

My personal sense of loss and grief at his passing is deep, for I knew him closely and affectionately from the very first day I, myself, entered this field. All of us in the motion picture industry owe to him and to his memory more than we will be able to repay.

JOSEPH M. SCHENCK, executive head of production, 20th Century-Fox—The passing of D. W. Griffith brings deep grief to everyone in the motion picture industry. His was a name which will be immortal in motion pictures. He was our first great screen creator, and his contributions did much to raise films to artistic dignity and maturity. Our debt to his memory is incalculable.

MAYOR FLETCHER BOWRON, Los Angeles—Los Angeles mourns the passing of one of its distinguished citizens, David Wark Griffith.

He did much to develop the motion picture as one of America's great contributions to the field of art and entertainment for the world. The motion picture industry owes him a great debt.

Because the motion picture industry has its home here and Mr. Griffith did so much to advance the quality of its product, Los Angeles pays homage to the memory of this beloved pioneer of the screen world.

CECIL B. DeMILLE, veteran movie maker at Paramount—As one of the veterans of the film industry I regret most keenly the passing of this great pioneer. I regard one of the contributions made by Mr. Griffith to be equal in importance to the discovery of sound for motion pictures. Thaat contribution was the photographing of thought. Up to that time motion pictures had merely photographed action, until the genius of Mr. Griffith enabled the actor to project what was in his mind, his emotions and reactions. He brought a camera close enough to an actors face to bring the audience within the orbit of that actor's particular problem.

David Wark Griffith's Life Story Replete With Thrills

Poverty, Hunger, Pride Marked Childhood Days

(The Examiner today presents the first chapter of the remarkable life story of David Wark Griffith, the "Old Master" of motion pictures and creator of the first great stars. It tells of Griffith's obscure, poverty-ridden childhood and how, until his death at 73 last Friday, he never quite felt he had measured up to his mother's dreams for him.)

By Garrett A. Lloyd

Writer and production executive with Griffith from his start in pictures and his close personal friend to the end.

His mother sadly admitted her staring baby was the homeliest child she had ever seen.

But she always insisted her little David Wark Griffith would amount to something.

"He's bound to," she said; **"he was cut out with big shears."**

To that hour when he died under the oxygen tent, David Wark Griffith was never sure that he had met his mother's dreams.

When others gave him the role of **"Old Master"** and **"Great Genius,"** he played the part with a nervous qualm.

Was it a grim joke, or was there something to it? He never could quite decide.

He earned millions, yet money could not convince him.

He read volumes praising his celebrity, but they never rang quite true.

As a poet he thought he might have some genius. As a musician he was even more certain. And as a dramatist, he was absolutely confident he could be great.

But while he was doing one of the greatest acts of creation ever given to man, he always felt he was missing the boat.

Single handed he was putting together the most powerful medium of expression yet devised, the only man ever to create a complete art form, yet he thought it was only a good job until he could get to his real work.

His genius for motion pictures came directly from the singular poverty of his youth.

The Griffiths were a war-wrecked family living on a barren farm in Kentucky.

There was no melody of blue grass and mint juleps where the sandy acres gave only a short crop of oats. But oats were life to his Scotch mother, Margaret Oglesby, who knew its service as Highland porridge.

To build a fire that would bake the oat cakes, the family had to stuff the cracks in the kitchen stove to hold the heat.

BLISTERS——

Little David had to push these rocks back if the heat jarred them loose. His blistered hands already knew hot work when he later became a puddler in the steel mills.

His father, Colonel Jacob Griffith of the Confederate Army, was a casualty of battle. He had a two-mile voice and a fight-if-you-want-to temper; **"Roaring Jake"** he was called.

With shattered legs, he led a cavalry charge in a horse and buggy, shouting so his commands were heard two miles away.

PERSUASIVE——

"Roaring Jake" had a way with men, so persuasive that he was in great demand among the sick. He became known through the countryside as **"Doc"** Griffith, and his charm called the neighbors to the Griffith home at nights.

But there was not enough money for candles. So each night some guest would bring one. The big folks sat in the chairs; the children were on the floor, and under the table was young David's place.

In the dim light, he first heard the great classics read aloud. There was no print; the voice came from afar, and the imagination of David Griffith pictured the scenes with a vividness that only youth can flash.

When he later saw his first motion picture it was as familiar as a childhood toy. He knew exactly how these scenes should appear.

His greatest pictures never quite matched the splendor of those childish dreams, and that was why he could never believe his work was as great as others said, nor as significant as the world seemed to think.

PRIDE——

Poverty and hunger put one full plate on the Griffith table—Pride.

The Griffiths kept their chins up, and they knew good people, among them Henry Watterson, the great editor of the Louisville Courier-Journal.

With little education and a head full of romance, David Griffith went up to Louisville from him home near LaGrange to become a great man, someone nearly as great as Colonel Watterson.

When he met the hero, the country boy was so scared he couldn't talk. The colonel thought the frightened boy might be wanting to make a touch and thoughtfully fingered a five-dollar bill. David refused it.

He went out to find his first job as a bookstore clerk. There he read so much that his boss said:

"You're no Southern gentleman, David, you are nothing but a sit-still-and-be-damned bookworm at heart, so get yourself a job in some library."

Fired, he again went to Colonel Watterson who gave him a leg job running errands. Deaths were his specialty. For two months everywhere he went there was a death.

FIVE LINES——

He was popping with Shakespearean sonnets and deeds that shadowed the best of Sir Walter Scott, but the paper only wanted five lines about the grocer or the housewife who passed away.

When a delivery boy fell off his wagon, Reporter Griffith gave the tragedy both barrels of the best Dickens fireworks. Waiting for the proper acclaim, he was called on the carpet and warned against drinking moonshine.

So far he was a failure, and he knew it. He became gloomy, revolved strange ideas of suicide, and thought wistfully of somehow building bridges in South America.

Then one night the sky burst, and he knew there was a world where his dreams were not false.

On a pass, he went to his first theater. There the wonder of his childhood nights under the table came to life again.

When he saw the beauteous maiden in distress while the villain pursued her, and the valiant hero saved her in the end, David Wark Griffith knew that in a strange and forbidding world he had now found his home.

He was up to his eyebrows in love with the leading lady. And he knew if he could only give those lines as "Roaring Jake" did with that two-mile ardor, what a leading man he would be!

Up at 5 the next morning, he missed breakfast to rush to the theater and apply for a job. He waited until afternoon, fearful of risking any absence to get food.

Then he presented his big nose, his heavy jaw with thick, loose underlip and his bold grey-green eyes as the features for a stage hero.

The manager was too startled to be cynical. He was abashed. He said:

"My goodness, boy, you must be plumb crazy. We're playing 'East Lynne,' not 'The Hunchback of Notre Dame,' and you aren't even hunchbacked."

PROBLEM SOLVED—

But the stage-struck boy badgered the show people day and night for one enduring feature of his life was persistence.

Knowing the lad had no money to leave town, the desperate manager finally told him there might be a job if he joined the company in Joplin, Missouri.

Then young Griffith solved the matter with literary license. His brother Albert who had joined him in Louisville, had saved his money and bought a bicycle.

It disappeared and David Griffith had his train fare to Joplin.

The manager hadn't the heart to refuse the boy a job, a part with two spoken lines.

And the very first night the old character woman read his pain and told him he would be rich and famous.

As if he didn't know!

(In the next chapter of the life of David Wark Griffith, which will appear in the Examiner tomorrow, you will read of his early days as a stage actor and how they led him to Hollywood.)



PREDICTED SUCCESS—Mrs. Margaret Griffith, above, always insisted her son, David Wark, would be successful. "He was cut out with big shears," the Scotch mother declared.



'ROARING JAKE' — D. W. Griffith's father, Colonel Jacob Griffith, of the Confederate Army, was famous for his two-mile voice. In great demand among the sick, he was dubbed "Doc."



3 YEARS OLD—In his childhood, Griffith knew poverty. He was reared on barren Kentucky farm.

Soviets Interpret 'Bombing' of U.N.

MOSCOW, July 24.—(AP)—Pravda said today the flyer who

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DAVID WARK GRIFFITH ILL

Pioneer Film Producer Suffers a Cerebral Hemorrhage

HOLLYWOOD, Calif., July 23 (AP) David Wark Griffith, pioneer motion picture producer, was taken to a hospital today after suffering a cerebral hemorrhage at his hotel apartment. Dr. Edward A. Shanklar said his condition was only fair.

Mr. Griffith, born in Latrange, Ky., in 1880, introduced such stars to the screen as Mary Pickford, the Gish sisters, Lionel Barrymore, Douglas Fairbanks Sr., Richard Barthelmess and Norma Talmadge. He is probably best known for his film, "The Birth of a Nation."

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DAILY NEWS, SATURDAY, JULY 24, 1948

D. W. Griffith, Famed Pioneer Of Films, Dies

By ALINE MOSBY

Hollywood, July 23 (UP)—D. W. Griffith, 73, the man who really made the movies, died today.

The movie pioneer collapsed yesterday in the dining room of the hotel where he was living alone, in retirement. He died at 8:24 A. M. (11:24 A. M. New York time) at Temple Hospital of a brain hemorrhage.

There were other movie makers before Griffith. But he was the first to pull the business out of the nickelodeon stage.

Audiences gasped when D. W., as he was known in movieland, brought his tricks to the flickers. He invented the closeup, mist photography, the fadeout, the flashback and cross-cutting (the camera flashing from one character to another).

First to Use Sound.

His turbulent "Birth of a Nation" was the most famous movie ever made. It was the first movie ever given a premiere; the first that the theatre critics in New York bothered to review. People still pay to see it.

Griffith made the first "sound" picture before talkies even were invented. For "Dream Street" he hid a phonograph behind the movie screen and matched the sound with the action. He gave slapstick director Mack Sennett his first job. He brought to the screen the talents of Douglas Fairbanks Sr., Mary Pickford, Norma Talmadge, Richard Barthelmess and the Gish sisters. There's hardly a trend in movies today that Griffith didn't start.

Chaplin's Tribute.

Charlie Chaplin said: "The whole industry owes its existence to Mr. Griffith."

This about sums up what Hollywood thinks of him.

In 1919, Griffith, Miss Pickford, Chaplin and Fairbanks founded United Artists Corp. He sold his interest in 1933, shortly after his retirement. In 1939 he returned to work for one year as adviser to Hal Roach Productions.

Griffith's first wife, actress Linda Arvidson, divorced him after 25 years. He married Evelyn Baldwin when he was 62, she 22.

Stars Grieve For Griffith

By DOROTHY MADDOCK

Staff Writer, International News Service

HOLLYWOOD, July 24.—The man who took them all to school was dead today, and Hollywood stood with hand over heart remembering David Wark Griffith, dean of the motion picture industry.

Mae March, beloved "Little Sister" of "Birth of a Nation," could hardly speak.

"It is as though my father had gone," she said with tears running through the words. "I went to work with him with the Gish sisters, when I was 14 years old."

Lillian Gish, greatest of Griffith stars, touring the East in summer stock, had not been reached at a late hour today.

Blanche Sweet, who soared to stardom in Griffith's "Judith of Bethulia," said:

"I shall never think of him as dead. I'll see his master touch in every picture ever made.

Said Samuel Goldwyn:

"The death of David Wark Griffith rings down the curtain on the life of one who contributed more than any other person to the establishment of motion pictures as the most important entertainment medium in existence."

Joseph Schenck, head of 20th Century-Fox, said:

"The passing of D. W. Griffith brings deep grief to an entire industry. His name is immortal. He was our first great creator. Our debt to his memory is incalculable."

Jean Hersholt, president of the Motion Picture Academy of Arts and Sciences, is hurrying home from the East to complete plans for a memorial service next Tuesday or Wednesday.

The Great Griffith

(Birth of a Nation)

is dead

Express Staff Reporter

The man who made Hollywood—David Wark Griffith, discoverer of more stars than any other movie man, the first of the great film makers, died yesterday.

He began by writing scenarios for a few dollars. He became the first of the "big picture" men at a salary then thought incredible—£1,000 a week.

When he died he was 68 and a legend, for although he had made a film for years he is remembered as the man who turned a family disreputable history into an Art.

He came in it, this tall dreamer—part Welsh and Scottish descent, as an adventurer. He had been a reporter, then a buyer off of rust in a New York subway, then an actor.

The first film he ever saw he thought stupid but what impressed him were the queues waiting to see it.

At the Biograph Studios he was at five dollars a day actor. They were filming a thriller serial called "The Adventures of Dollie," and when the director was sick, Griffith finished the job as film—at five dollars a day.

This was in 1904. When no director had the courage to think in terms of pictures lasting more than ten minutes, 24-year-old D. W. Griffith was planning films on two reels and perhaps three or four.

New technique

When he found the stars—Mary Pickford was his discovery, Dorothy and Lillian Gish, Mae Marsh, Mabel Normand—and having found them he invented the close-up so that the world should look right into their eyes and see their beauty.

He found men to play opposite them. Douglas Fairbanks sen., Lionel Barrymore, and Richard Barthelmess.

All the time he was inventing new techniques for them—the fade out of the "Came the Dawn" era, the flashback and the "poetic" effect of the scene in soft focus.

D.W. was working up to his masterpiece, and in 1915 he astonished the world with "The Birth of a Nation"—the American nation.

Even by present-day standards it is considered a masterpiece, for this was the first time large crowds had been used in a film.

The breadth of it and the break with stage convention made it the first "big picture." Something significant had been done.

£1,000,000 'take'

The cinema had passed beyond the custard pie, the comic cop and the bathing girl epics of Mack Sennett, another of D.W.'s discoveries.

"The Birth of a Nation" cost £20,000 to make, and made £1,200,000 profit at the box office.

Griffith was ready to go on in the big picture tradition he had created. There was "Intolerance," with the siege of Babylon, "Way Down East," with Lillian Gish, the heroine, going out into a snowstorm.

Griffith loved storm scenes, and he took out an insurance policy on his blizzard for £6,000.

He never owned a house or lived in one. He made his home in the largest suite of the largest hotel of the city in which he happened to be. He was married twice.

In his 25 years in Hollywood he made 43 films, but in 1933, when he sold his interest in United Artists, he said:—

"Films are not art. I have not made one that can endure. Only works endure."

Close-up—of the man who invented them

D. W. Griffith at his wedding, in 1936, to Evelyn Baldwin.



Griffith Passing Is Shock

Actress, Raised to Top by Genius, Tells Sorrow

"Everything that I accomplished on the screen I owe to D. W. Griffith.

"His death is stunning. I haven't been able to think properly since I heard about it."

In her rich, tremulous voice, Mae Marsh, who rose to film fame after playing the "little sister" role in Griffith's great "Birth of a Nation," spoke those words today at her Hermosa Beach home.

Miss Marsh, who starred in pictures produced by Griffith for seven years, said:

"This is the greatest loss the screen could suffer. He lifted the industry from a nickelodeon status to a high niche for intelligent adults.

RECALLS DISCOVERY

"Everyone associated with him—actors, actresses, producers, directors—should be grateful to him. His greatest gift to us was his sympathy and understanding."

It was back in 1912 that Griffith discovered "the girl with the sun-dazzled eyes" when she, at the age of 14, went to the old Biograph studios to watch the screen work of her sister, the late actress Marguerite Marsh.

"He asked me right away if I wanted to work in pictures," Miss Marsh said. "So I started. My first picture for him was "Sands O-Dee."

In private life Miss Marsh is Mrs. Louis Arms, wife of an ex-newspaperman and writer. She came out of retirement in 1939 and now is under contract to 20th Century-Fox.

RECENT MEETING

Miss Marsh said she last saw Griffith only two months ago.

"I visited him at his hotel in Hollywood," she said. "He was in good spirit and I thought his health was excellent."

If possible, Miss Marsh commented, she plans to attend funeral services for the man who brought her international fame.



GRIFFITH STAR'S RISE TO FAME RECALLED

Mae Marsh, who rose to film fame after playing the "little sister" role in David W. Griffith's great "Birth of a Nation," is shown in a scene from one of Griffith's early pictures, "The White Rose."



"Everything that I accomplished on the screen I owe to D. W. Griffith," said Miss Marsh today after hearing news of the death of the film genius. Miss Marsh is shown above at the height of her beauty.

Hollywood Maps Gigantic D. W. Griffith Memorial Rite

Hollywood today planned a mighty last tribute to D. W. Griffith, 73, the master genius who transformed movies from a toy into a great and forceful new art.

Indications were that the funeral for the "old master" producer would be a hugely attended, poignantly sincere memorial service.

Although the pioneer, whose "Birth of a Nation" still stands as one of the greatest films, lived alone during his reclining years, there was no doubt of Hollywood's deep affection for him.

His death yesterday from a cerebral hemorrhage was followel by a virtual avalanche of eulogy from every prominent figure in the film industry.

Funeral services are still pending, but probably will begin taking shape today under the direction of the W. A. Brown & Sons' Mortuary.

Expected here are Griffith's ex-wife, Evelyn Majorie Baldwin, 33, who divorced him last year, and Jean Hersholt, president of the Academy of Motion Picture Arts and Sciences. Both are en route to Hollywood from the east.

Hersholt is returning to Hollywood to direct an industry-wide memorial service for the film veteran. This probably will be on next Tuesday or Wednesday.

Griffith died at Temple Hospital yesterday at 8:24 a. m. after he was stricken Wednesday morning in his suite at the Hollywood Knickerbocker Hotel.

David Wark Griffith

There is a strong reminder of the brief span with which technologies and cultural changes operate upon the modern world in the death, at early night, of David Wark Griffith. No one will contest the fact that the moving picture has made its mark on today's society, although there is much interminable argumentation over the precise effects of the medium. For good or ill, it looms large in the cultural pattern of millions the world around. Yet Mr. Griffith, who introduced so many of the techniques of the modern film, who was among the first to grasp the dramatic uses of the camera, had watched, and helped, the flowering of the cinematic art during the span of his single lifetime.

It is, after all, not thirty-four years since the appearance of Mr. Griffith's most important pioneering effort, "The Birth of a Nation." A large number of Americans can remember its first appearance; many more saw it in subsequent releases. That picture revealed the potentialities of the screen for portraying scope and movement, for recreating a past era vividly and concretely. It also demonstrated some of the more fundamental implications of the moving picture. How many received their most enduring impressions of the reconstruction period and the problems of race from "The Birth of a Nation"? What did the picture contribute to the rebirth of the Ku Klux Klan after World War I? The plausibility of a screen portrayal, at the hands of a man of Mr. Griffith's genuine artistry, the direct appeal to the imagination, are tools of enormous importance in shaping public opinion.

Mr. Griffith was aware of the forces which the camera could set in motion. If "The Birth of a Nation," was the work of the son of a Confederate colonel, seeking "to tell our side," "Intolerance," a massive attempt, financially unsuccessful, was the work of a man who hoped to use the films to preach a sermon on the evils of human hatred, religious and economic. "It's a marvelous thing," said Mr. Griffith in a recent interview, "that darned little strip of celluloid running through a machine and giving the illusion of something happening." His appreciation of the wonder of it all, plus the skill and imagination to make the most of that wonder, made David Wark Griffith a significant figure of our times.

Rites for Griffith

Memorial Service Set Tomorrow

Memorial services, attended by pioneers of the motion picture industry and a host of fans who still remember, will be held tomorrow at 2 p. m. for D. W. Griffith, filmland's "master" at the Hollywood Masonic temple, 6840 Hollywood boulevard.

Griffith's body now lies in state in a gunmetal gray bronze casket in a private room at the W. A. Brown & Sons Mortuary, 1315 South Flower street.

Past the bier over the weekend walked such great stars of the past as Mae Marsh, the "little sister" of Griffith's "Birth of a Nation," and Directors John Ford and Cecil B. DeMille.

Another member of the cast of "The Birth of a Nation," Madame Suite-Wan, the first Negro film player to receive film credit, also visited the bier.

For his last sleep Griffith wears morning clothes—a black coat, gray-striped trousers, an Ascot tie with pearl stickpin and a gray vest.

He died of a cerebral hemorrhage last Friday morning at the Temple Hospital.

EULOGY AT RITES

The memorial rites will include a eulogy by Charles Brackett, vice president of the Academy of Motion Picture Arts and Sciences.

Actor Donald Crisp, who played in "Birth of a Nation,' will deliver a second eulogy. The Mitchell Boys Choir will sing hymns.

Honorary pallbearers are: Lionel Barrymore, Richard Barthelmess, Monte Blue, Harry Brand, Charles Chaplin, Jean Hersholt, Crisp, Cecil B. DeMille, John Ford, Samuel Goldwyn, Sid Grauman, Carl Gregory, Alan Hale, Will Hays, Joseph Henaberry, Dell Henderson, Theodore Huff.

Walter Huston, Rex Ingram, Raymond Klune, Jesse L. Lasky, William LeBaron, Elmo Lincoln, Frank Lloyd, Jack Lloyd, Louis B. Mayer, Marshall Neilan, Eugene Pallette, Hal Roach, Joseph Ruttenberg, Joseph M. Schenck.

Joseph Schildkraut, Mack Sennett, Albert E. Smith, James Smith, Herb Stern, Seymour Sterne, Karl Struss, Eric von Stroheim, Arthur Ungar, Raoul Walsh, Loyd Wright, S. Earl Wrigth and Adolph Zukor.

Following the services the body will be flown to Crestwood, Ky., for interment in the family plot. The estate of the noted pro-

Griffith's Later Years Show Forgotten Genius of Movies

By ALINE MOSBY

United Press Hollywood Correspondent

Charlie Chaplin says Hollywood owes D. W. Griffith, who died Friday, its very existence. Yet D. W. made movies for only about 15 years, and then the parade passed him by.

Somewhat between some bad press notices and personal troubles, Griffith got edged out of the movies 20 years ago. The experts say the movies haven't progressed any since; some of his films are better than anything today.

But Hollywood said he was washed up. He couldn't get a job. He was ignored.

Columnist Sydney Skolsky, who made "The Jolson Story," planned a movie about Griffith several months ago. No studio would buy it.

'Griffith, a few years back, wanted to film "Faust" in color. Hollywood shrugged. He wrote 30 stage plays and countless movies during his retirement. They're stacked, unsold, in his hotel room.

FORGOT TEACHINBS

Most big movie makers got their start with Griffith. Not one since sought his advice; most forgot his teachings.

His technical achievements are still here—the close-up, the fade-out, etc. But, he lamented, Hollywood forgot that movies should have reality and movement, and a love of life, not a love of the box office.

He once said: "The simple things, the human things, are important in pictures. The few basic plots of movies are relatively unimportant. The most important things is humanity."

Griffith thought modern movies were mechanized and commercial. He liked only a few—Orson Wells' "Citizen Kane," and Preston Sturges' "Miracle of Morgan's Creek." Movies, except for some foreign films, have forgotten how to move, he recently said.

LACK BEAUTY

"Movies have not improved since the old days. The modern movie lacks the beauty of movement. They have forgotten that no still painting was anything but a pallid, still picture. The movie is all still and

insisted he only mirrored the post-Civil War South.

To show he wasn't prejudiced, "Griffith poured the money he made from "Birth" into "Intolerance," and the title explains the movie. That powerful film violated every modern censor's rule. It showed seduction, suicide, decapitation, nudity, abnormal sex. Practically all his villains went unpunished.

He lived comfortably alone, while Hollywood praised his work yet ignored its methods. D. W. wasn't bitter that his genius was wasted in retirement. He just couldn't understand why.

FIRST EPIC

Occasionally with friends like Mae Marsh and the Gish sisters, he showed his old pictures. He would say, "God, how I wish I could do them over again!"

If he had, they'd never have got by the censors. People still line up to see them, and gasp at their force and brilliant reality. One ar liquor, "The Struggle," makes "The Last Weekend" look like a soft drink ad.

His "Birth of a Nation," the first epic, still is attacked for its unflattering picture of Negroes. At this Griffith is indignant. He

Memorial Service Set Tomorrow

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Walter Huston, Rex Ingram, Raymond Klune, Jesse L. Lasky, William LeBaron, Elmo Lincoln, Frank Lloyd, Jack Lloyd, Louis B. Mayer, Marshall Neilan, Eugene Pallette, Hal Roach, Joseph Ruttenberg, Joseph M. Schenck,

Joseph Schildkraut, Mack Sennett, Albert E. Smith, James Smith, Herb Stern, Seymour Sterne, Karl Struss, Eric von Stroheim, Arthur Ungar, Raoul Walsh, Loyd Wright, S. Earl Wrigth and Adolph Zukor.

Following the services the body will be flown to Crestwood, Ky., for interment in the family plot.

The estate of the noted producer, exclusive of literary properties and scripts, probably will range between $25,000 and $50,000, it was revealed by his attorney, Loyd Wright, who planned to file the document shortly after services tomorrow.

Written June 25, the will provides that his nephews, nieces and grandnieces, most of whom reside in Kentucky, will receive his estate in such amounts as the widow, Mrs. Evelyn Baldwin Griffith, 33, and his executor, Wright, shall determine.

Charlie Chaplin says Hollywood owes D. W. Griffith, who died Friday, its very existence. Yet D. W. made movies for only about 15 years, and then the pictures passed him by.

Somewhat between some bad press notices and personal troubles, Griffith got edged out of the movies 20 years ago. The reports say the movies haven't progressed any since; some of his films are better than anything today.

But Hollywood said he was washed up. He couldn't get a job. He was ignored.

Columnist Sidney Skolsky, who made "The Jolson Story," planned a movie about Griffith several months ago. No studio would buy it.

Griffith, a few years back, wanted to film "Faust" in color. Hollywood shrugged. He wrote 38 stage plays and countless movies during his retirement. They're stacked, unsold, in his hotel room.

FORGOT TEACHERS

Most big movie makers got their start with Griffith. But one since sought his advice; most forgot his teachings.

His technical achievements are still here—the close-up, the fade-out, etc. But, he lamented, Hollywood forgot that movies should have reality and movement, and a love of life, not a love of the box office.

He once said: "The simple things, the human things, are important in pictures. The few basic plots of movies are relatively unimportant. The most important things is humanity."

Griffith thought modern movies were mechanized and commercial. He liked only a few—Orson Welles' "Citizen Kane," and Preston Sturges' "Miracle of Morgan's Creek." Movies, except for some foreign films, have forgotten how to move, he recently said.

LACK BEAUTY

"Movies have not improved since the old days. The modern movie lacks the beauty of movement. They have forgotten that no still painting was anything but a pallid, still picture. The movie is all still and

style. They have taken beauty and exchanged it for stilted tokens."

Hollywood may have snubbed Griffith professionally, but the people he put on top still invited him to their parties. He was the case in society, too. If the invitation called for a dinner jacket, the tail director showed up in white tie and tails.

PAGE ONE!

Occasionally with friends like Mae Marsh and the Gish sisters, he showed his old pictures. He would say, "God, how I wish I could go there over again!"

If he had, they'd never have got by the censors. People still line up to see them, and gasp at their purity and brilliant reality. Even an opus, "The Struggle," makes "The Lost Weekend" look like a soft drink ad.

His "Birth of a Nation," the first epic, still is attacked for its unflattering picture of Negroes. At this Griffith was indignant. He

Mrs. Griffith

Mourns Movie Genius; Didn't Want Divorce

"I didn't want a divorce. I was most unhappy about it.

"But Mr. Griffith felt that he wanted to lead a bachelor's life and that a divorce was best. We parted, still loving each other dearly."

These were the words of brown-haired Mrs. Evelyn Baldwin Griffith, 33, married 12 years to the late David Wark Griffith, film pioneer producer, who will attend memorial services for "the master" here tomorrow.

Mrs. Griffith, who got a divorce last November, said following her arrival here from New York:

"We met when I was a youngster with long curls down my back. He loved life and people and was a dear friend of my family.

"As the years went on, we became better acquainted—though we didn't see each other too frequently while he was in Hollywood.

"Shortly before we were married I learned shorthand and typing so I might help him in his work. He loved to travel and, most of all, to make people happy."



I'd Rather Be Right

By Samuel Grafton

Maybe it is due to the fact that the Democratic and the Wallace conventions have followed the Republican meeting chronologically, and have thus taken the center of the stage away from it, but, whatever the reason, I have a funny feeling that the Republican drive for the White House has lost a good bit of its excitement lately. And this seems to me probably due to more than just the accident of who has been getting the newspaper space lately. The breaking out of vital and passionate argument on the left has, to a certain degree, reduced the conservatives bid in scale and importance. It was when the liberals and the left were sitting around in stunned silence that Dewey seemed most formidable. Now that they have found their voices, his has, perhaps, become just another among very many.

New Areas of Controversy

In the months after the death of Roosevelt, when the liberals were trying to reorganize their forces, and were spending much time along with their thoughts, Republican talk about the need for "a change of faces in Washington" and for "a younger, fresher government" made quite a splash. These slogans may not have been exactly clarion calls, but they were the only ones around, and they sounded pretty loud. When a country reaches a period of pause, and runs out of ideas, changing the faces in Washington may seem like a rather hot notion; at least it gives the electorate some political busy work to do.

But the rebirth of liberal soul-searching, as it shows up in the great wrestling match between the Democrats and the Wallace left has made some of these notions look again like the relatively inconsequential chit-chat they are; wholly new areas of controversy have flared up, leaving some of the pet Republican positions out in the suburbs.

Above the Down Side

Events are moving rapidly; the independent voter today is struggling with positive questions. We have had our exciting climb to the crest of inflation, and we are now poised above the dirty down side. The independent voters are, I think, wondering about the order in which we are going to climb down, who goes first, who goes last, and who goes without.

I do not suggest that the independent voters are going to move away from the Republican side in squads, or hordes, but I have a feeling that, in view of the past, they will show a certain inattentiveness to Republican declarations on this subject. It is not that the Republicans have taken a worse position than usual on inflation; it is merely the objective fact that the question has arisen which is hurting them, and is perhaps deglamourizing their campaign. The voters may still decide to put the G.O.P. in power, even without any real feeling that it can solve this problem, but, as of now, they will do it, I think, not with cheers, and in a kind of brown study.

Of Time and the Republicans

Then, too, some excitement has departed from the Republican

What do YOU think?

This is the Readers' Forum. Letters to the Editor will be sharply edited where necessary to conserve space. We assume no obligation to publish, return or reply to any letters.

Dewey Wins Second Trial—But Is That Good?

Dear Editor: Dewey lost the first Illinois trial and won the second. He lost his first campaign for the Governorship and won the second. He lost his first campaign for the Republican nomination for President in 1940, but won in 1944. Now his supporters say he lost his first Presidential campaign in 1944, but will win his second in 1948.



But, if he does win, and he does get into the White House, suppose a war comes along while he's President? His supporters may say that he is bound to win the second war even though he loses the first war. But—ghastly thought—suppose our conquerors fix it so that there isn't any second war. What will we do then?

ISIDOR SHAFFER.

Betrayal—Made in U. S. A.

Dear Editor: It is our State Dept. which is betraying the Jewish State in the first place by not recognizing a U.N. decision on partition and secondly by keeping an embargo on arms to the Jews. All these make Bevin very happy. And both English-speaking nations remain partners in crime by helping the Fascist Arabs against the peace-loving Jews.



IRENE LAND.

Asthma Victim Protests the Law

Dear Editor: The doctors are at it again, like in the old prohi-



The Lyons Den

By Leonard Lyons

When Walt Disney testified in Washington before the House Committee on Un-American Activities, he made an error in listing The League of Women Voters as a Red organization. He later issued a statement correcting this error. The League now is having a fund-raising drive and asked Disney to pose for a photo showing him making a contribution. Disney said he'd do more than that—he probably will make a cartoon short about the work of the League . . . Pete Seeger, who wrote and sang the songs for the Wallace Convention, also wrote the "We Hate War" song attacking Roosevelt, and the songs used by the White House pickets, during the Soviet-Nazi pact . . . Eleanor Roosevelt is finishing the second volume of her autobiography.

Ex-OPA Administrator Paul Porter, who has been drafted by Truman to sit with the Cabinet and work on anti-inflation legislation, expects to complete the job in two weeks. If price controls are enacted, Porter insists that he won't take the job of administering them . . . Eugene O'Neill will resume his playwrighting this fall . . . Maxie Rosenbloom's first network series was to have begun over NBC last Friday. When he started the broadcast, he was warned by the engineers that the program wouldn't be heard. "They're being nice to us," Rosenbloom confided to his cast. "They don't want us to be nervous, so they're telling us it's not going out over the air." When it was over, Maxie learned that it really hadn't gone out over the air—because NBC decided, instead, to broadcast the Wallace Convention.

George Jean Nathan, the drama critic, doesn't believe in modern devices: He doesn't drive a car, doesn't use a typewriter, doesn't go to the movies, and doesn't even use a fountain pen. He believes that Movies, Television and Radio are but second-rate perversions of the True Art—the Theatre . . . In the Stork Club last night he saw Ferenc Molnar do a radio broadcast with Arlene Francis, Louis Calhern and Sherman Billingsley. Later, as if he were addressing an Infidel, Nathan said: "Didn't I tell you 'Don't go on the Radio'?" . . . "When did you say that?" asked Molnar . . . "I distinctly remember warning you about it," replied Nathan, "45 years ago."

David Wark Griffith, the pioneer movie man who died last week, said that he made 10 million dollars profit in ten years and spent eleven million dollars in eleven years. "I've been spending my life since then," he said, "paying off that last million" . . . When Howard Hawks offered Montgomery Clift, the Broadway actor who made his screen debut in "The Search," a role in the new Western movie, "Red River," the young actor asked: "Is it hard to act in a Western?" The producer told him: "Well, first you'll have to forget everything you learned from the Lunts." . . . The Lambs Club Carnival at the Lido Beach Club tomorrow night is for the benefit of the Damon Runyon Fund.

At the RKO studios which Howard Hughes just bought, they're telling these stories of Hughes' movie ventures: When "Hell's Angels" cost him so much money that he spoke of retiring, one of his friends said: "Don't. The[illegible] today." Hugh[illegible]

Griffith Steps From Stage to Screen: Finds New Star

Youth Gloried in Stock Work

(The Examiner today presents the second chapter of the remarkable life story of David Wark Griffith, who died last Friday at the age of 68. It tells of the "Old Master's" traveling stock company days, his early movie success and how he started Mary Pickford on the road to film fame.)

By Garrett J. Lloyd

Writer and production executive with Griffith from his start in pictures and his close personal friend to the end.

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CHAPTER TWO

Up in the world now as a member of the traveling stock company, young David Wark Griffith was in his element.

Almost, for there were three spots.

He needed a checked coat, striped trousers and a derby hat to clothe this new majesty.

He needed a new name, something with a wham that would do for a belted earl.

And he needed a cure for an almost constant sore throat that made him snort when he read his lines.

He first tried cards to fix up the wardrobe, then resigned himself to time payments.

For the name he got a beauty—Reginald Darlington.

As for his throat, all his life he pursued that cure here and abroad, spending a fortune. He suffered from it to the end and always snorted when he got excited.

Life was gorgeous.

Every night between acts the leading man would announce exactly when he and the leading lady would go from their hotel to the post office.



AS YOUTH—This is a picture of David Wark Griffith, the "old master" of the films taken when he was 15 or 16 years old.

Follows Stars Along Street

With the town turned out and the countryfolk there for miles, the frock-coated star and his lady in ruffles made their regal appearance.

Among the players following them came the new Reginald Darlington, with his throat sprayed so he would not snort when he extended courtly greetings.

In the first week he was convinced he could write a better play than East Lynne and went to work with that sustained energy which made the greatness of his efforts possible.

As a dreamer he had the will power of a wildcat to capture the thing he sought.

When he read the first act to the manager that weary and troubled man said:

"Oh dear, why not try a play with a snorting hero; it might help you and the play."

Training Voice for Grand Opera

As a roving player he was actor, prop man and whatnot, with side jobs of writing his play and training his voice for grand opera. He thought he had a knack for inventions, too.

He always had some new contrivance on the coals. Hadn't the palmist said he would be rich, and was there anything better than inventions for a few quick millions?

When the stock company disbanded, he went to New York to look over the Metropolitan Opera situation. There might be something for a baritone whose voice was the legitimate offspring of Roaring Jake.

If Dad was good for two miles, the son ought to be good for Samson and Delilah.

This finding himself ate up the years with plays not very good, music lessons not very encouraging and a whirl now and then at an invention.

Notice touched him slightly when he sold a poem to Leslie's Magazine, "The Wild Goose." He always had a sly idea it was a near classic.

For eating money he took [illegible] jobs. One season he wrapped rust from the subway steel in New York and also did a shift in the steel mills at Tonawanda.

He was a puddler, breaking sheets of molten metal into segments.

On this job he learned to drink whisky with a beer chaser, and ever after was cocksure that whisky could never affect him. But he was wrong.

By vaudeville and odd jobs he reached Portland, where he

(Continued on Page 7 Cols. 1-7)



HISTORIC EPISODE—This scene from "The Birth of a Nation," Griffith's most famous picture, shows the surrender of General Robert E. Lee to General Ulysses S. Grant.

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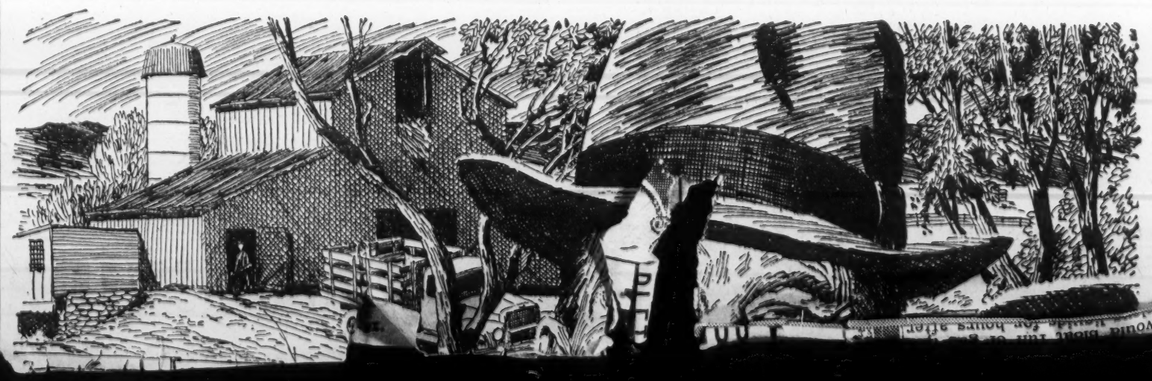
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Wife's Desire for Security Spurs Griffith to Try Films

(Continued from Page 6)

dared put on a stage manager in the Baker Theater.

Then he drifted to San Francisco filling in a dull summer picking hops near Sacramento.

He was in love then, for he was nuts about the romance in hop picking. He wrote a play about it and to the end was still trying to write that play.

While working in an Oakland theater, he met Linda Arvidson.

He wooed her over the front gate, and later he put that scene into scores of his pictures, giving them that spell of breathless young romance in which he had an inimitable mastery.

Marries Linda in Old North Church

Then he was off in the company of Nance O'Neil, a Shakespearean star, for now he had better control of his smart.

This was the first great break of his life, for he had good roles, those immortal roles that he had heard his father declaim while he listened under the table.

Now his romantic life was at its flood. He had made good, he was a Shakespearean actor, his job was secure.

And love was a rainbow that would never leave his sky.

From Boston he wired Linda Arvidson to join him and they were married in the Old North Church where the lanterns had flashed for Paul Revere.

Their honeymoon went forth on a journey almost as stormy as that immortal ride.

The bride had lost her father and shortly after her home had disappeared in the San Francisco fire.

Her thirst was for security.

But David Ward Griffith, resuming his name, was sure his imagination gave him tons of security.

But his wife wanted him to take a job, so he did. Temporary though, understand; only until he could get on his feet.

It was an unwelcome job taken only under pressure, a humiliating job.

Wearing an outing cap to tell the world he was off on a day's fishing, he went to the Biograph Studios on Fourteenth Street, New York, where an actor could earn five dollars a day. Nearly every day.

The sunburn from the outdoor scenes proved the fishing tale, as it wasn't so bad.

Cameraman Was Great Figure

Besides the acting, he got five dollars additional for a story. It was the day of camera monopoly, and the cameraman was the great figure; a director was little and actors less.

Billy Bitzer, the cameraman, liked Griffith and plugged his stories.

An inventor, playwright and actor, Griffith had a flow of ideas about photographing his story.

"If he's so darned smart, let him direct it himself," said the director who only got five a day with a side bounty of stories he sold to himself. Also his work was steady.

So Griffith did. He came back to the studio that night with a thousand new ideas.

The worst of them was that he wanted to tell a love story. Then the studio knew he was crazy.

Smuggled Love Story Into Plot

The next day he smuggled a love story into the plot, and he got fired.

The theaters liked the story, so he was hired again the following day.

With that first romance, The Biograph Girl was born, a nameless heroine who began filling the theaters.

Ideas piled up in the Griffith brain, among them the first hint of what later became known as the Griffith genius.

He wanted a real Biograph girl.

He reasoned that people were most familiar with Biblical pictures distributed in Sunday Schools.

He wanted a face that resembled an angel as painted by the Old Masters.

Searching New York, he found her on the stage in a play, "The Littlest Rebel." She feared pictures might ruin her stage career, however she had a need for money.

Switchback Makes Audience Scream

Her stage name was Mary Pickford.

She seemed to tick with the public and satisfied with proving his idea, Griffith decided this was the time to quit and return to the stage. Only there was another idea he wanted to try.

So he hung around to do it.

His story had Mary Pickford stolen by gypsies, and with pursuit they put her in a barrel and tossed her into a stream. Then the action switched back and forth from Mary to her rescuers.

It was an effect so astonishing that audiences screamed.

Now the studio wanted to sign him to a contract. In a panic the ambitious actor saw himself being ousted from his career, no stage, no music, no fame.

Again he quit. His wife and the studio pleaded.

Well just for a few weeks more, until he could get a little more money.

Then the disheartened man started with his company for Hollywood where the sunshine would be more regular for outdoor scenes.

It was sails from Broadway, but just a few months. Then he would get free.

Great Dramatic Creations of History

And he couldn't understand why so much talk about his switchback. Just a good trick he had thought up, and fun doing it.

That switchback was the source of montage which scientists have declared to be one of the great dramatic creations of history, a priceless contribution to art form.

Griffith thought it only a good trick, but a trick that was trapping him away from all the cherished ambitions.

In despair he came to Hollywood as he could pile up money and get out of the game.

As a sad and weary sails, he turned his genius upon Hollywood and made it the mirror of the world.

(In the next chapter of the life of David Wark Griffith, which will appear in the Examiner tomorrow, you will read of his coming to Hollywood and creating current.)

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Friends View Griffith Body Lying in State

Friends and admirers of the pioneering motion picture producer, D. W. Griffith, assembled at his bier at W. A. Brown Mortuary yesterday to view the **"master's"** body lying in state.

The body is in a gunmetal gray bronze casket in a private room at the mortuary, 1815 South Flower street.

Among the film luminaries who stood in silent tribute at Griffith's bier were **Mae Marsh**, one of his early great stars, and Directors John Ford and Cecil B. DeMille.

In his final slumber Griffith, who died last Friday, wears morning clothes—a black coat, gray-striped trousers, an Ascot tie with pearl stickpin, and a gray vest.

The body will remain on view all today.

Tomorrow the casket will be removed to the Masonic Temple, Hollywood. There Hollywood will meet in memorial services to honor the man whose services to the film industry will never be forgotten.

The rites, commencing at 2 p. m., will include a eulogy by Charles Bracken, vice president of the Academy of Motion Picture Arts and Sciences.

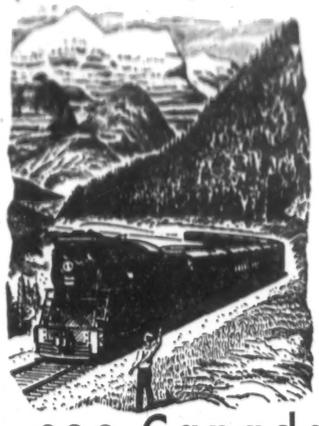
Donald Crisp, associated with Griffith in early days of the photoplay, will also speak.

After the services the body will be taken aboard an airplane and flown to Kentucky.

There, in a wooded cemetery near the city of Crestwood, David Wark Griffith will be laid to rest beside the graves of his mother and father.

It was announced yesterday that Producer Harry Sherman, a long-time friend of the **"Birth of a Nation"** producer, would head a committee to seek a memorial for Griffith in a Los Angeles park.

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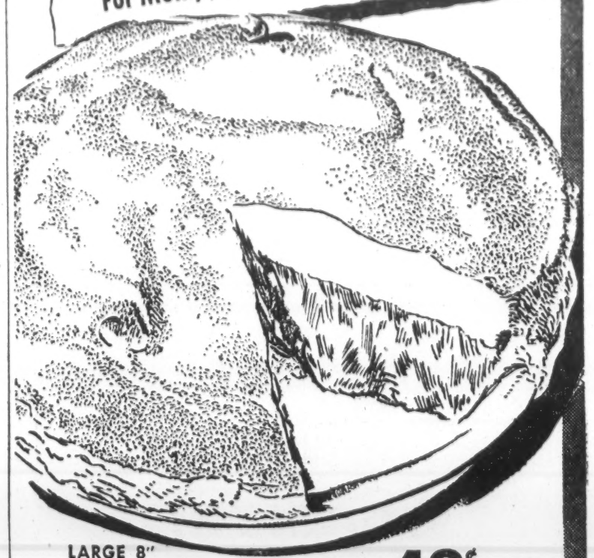
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Rites for Griffith

Memorial Service Set Tomorrow

Memorial services, attended by pioneers of the motion picture industry and a host of fans who still remember, will be held tomorrow at 1 p. m. for D. W. Griffith, filmland's "master" at the Hollywood Masonic temple, 6840 Hollywood boulevard.

Griffith's body now lies in state in a gunmetal gray bronze casket in a private room at the W. A. Brown & Sons Mortuary, 1315 South Flower street.

Past the bier over the neck and walked such great stars of the past as Mae Marsh, the "little sister" of Griffith's "Birth of a Nation," and Directors John Ford and Cecil B. DeMille.

Another member of the cast of "The Birth of a Nation," Madame Sul-te-Wan, the first Negro film player to receive film credit, also visited the bier.

For his last sleep Griffith wears morning clothes, a black coat, gray-striped trousers, an Ascot tie with pearl stickpin and a gray vest.

He died of a cerebral hemorrhage last Friday morning at the Temple Hospital.

EULOGY AT RITES

The memorial rites will include a eulogy by Charles Brackett, vice president of the Academy of Motion Picture Arts and Sciences.

Actor Donald Crisp, who played in "Birth of a Nation," will deliver a second eulogy. The Mitchell Boys Choir will sing hymns.

Honorary pallbearers are: Lionel Barrymore, Richard Barthelmess, Monte Blue, Harry Brand, Charles Chaplin, Jean Hersholt, Crisp, Cecil B. DeMille, John Ford, Samuel Goldwyn, Sid Grauman, Carl Gregory, Alan Hale, Will Hays, Joseph Henaberry, Dell Henderson, Theodore Huff.

Walter Ruston, Rex Ingram, Raymond Klune, Jesse L. Lasky, William LeBaron, Elmo Lincoln, Frank Lloyd, Jack Lloyd, Louis B. Mayer, Marshall Neilan, Eugene Pallette, Hal Roach, Joseph Ruttenberg, Joseph M. Schenck.

Joseph Schildkrauf, Mack Sennett, Albert E. Smith, James Smith, Herb Stern, Seymour Sterne, Karl Struss, Eric von Stroheim, Arthur Ungar, Raoul Walsh, Loyd Wright, S. Earl Wrigth and Adolph Zukor.

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The estate of the noted producer, exclusive of literary properties and scripts, probably will range between $25,000 and $50,000, it was revealed by his attorney, Loyd Wright, who planned to file the document shortly after services tomorrow.

Written June 25, the will provides that his nephews, nieces and grandnieces, most of whom reside in Kentucky, will receive his estate in such amounts as the widow, Mrs. Evelyn Baldwin Griffith, 33, and his executor, Wright, shall determine.

Griffith's Later Years Show Forgotten Genius of Movies

By ALINE MOSBY

United Press Staff Correspondent

Charlie Chaplin says Hollywood, since D. W. Griffith, who died Friday, its very existence. Yet, D. W. made movies for only about 15 years, and then the parade passed him by.

Somewhat, between some bad press notices and personal troubles, Griffith got edged out of the movies 20 years ago. The experts say the movies haven't progressed any since, some of his films are better than anything today.

But Hollywood said he was washed up. He couldn't get a job. He was ignored.

Columnist Sidney Skolsky, who made "The Jolson Story," planned a movie about Griffith several months ago. No studio would buy it.

Griffith, a few years back, wanted to film "Faust" in color. Hollywood shrugged. He wrote 38 stage plays and countless movies during his retirement. They're stacked, unsold, in his hotel room.

FORGOT TEACHINGS

Most big movie makers got their start with Griffith. Not one since sought his advice; most forgot his teachings.

His technical achievements are still here—the close up, the fade-out, etc. But, he lamented, Hollywood forgot that movies should have reality and movement, and a love of life, not a love of the box office.

He once said: "The simple things, the human things, are important in pictures. The few basic plots of movies are relatively unimportant. The most important things is humanity."

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LACK BEAUTY

"Movies have not improved since the old days. The modern movie lacks the beauty of movement. They have forgotten that no still painting was anything but a pallid, still picture. The movie is all still and

Memorial services attended by pioneers of the motion picture industry and a host of film celebrities, will be held tomorrow at 1 p. m. in the Church of the Recessional, Forest Lawn Memorial Park, Glendale, for David Wark Griffith, director of the first million dollar picture, "The Birth of a Nation," and other famous films.

Griffith's body now lies in state in a gunmetal gray bronze casket in a private room at the W. A. Wood & Sons Mortuary, 1621 South Flower street.

First the liar over the neck, and walked such great stars of the past as Dee Warde, the little sister of Griffith's "Birth of a Nation," and directors John Ford and Cecil B. DeMille.

Another member of the cast of "The Birth of a Nation," Madame Sul-Te-Wan, the first negro film player to receive film credit, also visited the bier.

For his last sleep Griffith wears morning clothes—a black coat, gray striped trousers, an Ascot tie with pearl stickpin and a gray vest.

He died of a cerebral hemorrhage last Friday morning at the Temple Hospital.

ELLIOTT AT RITES

The memorial rites will include a eulogy by Charles Brackett, vice president of the Academy of Motion Picture Arts and Sciences.

Actor Donald Crisp, who played in "Birth of a Nation," will deliver a second eulogy. The Mitchell Boys Choir will sing hymns.

Honorary pallbearers are: Lionel Barrymore, Richard Barthelmess, Monte Blue, Harry Brand, Charles Chaplin, Jean Hersholt, Crisp, Cecil B. DeMille, John Ford, Samuel Goldwyn, Sid Grauman, Carl Laemmle, Alan Hale, Will Hays, Joseph Henaberry, Neil Henderson, Theodore Huff.

Walter Huston, Rex Ingram, Raymond Hkune, Jesse L. Lasky, William LeBaron, Elmo Lincoln, Frank Lloyd, Jack Lloyd, Louis B. Mayer, Marshall Neilan, Eugene Pallette, Hal Roach, Joseph Ruttenberg, Joseph M. Schenck.

Joseph Schildkraut, Mack Sennett, Albert E. Smith, James Smith, Herb Stern, Seymour Sterne, Karl Struss, Erie von Stroheim, Arthur Ungar, Raoul Walsh, Loyd Wright, S. Earl Wrigth and Adolph Zukor.

Following the services the body will be flown to Crestwood, Ky., for interment in the family plot.

The estate of the noted producer, exclusive of literary properties and scripts, probably will range between $25,000 and $50,000, it was revealed by his attorney, Loyd Wright, who planned to file the document shortly after services tomorrow.

Written June 25, the will provides that his nephews, nieces and grandnieces, most of whom reside in Kentucky, will receive his estate in such amounts as the widow, Mrs. Evelyn Baldwin Griffith, 33, and his executor, Wright, shall determine.

Mrs. Griffith

Mourns Movie Genius; Didn't Want Divorce

"I didn't want a divorce. I was most unhappy about it.

"But Mr. Griffith felt that he wanted to lead a bachelor's life and that a divorce was best. We parted, still loving each other dearly."

These were the words of brown-haired Mrs. Evelyn Baldwin Griffith, 33, married 12 years to the late David Wark Griffith, film pioneer producer, who will attend memorial services for "the master" here tomorrow.

Mrs. Griffith, who got a divorce last November, said following her arrival here from New York:

"We met when I was a youngster with long curls down my back. He loved life and people and was a dear friend of my family.

"As the years went on, we became better acquainted — though we didn't see each other too frequently while he was in Hollywood.

"Shortly before we were married I learned shorthand and typing so I might help him in his work. He loved to travel and, most of all, to make people happy."

Griffith, a few years back, wanted to film "Faust" in color. Hollywood shrugged. He wrote 38 stage plays and countless movies during his retirement. They're stacked, unsold, in his hotel room.

FORGOT FEATURES

Most big movie makers got their start with Griffith. But one since sought his advice; most forgot his teachings.

His technical achievements are still here—the close-up, the lap-out, etc. But, he lamented, Hollywood forgot that movies should have reality and movement, and a love of life, not a love of the box office.

He once said: "The simple things, the human things, are important in pictures. The few basic plots of movies are relatively unimportant. The most important thing is humanity."

Griffith thought modern movies were mechanized and commercial. He liked only a few, Orson Welles' "Citizen Kane," and Preston Sturges' "Miracle of Morgan's Creek." Movies, except for some foreign films, have forgotten how to move, he recently said.

LACK BEAUTY

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FIRST VIEW

[illegible] with Griffith the first time [illegible] and the first picture [illegible] first saw. "That how I wish I could do them now again."

[illegible] he had they [illegible] the camera. People still [illegible] and sing at [illegible] and without cards, like [illegible] "The Struggle," [illegible] The Last Workout" [illegible] still drink ok.

[illegible] "The Birth of a Nation," [illegible] that one still is attacked for its [illegible] flattering picture of Negroes. [illegible] this Griffith was indignant. He

Rhonda Fleming Lead In Bob Hope Comedy

Columbia Signs Alan Mowbray as Butler for 'The Lone Wolf' Series

By JIMMY STARR

Motion Picture Editor of The Evening Herald and Express

Rhonda Fleming, the lovely Dave Selznick discovery (her contract is shared by Selznick, Paramount and Bing Crosby — nice known as how many partners can you have?), has just been handed another swell break — that of Bob Hope's lead . . .

Rhonda recently completed a role opposite Bing Crosby in "A Connecticut Yankee in King Arthur's Court" (a nice, SHORT title) for Paramount, and now she'll giggle at the quips of Bob Hope in "Easy Does It," which Edmund Beloin is producing as Hope-nose's next comedy. Richard Haydn directs . . .

* * *

Alan Mowbray, comical British character actor, was signed this morning by Columbia to portray the "gentleman's gentleman" (that's a butler and valet, no less), in "The Lone Wolf and His Lady," in which Ron Randell has the title role and Gale Maxwell the feminine lead . . . Alan succeeds in the part previously enacted in the series by Eric Blore . . .



It's a boy for the Ty Powers! Fox's Bob Hope writer Sam Hayes and Varnett S. Billings have formed a company to produce television films . . . the Marquis Restaurant opens its swanky Patio July 16 . . . Dale Evans will be Queen of the Sheriff's Rodeo at the Coliseum Aug. 13 . . .

* * *

Daily Diary

Hollywood should bow its head in mourning at the passing of David Wark Griffith . . . for it was the genius (and the adjective, for once, is correctly used) of D. W. which helped push a little business into a gigantic industry — even beyond his wildest dreams.

Hollywood, too, should feel somewhat ashamed for letting the industry that he practically started pass him by . . . D. W. not only dared to make the first movie longer than one reel, but he created what is now known as the closeup, the fade-out and many another directorial feat which is used today . . .

D. W. created while others merely imitated . . . he was a star-maker, too . . . and those stars, like Mary Pickford, Richard Barthelmess, Lillian and Dorothy Gish, have never forgotten their debt of gratitude . . .

Although D. W. had been inactive for many years, it wasn't to his liking . . . he wanted action, despite his age, but Hollywood seemed just a little bit too greedy with newcomers and sorta gave him the brush-off . . . D. W. was proud (and rightfully so) and he took it with chin up and wearing a sly smile . . .

He was tremendously unselfish in his praise of the progress of the movie world, although it continued to let him sit on the sidelines merely as an on-looker . . .

Hollywood has erected several monuments to its great, and now I think cinemaland should build its biggest and its finest in memory of David Wark Griffith . . .

* * *

Been Writing Life Story of D. W. Griffith for Months, Says Neilan

By HARRISON CARROLL

Now that D. W. Griffith is dead, Hollywood will be clamoring to film his life story. Mickey Neilan pops up with the announcement that, for the last six months, he has been writing a biography of the old master. According to Mickey, Griffith approved the ending the day before he was stricken.

Neilan and D. W. were old pals. As far back as 1913 they were acting together in "The Financier," with Barney Bernard starring. Griffith played the heavy and received $40 per week. Neilan got $15.

I asked Mae Marsh, the never-to-be-forgotten "Little Sister" of "The Birth of a Nation," how Griffith discovered her.

"I came out to the studio with my sister, Marguerite," she recalled. "Mr. Griffith looked at me and asked: 'Would you like to be an actress?'

" 'Oh yes,' I replied."

Mae says Griffith fired her five times—once because she was giggling on the set just before he filmed the famous scene of Hen-



Betty Hutton



Errol Flynn

ry B. Walthall coming home from the wars and walking down the deserted street of the old family home.

* * *

Errol Flynn re-shot all of those scenes of his fishing picture that were ruined by a faulty camera. Flynn is due back here the middle of next month, according to his family, to do a western story for Warners. Zoltan Korda also wants him to come to England and star in "The King's General."

Both the Flynn kids are fine now. Ironic, though. At three and a half, Deidre recently had an appendicitis attack.

* * *

What stares when Georgette Windsor and Harry Cushing showed up together at Slapsy Maxie's! I called up Harry to ask if they are going back together.

"You never can tell," he said. "There's always a possibility of a reconciliation."

* * *

The late Carole Landis had lots of trouble in her life. One incident (Carole was blameless but it worried her terribly) was hushed up. Somebody made a composite photograph of Carole's head on the body of an unclothed native woman. It was a crude job and showed the trick plainly but, soon, the Pacific area was flooded by hundreds of postcards displaying the picture.

Carole hired an investigator and government agencies took up the case. Finally, naval intelligence ran down the source of the post cards in New Guinea. That ended that and presumably naval discipline took care of the guilty parties.

* * *

Hot rumor is that **Bob O'Donnell**, head of **Inter-State Theaters**, is headed for a top job at R-K-O . . . **Jane Powell** and **Bob Neal** were the surprise twosome of the weekend at the **Mocambo**. **Betty Hensel**, who used to go with **Cary Grant**, was at **Charlie Morrison's** bistro with **Otto Preminger**. . . In his lighter moments, **Paramount executive Henry Ginsberg** is quite a hand with the drums. Ask **Frank Sinatra** and **Jimmy Van Heusen**. . . **Jean Peters** is off suspension at **20th Century-Fox**. . . I don't know how it turned out but **Bette Davis** was planning to have the pig that worked in **"June Bride"** delivered to **Bob Montgomery** at the airport as he was taking off for the east. . . **Joy Peyton** was consoling **Bob Lowery** at **Ciro's** (**Rusty Farrell's** divorce suit comes up early this week). . . **Mickey Rooney** was with **Patti Williams** of the **"Blackouts."**. . . **Felice Ingersoll** tells me that **Jack Dempsey** is selling the home that he bought back from **Estelle Taylor**. . .

* * *

Betty Hutton is in a dither about going to Europe next month with her husband and mother. They'll visit France and Scotland before Betty opens at the London Palladium Sept. 15. La Hutton learns it's an allergy that makes her sneeze in the mornings and gravels up her throat. She's taking tests like mad to isolate the exact cause.

* * *

Dorothy Shay has broken **Hildegarde's** record at the **Mark Hopkins**. Six years ago she sang for tips at the **House of Murphy**



Harrison Carroll

here. . . **Kathryn Grayson** is sending to **Winston-Salem, N. C.**, for the nurse who helped raise her, her two brothers and sister. . . **Lucey's restaurant** is having its face lifted and **Freddie Rosato** is buying back part interest in the place. **Mildred Lucey** and **Nate Sherry** will stay on, too. **Attorney Milton Golden** is dating **Cathy Douglas**, leading woman for **Cowboy Star Ken Curtis**. . . **Former Starlet Blanche Mehaffey**, recently widowed, could use a movie job. . . **Robert Milton** has written a new comedy, **"Tomorrow Is a Beautiful Day."** It will get its first production at the Lobero Theater. . . Every time **Dorothy Pasternak** goes to Husband **Joe Pasternak's** office, she playfully flips his date book ahead for several weeks and makes notes such as "Don't forget to buy your wife a 12-carat diamond today."

* * *

TODAY'S PUZZLE: What comedienne had to be restrained from socking a feminine drunk who tried to choose her at Charley Foy's?



LAUREN BACALL

Held at bay by gangsters in "Key Largo," at Warners' Hollywood, Downtown and Wiltern.



Film greats to be at Griffith rites

Hollywood will bid David Wark Griffith farewell at memorial services tomorrow.

The rites will be held at 2 p. m. at Hollywood Masonic Temple, 6840 Hollywood Blvd., under sponsorship of the Academy of Motion Picture Arts and Sciences.

Griffith's body, which has been at the W. A. Brown & Sons Mortuary, 1616 S. Flower St., will be flown to Crestwood, Ky., following the ceremony here, for interment in the family plot—far from his beloved Hollywood.

Only a few of the veteran producer's old friends have called at the mortuary to pay their respects.

The services will open with an invocation by the Rev. Merrill D. Brimhastool. Charles Brackett, academy vice president, will deliver a tribute on behalf of Griffith's coworkers in the film industry.

A second eulogy will be given by Donald Crisp, actor in the "Birth of a Nation," the film which earned Griffith his greatest fame. The Mitchell Boy Choir will sing hymns.

Honorary pallbearers are Lionel Barrymore, Richard Barthelmess, Monte Blue, Harry Brand, Charles Chaplin, Jean Hersholt, Crisp, Cecil B. deMille, John Ford, Samuel Goldwyn, Sid Grauman, Carl Gregory, Alan Hale, Will Hays, Joseph Henaberry, Dell Henderson, Theodore Huff;

Walter Huston, Rex Ingram, Raymond Klune, Jesse L. Lasky, William LeBaron, Elmo Lincoln, Frank Lloyd, Jack Lloyd, Louis B. Mayer, Marshall Neilan, Eugene Pallette, Hal Roach, Joseph Ruttenberg, Joseph M. Schenck.

Joseph Schildkraut, Mack Sennett, Albert E. Smith, James Smith, Herb Stern, Seymour Sterne, Karl Struss, Eric von Stroheim, Arthur Ungar, Raoul Walsh, Loyd Wright, S. Earl Wright and Adolph Zukor.

All the honorary pallbearers were actively associated with Griffith during the years of his great contribution to motion pictures as one of its most illustrious figures.

Griffith's estate, exclusive of literary properties and scripts, probably will range between $25,000 and $50,000, the Academy of Motion Picture Arts and Sciences reported.

His will, written June 25, provides that his nephews, nieces and grandnieces, most of whom live in Kentucky, shall receive his estate in such amounts as his widow, Mrs. Evelyn Baldwin Griffith, and his executor, Loyd Wright, shall determine.

BOX OFFICE HOLLYWOOD PASSED POETIC GRIFFITH

By ALINE MOSBY

(United Press Hollywood Correspondent)

HOLLYWOOD, July 26.—(U.P.)—Charlie Chaplin says Hollywood owes D. W. Griffith, who died Friday, its very existence. Yet D. W. made movies for only about 15 years, and then the parade passed him by.

Somehow, between some bad press notices and personal troubles, Griffith got edged out of the movies 20 years ago. The experts say the movies haven't progressed any since; some of his films are better than anything today.

But Hollywood said he was washed up. He couldn't get a job. He was ignored.

Columnist Sydney Skolsky, who made "The Jolson Story," planned a movie about Griffith several months ago. No studio would buy it.

Griffith, a few years back, wanted to film "Faust" in color. Hollywood shrugged. He wrote 30 stage plays and countless movies during his retirement. They're stacked, unsold, in his hotel room.

Most big movie makers got their start with Griffith. Not one since sought his advice; most forgot his teachings.

His technical achievements are still here—the close-up, the fade-out, etc. But, he lamented, Hollywood forgot that movies should have reality and movement, and a love of life, not a love of the box office.

He once said: "The simple things, the human things, are important in pictures. The few basic plots of movies are relatively unimportant. The most important thing is humanity."

Griffith thought modern movies were mechanized and commercial. He liked only a few — Orson Welles' "Citizen Kane," and Preston Sturges' "Miracle of Morgan's Creek." Movies, except for some foreign films, have forgotten how to move, he recently said.

"Movies have not improved since the old days. The modern movie lacks the beauty of movement. They have forgotten that no still painting was anything but a pallid, still picture. The movie is all still and stale. They have taken beauty and exchanged it for stilted voices."

Hollywood may have snubbed Griffith professionally, but the people he put on top still invited him to their parties. He was dapper in society, too. If the invitation called for a dinner jacket, the tall director showed up in white tie and tails.

Occasionally with friends like Mae Marsh and the Gish sisters, he showed his old pictures. He would say, "God, how I wish I could do them over again!"

If he had, they'd never have got by the censors. People still line up to see them, and gasp at their force and brilliant reality. One on liquor, "The Struggle," makes "The Lost Weekend" look like a soft drink ad.

His "Birth of a Nation," the first epic, still is attacked for its unflattering picture of Negroes. At this Griffith was indignant. He insisted he only mirrored the post-Civil War South.

To show he wasn't prejudiced, "Griffith poured the money he made from "Birth" into "Intolerance," and the title explains the movie. That powerful film violated every modern censor's rule. It showed seduction, suicide, decapitation, nudity, abnormal sex. Practically all his villains went unpunished.

He lived comfortably alone, while Hollywood praised his work yet ignored its methods. D. W. wasn't bitter that his genius was wasted in retirement. He just couldn't understand why.

Rattlesnake bites Death Valley Scotty

DEATH VALLEY, Calif., July 26.-(U.P.)-Death Valley Scotty, fabulous desert character, took it easy today in his Spanish-Mocrish castle, recovering from a rattlesnaks bite.

The 75-year-old prospector was bitten yesterday near a cabin

16 jets from U.S. roar into

THE Hollywood REPORTER

Vol. XCIX, No. 44. Price 10c | TODAY'S FILM NEWS TODAY | Monday, July 26, 1948

COMMITTEE TO RUN RKO STUDIO

TRADE VIEWS by W. R. WILKERSON

On our return to this desk yesterday we found it cluttered with protests on the activities of Howard Hughes, and his conduct, so far, of the affairs of RKO, particularly as it concerns the studio and its employment. Unquestionably Mr. Hughes has taken the bull by both horns and its tail and is swinging, and we are in no position to join the howls that his actions have caused, for the simple reason we can't read Howard's mind and he has not told us the why's of his actions. BUT—we know Hughes well enough not to sell him, or his current actions, short. He knows his way around, has invested quite a wad of money in the purchase of RKO and, unquestionably, he has HIS reasons for what he has been doing.

During the negotiations for the purchase of RKO we had occasion to talk to Floyd Odlum one day in our effort to get the lowdown on what was happening. Odlum told us: "I have had no less than seventy-five conversations with Mr. Hughes. I can't tell you at this moment whether we will ever be able to make a deal. I must say, however, that he is getting closer to my figure and, if he meets it, he's got a deal. I hope he meets it because I would like to see him get the company for the reason that, during these conversations, he has gradually, unfolded his plans for the operation of the company and I must say they are BRILLIANT and certain to set RKO on top before many months."

Odlum is no slouch. His evaluation of a man or a deal carries plenty of weight. His enthusiasm for Hughes and his plans for RKO's operation must have won plenty of admiration. Accordingly, it's no time for any of us to pass any rash judgment on the current firings, of the good and bad, on the RKO lot. Evidently Hughes wants to start from scratch, wants to build his own organization and feels that past practices within the company may have instilled a type of worker activity that will not fit into his picture.

Hughes is a smart fellow. He's proven it in almost every field he has moved into. He likes pictures and the picture business; has always wanted to control an important company. We believe that the operation

(Continued on Page 2)

Rogell, Lockhart, Tevlin Named; Depinet To Remain In His Present Capacity

RKO studio operations for the next several months will be supervised by a studio executive committee consisting of Bicknell Lockhart, Sid Rogell and C. J. Tevlin, it was announced yesterday by N. Peter Rathvon, who, over the weekend, resigned as president of the company. The committee will handle RKO's curtailed production program, with Rathvon remaining on only in an advisory capacity until the company's annual stockholders' meeting August 31 at Wilmington, Delaware. The naming of the committee followed approval from Howard Hughes, Floyd Odlum and Ned E. Depinet.

It was officially learned that Depinet will remain permanently as execu-

(Continued on Page 4)

Reader's Digest Articles For Films

New York.—The RD-DR Corp., a new motion picture enterprise, has agreed with the Reader's Digest Association on terms under which the corporation will produce factual films based on articles appearing in the Reader's Digest, it was announced here Saturday. The films, to be prepared under the supervision of Louis De Rochemont, will be known as "Dramas of Real Life" and will be produced and distributed by MGM.

Two Reader's Digest articles already acquired by MGM for the series and assigned to De Rochemont to produce are W. L. White's "Lost

(Continued on Page 2)

Weissmuller Starts As 'Jungle Jim' Aug. 3

"Jungle Jim," which stars Johnny Weissmuller as the hero of the comic strip, goes before the cameras at Columbia Aug. 3 with Sam Katzman producing and William Berke directing.

Weissmuller has been signed on a five-year deal. He will appear in a series of features based on the Jungle Jim character, and Katzman's plans are to make them at the rate of two a year.

WB-Huston Deal On For 'Farewell'

Negotiations are now underway for John Huston, who left Warners late last year, to return to the studio early next Spring on a one-picture deal. The deal calls for him to direct "Farewell to Arms," with Jerry Wald producing.

The Ernest Hemingway story was originally made by Paramount in 1932 with Gary Cooper and Helen Hayes co-starred. It was reported that Warners obtained the property by trading "A Connecticut Yankee" to Paramount about a year and a half ago. The deal with Warners would not conflict with the production schedule now set up by Huston's independent company, Horizon Pictures, currently operating on the Columbia lot.

Goetz Due In N.Y.

New York.—William Goetz and Robert Goldstein are due back from Europe tomorrow on the S. S. America.

Final Tribute Tomorrow For Film Pioneer D. W. Griffith

Final honor to its first immortal at least in point of time, will be paid tomorrow by Hollywood when the Academy of Motion Picture Arts and Sciences, on behalf of the entire industry, conducts memorial services for David Wark Griffith. The ceremony will be at two o'clock at Hollywood Masonic Temple. Meanwhile, the body of the late great producer-director, who died Friday, lies in state at W. A. Brown and Sons Mortuary, 1815 S. Flower St. After tomorrow's rites it will be flown to a last resting place on

(Continued on Page 10)

$32,900 for 'Island'

MGM's "On an Island With You" registered $32,900 in its first three days here at Loew's State, Egyptian and Fox Wilshire theatres. Total is largest since "Homecoming" drew $34,347 for a same three-day period.

Opportunism!

Coming: D. W. Griffith's "The Birth of a Nation," starting July 28," so the Vista, Sunset and Hollywood, announces. The theatre is across the street from the old Griffith studio and the site of many location shots for the picture. Film Row last night predicted the departed showman's hits would enjoy a national revival.

France Will Remit $3,500,000 Yearly; Free Frozen Cash

Paris.—A deal is being worked out between the French government and the Motion Picture Association calls for remittance of $3,500,000 annually in current rentals, plus a schedule for defreezing of funds blocked in the past, it was learned here Saturday. Gerald Mayer, foreign manager of MPAA, has remained here to conclude negotiations. He is also sitting in as an advisor with U. S. State Department officials on the re-negotiation of the Blum-Byrnes accord as it affects films.

According to the present formula, not yet finalized, the approximately

(Continued on Page 9)

SAG Votes Tomorrow On Retaining Union Shop

Members of Screen Actors Guild begin voting tomorrow on whether they want to continue a union shop in the industry. NLRB ballots go out tonight to about 5000 who qualified by working a day or more in the year preceding Apr. 30 last.

Some ballots will be flown to stars working abroad. SAG has until Aug. 16 to establish a better than 50 percent favorable expression.

83 N.Y. Houses Sans Cooling In Weekend

New York. — Eighty-three theatres of the Loew's and RKO circuits in this city were without air conditioning on Friday, Saturday and Sunday, resulting in a considerable drop from the already depressed summer grosses. All Broadway houses with exception of Loew's State settled with the International Union of Operating Engineers, who run the cooling machines.

Loew's State, with Irving Berlin's "Easter Parade," is continuing its top grosses despite lack of air conditioning and picketing of the theatre.

SELENA ROYLE "SUMMER HOLIDAY" "A DATE WITH JUDY" M-G-M

INDUSTRY PREPARES TO PAY FINAL HONORS TO GRIFFITH

Rites Tomorrow At Masonic Temple

(Continued from Page 1)

Mt. Tabor, near Crestwood, in Kentucky's drowsy grassland country. This is not far from LaGrange, where Griffith was born.

Last appreciations tomorrow will be voiced by Donald Crisp, who appeared in the film maker's masterpiece, "Birth of a Nation," and Charles Brackett, Academy vice-president. Rev. Emil Brunnstool will deliver the invocation and the Mitchell Boys Choir will sing hymns.

Honorary pallbearers include many who were associated with Griffith during his meteoric career. They are: Crisp, Lionel Barrymore, Richard Barthelmess, Monte Blue, Harry Brand, Charles Chaplin, Cecil de Mille, John Ford, Samuel Goldwyn, Sid Grauman, Carl Gregory, Alan Hale, Will Hays, Joseph Henaberry, Dell Henderson, Jean Hersholt, Theodore Huff, Walter Huston, Rex Ingram, Raymond Klune, Jesse L. Lasky, William LeBaron, Elmo Lincoln, Frank Lloyd, Jack Lloyd, Louis B. Mayer, Marshall Neilan, Eugene Pallette, Hal Roach, Joseph Ruttenberg, Joseph M. Schenck, Joseph Schildkraut, Mack Sennett, Albert E. Smith, James Smith, Herb Sterne, Seymour Stern, Karl Struss, Eric von Stroheim, Arthur Ungar, Raoul Walsh, Loyd Wright, S. Earl Wright, Adolph Zukor.

Attendance at the services is limited to industry members. No invitations are being issued, the Academy says.

Griffith passed away at Temple Hospital of a cerebral hemorrhage, after being stricken the day before at his rooms at Knickerbocker Hotel. He was 73. A brother, Albert; Mrs. Evelyn Baldwin Griffith, who obtained a divorce last November; four nieces and two nephews survive. Griffith's estate, valued between $20,000 and $50,000, is expected to go to the last named when his will is probated next week.

Phenomen and Man

David Wark Griffith, 1875-1948, maker of motion pictures, is the story of a phenomenon as well as a man. Shakespeare possibly pinioned the truth in D.W.'s case when, in "Julius Caesar," he had a character say, "There is a tide in the affairs of men which, taken at the flood, leads on to fortune . . ."

D. W. Griffith grasped his time by the forelock. In 1914, with one mighty grip on the seat of its three-cornered pants, he hoisted Hollywood to the eminence of a world industry and its puny pictures to the stature of great art.

Griffith, almost as quickly as the thousands of times he said "cut," made movies motion pictures, and jerked them out of a converted corner store into the rarefied air of $2-top Broadway theatres. He did it with the "Birth of a Nation." Soon everybody was doing it, although seldom as well. Pictures were here. And the biggest name in pictures—the man the Russians acclaim as "the American Eisenstein," that the French salute as "the American Clair," and so on—was D. W. Griffith.

First of Star-Makers

That the late Kentuckian was the son of a hell-on-horseback Confederate cavalryman, tried the newspaper dodge a while and was a so-so stage actor until 1907 is well known. Also his early picture puttering with Edison and Biograph, the stars he discovered—the long roster begins with the industry's very first, Mary Pickford—and the technical innovations he brought to shooting.

Less familiar is the man himself, although, for most of the past 20 years, day after day, he could be seen on Hollywood Boulevard, a cane and snap-brim hat giving added jauntiness to his tall, brisk figure. He had few friends. He preferred solitude. His second wife, when divorcing him last November, said "Mr. Griffith really prefers to be a bachelor."

Griffith was crowding 40 when he made "Birth," and the picture mirrors his maturity as a man as well as artist at that age. "Birth" received rough handling in some Southern states, where Negroes thought they had been put in an unfair light, but Griffith had his facts in sharp focus. The heavy in the picture was impersonal—war. The heavy in the second part was Pope's "man's inhumanity to man," personified by the carpetbaggers and their unwitting tools.

If there is doubt that Griffith was warmly human and mature, it must end with his very next picture, for no more pretentious preachment on the subject has ever reached the screen than "Intolerance," made in 1916.

Completed 432 Pictures

Griffith, rolling high, rolled on to complete some 432 pictures, which grossed $60,000,000, during his career. In 1919 he pooled his interests with Miss Pickford, Charles Chaplin and the late Douglas Fairbanks to form United Artists. Griffith sold his share in 1933. By then he was retired, although he returned briefly in the late '30's to work with Hal Roach on "One Million B. C."

Thus all but ended what had become a living legend, for by now film makers and critics all over the world were taking his early pictures apart, frame by frame, and applauding his genius.

'Love' the Essential

He was far from reticent in social contacts and often vastly genial. He was affable to the press, yet had to conserve time and expected the interviewer to know his business. Once a newsman asked what was the greatest essential for a picture. D. W. thought a minute and said "Love." "Love," he repeated, loudly after a pause. "Love," he said a third time even more loudly, rising with a grand gesture. "There, young man, you have a story," and he strode off.

D. W.'s last few years were bounded by his hotel room, the boulevard, a few friends, an occasional picture and a great contempt. The contempt was for the dialogists who captured the screen in 1929, the men who hadn't learned a look is better than a line, and who, worse, think that a motion picture is something that exists on paper, then is put on celluloid.

"The picture is here," he once said, tapping first his heart then his head. "It's all there to begin with, the day you are born. All the screen does is awaken it." He didn't have to add he thought the most effective stimuli were fluid images.

Memorial services for the departed showman will be held tomorrow. Eventually, it is supposed, a more lasting monument will be reared. It has already been provided—long ago, in round, flat cans. Also, there's the head and heart Griffith touched. They won't forget.

$60,000,000 Grosses From 432 Pictures

D. W. Griffith's 30-year production record was 432 films, grossing $60,000,000, according to a late tabulation. Some place the gross much higher. This check credited "The Birth of a Nation" with a $10,000,000 take. Griffith's own estimate of the film's earnings, on a $100,000 cost, was $18,000,000.

Crisp And Brackett Deliver Eulogies

Remains Will Be Flown To Native State For Burial

Leaving Town—Must Sell

Late model Cushman motor scooter. All new inside and out. Gear shift, oversize airplane tires.

A real buy at $225 cash.

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FOR SALE OR RENT
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Week Beginning Tuesday, July 27
Nightly except Monday. Matinee Sat.
The Actor's Company present
Ann Harding — Richard Basehart
in the N. Y. Drama Critics' Award Play
"THE GLASS MENAGERIE"
by Tennessee Williams
with JOHN IRELAND and BETSY BLAIR
Directed by James H. Neilson
Seats $3.60, $3, $2.40, $1.80, $1.20
LA JOLLA PLAYHOUSE
La Jolla, Calif.

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Furnished residence in Brentwod on landscaped acre of ground. Will rent for 6 months with 2 servants included.

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FOR RENT
AUGUST AND SEPTEMBER

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ENGLISH COUNTRY HOME

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ELSA CODRICK, Broker HE. 3169

MOVING EAST?

Actress will trade unusual N. Y. home for L.A., value $35,000. Lovely 3-story brick, Scarborough-Ossining on Hudson, 29 mi. from N.Y., dating 1789, restored and modern, by Frank A. Vanderlip. 4 bdrms., sleep. pch., 2 baths. See photos, owner. **WREN MAlibu 7424**

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- Lots of water
- $100,000 improvements
- 20 head thoroughbreds
- Property contains one of largest limestone deposits in U. S.
- Self liquidating terms to responsible purchaser

Box F Hollywood Reporter

DAILY VARIETY DAILY

Vol. 60 No. 35 Hollywood (28), California, Monday, July 26, 1948 10 Cents

TRIO NAMED TO RULE RKO

FILM FANS IN TRIBUTE TO GRIFFITH

The ordinary people whose lives he brightened by development of a great, new entertainment medium paid their respects yesterday to David Wark Griffith, father of the modern motion picture.

All day long they filed slowly past the casket in which the body of the film genius lay in state. From all walks of life they came, thousands of them, to pay a final tribute. Other thousands are expected today at the W. A. Brown & Sons' mortuary, 1815 S. Flower

(Continued on Page 8)

Resolution Honors Memory of Pelton

Resolution paying tribute to the late Fred Pelton for distinguished service to the film industry during nearly 25 years as a studio executive and labor head of the Association of Motion Picture Producers has been adopted and forwarded to Pelton's family by the AMPP board of directors.

Marshall Elected Charity Fund Prez

George Marshall succeeds M. C. Levee as prexy of the film industry's Permanent Charities Committee. Union leader Roy Brewer heads up the 1949 fund drive while Edward Arnold and Regis Toomey continue as veepee-treasurer and secretary, respectively. Members of the board have been reelected.

Our Gang Boy Now 30, Returns to Pix

Rocco Lanszo, 30-year-old original member of the old Our Gang comedy group, is returning to the screen for the first time since he left that series in Walter Wangers "Tulsa." He plays the role of a bellhop in the Eagle-Lion releaser.

Hollister at RKO

Paul Hollister, RKO publicity chief, arrived over weekend from New York, accompanied by his family, for several-week stay at studio. While here he will gander all new product and huddle with studio publicity head Perry Leiber.

B.O. HIT $1,380,000,000 LAST YEAR, BUT FAILED TO EQUAL NET TAKE IN 1946

Washington, July 25.—General impression that 1947 was the peak year for motion pictures is not borne out by figures released today by the U. S. Department of Commerce. This shows that 1946 is still the champ, with 1947 only second best.

The motion picture boxoffice take last year was $1,380,000,000, reports the Department of Commerce. This was second to the peak of $1,427,000,000 of 1946, but ahead of the $1,259,000,000 for 1945 and the $1,175,000,000 of 1944. These four are the only $1,000,000,000 boxoffice years the industry has had.

(Continued on Page 10)

WELLES, POWER UP AS 'FOXES' STARS

Deal is nearly set for Orson Welles to star with Tyrone Power in 20th-Fox's "Prince of Foxes," to roll in Italy in September, under direction of Henry King.

Darryl Zanuck left London over weekend for Rome, where he expects to ink actor for part of Cesar Borgia. Sol Siegel, who will produce, expects to leave here late in August for start of picture.

Tait Back to UI

Jack Tait returns to Universal-International, after three year absence, August 1 as supervisor of technical construction. Tait fills spot left vacant by resignation of Maurice Nelson.

Second 'Cisco' Rolls

Philip N. Krasne, executive producer of the "Cisco Kid" series for United Artists release, left for Kearnville today with his troupe to start the second picture "Adventures of Cisco Kid."

FCC Gets WB Bid

Washington, July 25.—FCC has received the application for transfer of KYA and KYA-FM, San Francisco, from Dorothy Thackrey to Warners.

MORRIS OFFERING LAUDER BIOPIC

New York, July 25.—William Morris, Sr., is in Europe negotiating for the sale of Harry Lauder's biography. Before planing across the Atlantic, Morris reported that deals are cooking with three studios but added that no contracts will be signed unless the producers stipulate that the film will be in color. Additionally, Lauder must approve the lead, and the story.

Bids have been made, Morris said, by studios in U. S., England and South Africa. Lauder may make his last trip to America in connection with the film.

Walsh Due Today for New IA Pact Talks

IATSE prexy Dick Walsh is due here this morning from the east. Union leader will remain here for several weeks huddling on new studio contracts.

Gillham in Tomorrow

Robert M. Gillham, eastern advertising-publicity head for Selznick Releasing Organization, arrives tomorrow for week of huddles with Paul McNamara on campaign for "Portrait of Jennie."

FCC Rules Out 20th's Bid For Oakland Vid Auxiliary

Washington, July 25.—FCC has denied 20th Fox's request to include an auxiliary station at Oakland in its San Francisco video application. Twentieth is preparing an appeal.

Vincent Welch, 20th attorney, stated that Paramount had changed number of hours on the air between the Frisco and Washington hearings and that the commission had okayed this amendment.

Attorneys for Paramount have no objection to the 20th amend-

(Continued on Page 10)

TRADE SHOW
SORRY, WRONG NUMBER
Par (Page 3)

ROGELL, TWO HUGHES MEN IN SETUP

Triumvirate composed of Richnell Lockhart, Sid Rogell and C. J. Tevlin has been appointed as a studio executive committee to govern RKO's sharply reduced studio operation. Group will rule pending the late August stockholders meeting at which time a new president will be named to succeed N. Peter Rathvon who turned in his resignation late last Friday.

Rathvon, who quit following sharp difference of opinion with owner Howard Hughes regarding operational policies of the studio, stays on in figurehead advisory capacity till stockholders meeting.

Interesting note of appointment is that two of the three members of the committee are Howard

(Continued on Page 3)

Peggy Cummins on Way for Pic in Rome

New York, July 25. — Peggy Cummins arrives from the Coast tomorrow and will plane to Rome Friday to co-star with Myrna Loy in Alexander Korda's "Case of Lady Brookes" which Gregory Ratoff is directing.

Knopf Returning

New York, July 25. — Metro producer Edwin Knopf, first of the "Edward, My Son" troupe to return from British lensing, is due in Wednesday on the Queen Mary. He trains for the Coast next day.

PREPARE SDG PACT FOR GUILD VOTE

Legal form for the new agreement between the Screen Directors Guild and major motion picture producers is expected to be worked out this week. After formal draft is ready, contract will be submitted to SDG membership for ratification at a general meeting to be set later.

George Marshall, chairman of the SDG negotiating committee, and the Guild's attorney, Mabel Willebrandt, will huddle this week with Charles Boren, industrial relations head for the producers, and producer attorneys on getting agreement into legal form for inking.

ACAD MEMORIAL SERVICES FOR GRIFFITH TOMORROW

(Continued from Page 1)

street, as the body lies in state for a second day.

Tomorrow, at Hollywood Masonic temple, final rites will be held for the man who took flickering strips of celluloid out of gloomy nickelodeons and painted the path to million dollar theatres where multi-million dollar productions brought escape and relaxation to the people of the entire world.

HONORED BY ACADEMY

The Academy of Motion Pictures Arts and Sciences, representing the motion picture industry which he did so much to create, will honor the 73-year-old producer-director at the memorial services at 2 p.m. tomorrow. The service will consist of invocation by Rev. Emil Brinkstood, a tribute from the industry by Academy vice president Charles Brackett, hymns sung by the Bob Mitchell boy choir, and a tribute by Donald Crisp on behalf of those who worked with and for Griffith in the years when he was creating the film epics which he leaves behind as his monuments.

Honorary pallbearers consist of those industry veterans who actually were associated with Griffith during the years when "D. W." was contributing to film progress. The honorary pallbearers are Lionel Barrymore, Richard Barthelmess, Monte Blue, Harry Brand, Charles Chaplin, Donald Crisp, Cecil B. DeMille, John Ford, Samuel Goldwyn, Sid Grauman, Carl Gregory, Alan Hale, Will Hays, Joseph Henaberry, Dell Henderson, Jean Hersholt, Theodore Huff, Walter Huston, Rex Ingram, Raymond Klune, Jesse L. Lasky, William LeBaron, Elmo Lincoln, Frank Lloyd, Jack Lloyd, Louis B. Mayer, Marshall Neilan, Eugene Pallette, Hal Roach, Joseph Ruttenberg, Joseph M. Schenck, Joseph Schildkraut, Mack Sennett, Albert E. Smith, James Smith, Herb Sterne, Seymour Stern, Karl Struss, Eric von Stroheim, Arthur Unger, Raoul Walsh, Loyd Wright, S. Earl Wright and Adolph Zukor.

BURIAL IN KENTUCKY

Following the service, the body will be flown to Crestwood, Ky., for burial in the family plot in Mt. Tabor cemetery.

Appropriately, the memorial service will be held across the street from Grauman's Chinese theatre—one of the most famous of the de luxe houses that blossomed across the land and even took root in foreign soil because of the imagination and daring of David Wark Griffith. He was not the first picture maker—in fact, he didn't enter the field until 1907 when the film industry was several years old. But he transformed it from a crude toy to an art form and built the foundation of an industry that today caters to the entertainment needs of millions of people daily.

LEADER FROM START

Almost from the day he became identified with motion pictures he was recognized as a leader. It was Griffith who hit upon the bold idea of making films longer than the one-reel standard around the turn of the century. And in developing pictures until they reached feature length, Griffith devised some of the techniques which are now the backbone of film-making. He was the next to film a close-up. The fade-out, flash-back and mist photography all were Griffith contributions.

He came to pictures after a career as an actor in stock and road companies—a career that followed a short, boyhood plunge into journalism on the Louisville Courier Journal. In the span of seven short years he completely transformed the industry, leaving his mark indelibly upon it with the epic "Birth of a Nation," which reached the screen in 1915.

"Nation" was filmed near where the Monogram studios now stand and Griffith and his company worked tedious hours to capture the story for the screen. Griffith canned 310,000 feet of film before he was finished, but the picture was released in 12 reels.

OPENS AT $2 PER

It made its bow here in February, 1915, and opened in New York, at the Liberty theatre, on March 3, 1915, at $2 per person. Shown with a ten-minute intermission at the halfway point, it pointed the way immediately to a new future for the fledgling industry. Variety, in its review, noted that "a flood of lengthy-reeled films is expected shortly to appear."

The epic almost bogged down for lack of funds. With 200,000 feet lensed, and no money to go forward, the picture was stalled. Creditors were closing in. Grifith showed the 200,000 feet to Harry Sherman, who promptly invested $10,000. In return, he got distribution rights for Minnesota, Wisconsin, North and South Dakota, Nebraska and Iowa. For another $90,000 he subsequently got the rights to the entire area west of the Mississippi, save for California.

'BIRTH' COST $134,000

"Birth of a Nation" cost $134,000 to make. It has grossed in excess of $10,000,000. To duplicate it today, in all its sweep and scope, would cost at least $2,500,000 in black and white and an additional $1,000,000 for tinting.

Griffith was famed as a discoverer and developer of star talent. Among those he started up the film ladder were Mary and Jack Pickford, Dorothy and Lillian Gish, Blanche Sweet, Mae Marsh, Henry B. Walthall, Mabel Normand, Harry Carey, Mack Sennett, Richard Barthelmess and Constance Talmadge and Lionel Barrymore. The names of other great stars could always be found among his casts.

The Academy, which will represent the industry in conducting the memorial service, honored Griffith in 1936 for his "distinguished creative achievements and invaluable and lasting contributions to the progress" of the film industry. One of those achievements was the raising of his industry to the dignity of an art form.

After "Birth of a Nation," Griffith astounded the industry by gambling $1,600,000 on his next picture, "Intolerance." It only returned $1,750,000, but it established another milepost in the history of picture making.

UA FORMED

By 1919, the producer-director was regarded as one of the top men in the field. That was the year in which, with Mary Pickford, Charles Chaplin and the late Douglas Fairbanks, Sr., he established United Artists. His first picture for the new firm was "The Love Flower." He followed that in rapid succession with "Way Down East," "Dream Street," "Orphans of the Storm," "One Exciting Night," "America," "Isn't Life Wonderful," "Sally of the Sawdust" and the famous "Broken Blossoms."

MADE 433 FILMS

In a generation in the film industry, Griffith turned out some 433 films. A few were the one-reelers, or thousand-footers common to the early days. Most of them, however, were feature length. It is estimated that he spent a total of $14,000,000 in making the pictures—an amount that would scarcely cover the cost of half-a-dozen super-productions today.

There is no known estimate of how much his films returned during the years in which they have been shown. Nor is there any estimate of how much the "old master" earned. However, it is learned that his estate, exclusive of literary properties and scripts, will probably range between $25,000 and $50,000. A will written June 25, 1948, provides that his nephews, nieces and grandnieces shall receive the estate in such proportions as his widow, Mrs. Evelyn Baldwin Griffith, and his executor, Loyd Wright, shall determine. Mrs. Griffith was granted a divorce last November, but the decree does not become final until this fall.

In recent years, Griffith has been a fimiliar figure in Hollywood. He lived at the Knickerbocker and often gathered with other industry veterans to reminisce over the old days. It was at the Knickerbocker that he suffered the stroke Thursday which brought his death Friday morning from a cerebral hemorrhage.

Griffith was the second picture producer to die within a week. Exactly one week earlier, Colonel William N. Selig, generally regarded as the father of film-making in Hollywood and one of the earliest producers, died at the age of 84.

State Nixes Juke Box Giveaways

The giveaway craze has reached into the juke box trade. Operators of wired music draw from State Board of Equalization a turndown of their request to offer prizes to patrons who drop coins into the slots. Claim was made that the competition of television is getting too rugged.

ABBOTT & COSTELLO DOING 100 DISCS FOR CHARITY

Abbott and Costello will record 100 comedy routines for Castle Records with all royalties going to various charities in which the pair are interested.

Castle employees are going through the A&C radio show platter of the last several years to draw material. First two sides are expected to be readied within 30 days.

Agreement calls for royalties to go directly to Abbott and Costello who will channel coin into numerous projects. Pair waxed "Who's On First" for Enterprise label with funds going directly to the Lou Costello Youth Foundation.

Sistrom Off to Study British Production

Possibilities of indie production in London will be studied by Joseph Sistrom, who left over the weekend for Britain. Producer-writer, who recently wound "The Saxon Charm" at U, will visit his father, William Sistrom, a producer with the J. Arthur Rank organization, and check into the English production situation.

New Show at Bowl

Jon and Sandra Steele, song stylists, Arthur Blake, impressionist, Buddy Hughes and Ben Beri, juggler, comprise the new floor show at the Biltmore Bowl. Jan Garber and his orchestra, who opened at the Bowl last October 8, again are held over.

Schwartz at Center

Sidney R. Schwartz checks in today to assume his new duties as comptroller for National Pictures Corporation at motion picture center.

Wald Pages Lang

Jerry Wald has asked Fritz Lang to abandon temporarily his Independent Diana production to direct "Narrow Escape" for Warners.

Stevens Returning

George Stevens, who has been touring the country by motor with his young son, left St. Louis Friday for Hollywood.

Week Beginning Tues., July 27
Nightly except Monday. Matinee Saturday
THE ACTORS' COMPANY
presents
ANN HARDING
RICHARD BASEHART
in the N. Y. Drama Critics' Award Play
"THE GLASS MENAGERIE"
by Tennesse Williams
with JOHN IRELAND
and BETSY BLAIR
Directed by James H. Neilson
Seats: $3.60, $3.00, $2.40, $1.80, $1.20
LA JOLLA PLAYHOUSE
La Jolla, Calif.

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Griffith Forced Studios, Theaters Into Longer Films

Director Angered When First 2-Reel Film Ordered Split

(The Examiner today presents the third chapter of the compelling life story of David Wark Griffith, whose motion picture genius was stilled last Friday at the age of 73. This installment tells of his first struggles in the days when the villain always wore black—and when his mastery of emotion brought the first tears to a movie audience.)

By GARRITT J. LLOYD

Writer and production executive with Griffith from his start in pictures and his close personal friend to the end.

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CHAPTER THREE

In Los Angeles David Wark Griffith first hit the jackpot, the very thing he didn't want to hit.

So anxious was he to leave that he blamed the sun for having only 10 hours of camera strength to the day. Every day he made one picture, sometimes three in two days.

He hated the place for keeping him out of New York, and Los Angeles didn't care for Griffith and his mad players in their outlandish clothes.

Having no power and limited water then, the city's goal was to become a great residential park, so it shunned these rowdies chasing through the streets in their wild scenes.

This very charm which the city wished to preserve was an instant click in the theaters when shown as background.

Griffith wished to go, and the city wished him to go. Yet each was making the other's success, and this success was tieing them in ever-tighter embrace.

Griffith Quit, Home Office Raises Pay

Griffith quit, and the home office raised his wages. He quit again, and another tilt came to his earnings. For an actor he was in the big money.

With the spring he returned to New York, taking along an odd vehicle now known as a hot-rod. With it he ran all the foreign cars in New York ragged, jockeying them into racing wherever he could spur a victim.

It was the only time in all his long career that he ever neglected his work. He was silly about that hot-rod.

With that out of his system, he tackled his job with a frenzy, for now he smelled really big money.

His pictures had become so profitable that the three owners of the Biograph Studios met at luncheon every other day, and the favor under each plate was a thousand dollar bill.

Griffith's salary jumped to three hundred a week a fortune.

Recruiting Nights Around Theaters

Now he wanted more capable players and began recruiting nights around the theaters. It was a bootleg task, something like recruiting smugglers.

To his bait came two fishermen, first Lionel Barrymore and soon the elegant brother Jack.

To disguise himself as a fisherman, Jack wore a deerstalker hat, apparently out casting the waters for a moose or an elk. It only made the joke better.

Griffith wanted better players because he had a new idea. Until then all scenes had been shot at a distance with the actors wearing clothes of contrast to distinguish them. The villain always wore black.

When he outlined the effect he wanted, the cameraman knocked his ears down.

More bitterly they had been resenting this growing prestige of the director which Griffith alone was creating.

It was time to put him in his place. So there was mutiny in the lens brigade.

Finally Finds Man Who Didn't Care

Finally he found a man who didn't care.

Yes, he would photograph the head alone, or anything else; but the ghastly sight of an amputated head would drive people from the theater.

There had been suspicions that Griffith was cracked; here was the proof.

The effect was first shown in a Park Row nickelodeon.

At first the audience stamped and whistled, thinking the picture was out of frame.

Then they sat enchanted, and that night Griffith heard the first sobs in an audience watching one of his pictures.

He was a wild man, walking the streets nearly all night.

Seeks Sensitive Faces for Close-Up

And in that walk there awoke one all-driving ambition: to portray those scenes of the Civil War as he had envisioned them through the voice of Roaring Jake while he lay under the table when the candle had guttered out.

That the effect became known as the close-up and caused much comment was only an incident. What he could do with it in those war scenes!

Now he was on the prowl for sensitive faces which could give this close-up the utmost force. He sought for weeks, then found one through the peep-hole in the studio waiting room.

Two girls had called to see Mary Pickford. To prevent any embarrassment of the players being declassed as movie actors, all visitors were sharply scanned.

The scout signalled to Griffith that there was a face outside worth observing.

He looked through the secret panel into the eyes of Lillian Gish, there with her sister Dorothy.

With better players, new ideas came in a flood for he was a triple-threat man—inventor, actor and playwright.

He tried out the long shot, a far view which the imagination of the audience must dramatize. Another hit!

But if he were ever to make that war picture he would need footage and one reel was the limit the theaters would accept.

So he started that slow and unrelenting campaign which turned the entire industry into his enemy and caused hostilities which still flared to the day he went to his death.

His first offense was a two-reel picture titled "His Trust." The studio people were furious; and the theaters rejected it as too long.

It was salvaged by releasing one half as "His Trust," and the other half as "His Trust Fulfilled."

Then he determined to make a two-reeler so dramatic and tight that it couldn't be split. By sheer persistence, he finally won.

Scents Kill for His Campaign's Triumph

With this first success, he scented the kill for his campaign's triumph.

Now he wanted to get off again to Hollywood, far from the eyes of his angry bosses. This time he came in force with players, staff and laboratory technicians.

Uneasily he realized that this campaign would chain him indefinitely to the picture business, but he was stubborn about seeing it through.

There would still be time for his theater career.

By stealth he punched a three-reeler into the theaters, and when they absorbed that heresy, he was ready to knock them for a loop.

He made a four-reeler, "The Avenging Conscience," first of the psychological crime films.

The theaters screamed this madman was ruining them. Other producers whipped up the rebellion, but the picture was a fabulous success.

It was the first picture ever to be given serious art criticism and social comment.

Desperate Chance With Five-Reeler

Then, with Blanche Sweet as heroine, he took the desperate chance of a five-reeler, going entirely insane by risking a Biblical theme.

The picture was "Judith of Bethulia" which emancipated the screen from its short-film slavery.

For it he took a beating, abuse and even threats. The industry was speaking kindly when it branded him as an anarchist.

Amid the furor, a golden apple fell into his lap. It was a book called "The Clansman," with a Civil War setting and Reconstruction drama.

It was the story Roaring Jake had told so often and so well.

David Wark Griffith determined to make that picture if it killed him—and it nearly did.

(In the next chapter of the life of David Wark Griffith, which will appear in the Examiner tomorrow, you will see him master incredible hardships to create "Birth of a Nation," the picture that ushered in the golden age of cinema art.)



FACE FOR CLOSE-UP—D. W. Griffith in his search for sensitive faces which would give his new closeup utmost force found Lillian Gish. She had come to studio to see Mary Pickford.

Two Barrymores Join Ranks as Result of Talent Search

$258,000 Frauds Charged Woman

Formal accusations of thefts and forgery were filed yesterday against Mrs. Margaret Sullivan, 50, plastics manufacturer. She was arrested last Thursday for alleged credit frauds.

In a 40-count felony complaint, Deputy District Attorney Herbert Grossman charged her with fraudulently obtaining $258,000 from a finance company, a bank and private capitalists.

Grieving, Ends Life

Despondency over estrangement from her husband was given yesterday by police as reason for the suicide of Mrs. Louise McDonald, 34, of 2450 West 18th street.

SPANISH FRENCH GERMAN
"I Speak any time for any spoken language"
BERLITZ

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SILTON'S ONE OF THE WORLD'S LARGEST JEWELERS
CORNER 8TH & BROADWAY, DOWNTOWN LOS ANGELES

GENERAL ELECTRIC
3-WAY PORTABLE
RADIO

Hollywood

By HEDDA HOPPER

Hollywood, July 28.—Twentieth hopes that **James Mason** will play in **Ernest Hemingway's** "The Snows of Kilimanjaro," which will be **Darryl Zanuck's** personal production for the coming year. However, Hemingway's first choice is **Gary Cooper**. Mason is getting the script. The story deals with the last ten minutes of a writer's life, with his mind flashing back to the three women he loved. . . . Mason is still with Metro, and has been unable to use his swimming pool. He wants to do "Captain Horatio" and "Robinson Crusoe." Mason has now met his neighbors, the **Glenn Fords**, have them very much, and vice-versa. The **Fred Astaire's** little girl called on James to inquire after the health of one of his cats. They have dined with the **Preston Sturgeses** and with **Ida Lupino** at the Beachcombers. **Robert Taylor** will likely star in "Quo Vadis," which **Sam Wood** will direct in Italy, in Technicolor, if the script turns out well. **Elizabeth Taylor** will play the girl who is tied to the bull's horns by order of Nero.

Irreplaceable.

D. W. Griffith is gone; but his memory will live as long as there is a screen in our theatre. He accomplished more than any of those now paying tribute to his memory. My regret is that those tributes weren't given him while he lived. He should have received our first Academy award. In the last two years he was a lonely, unhappy man. Surely there was a special niche in our business for a very very special man. Not that he needed money—he had a trust fund, enough to support him. What he needed was a job to support his mind . . . **Ross Straduer**, leading lady in "Keys of The Kingdom," has been chosen by **Edna Ferber** and **George Kaufman** to star in their comedy "Bravo," which is about backstage Broadway. she has always wanted to do comedy, and this is it. The play opens in New York in September.

Rebuttal.

Claire Trevor, who played a dipso in "Key Largo," and **Ray Milland**, who did a little thing called "Lost Weekend," are thinking of drawing up a charter for an organization to be called "Alcoholics Synonymous." . . . When **Jean Pierre Aumont** produces his play for the Theatre Guild, the girl he wants for his leading lady is **Kay Williams** (not Macomber's Kay but Lorin Hillestone's secretary). Kay is sweet, and a good actress. . . . The first person I met in Honolulu on my weekend trip was **Duke Kahanamoku**, the sheriff of Honolulu. He now is playing a chieftain in "Wake of the Red Witch" at Republic. **John Wayne** was responsible for his being brought over. Wayne remembered that the Duke was a swimming champ during the 1915 Olympics.

Throws the Bull.

Ben Johnson, who was put under contract by **John Ford**, after he doubled for **John Wayne** and **Henry Fonda** in "Fort Apache," won the calf roping contest at the **Chapman-Bernard** ranch near Pawhuska, Okla. He competed with 5,000 contestants in the only amateur rodeo in the country, then rode into town to greet Gov. **Roy Turner**. Trick riders from all over the country were there, including some from the famous **King Ranch of Texas**. After Ben won the contest, the citizens named the day Ben Johnson Day. **John Ford's** boy did himself proud. . . . **Johnny Carpenter** and his group of blind boys have signed for 26 television shorts with Hall International. Johnny will act as technical adviser and will play the lead. He has been the boys' inspiration, has taught them to ride, to play baseball and many other games.

Mars—His Word.

Harpo Marx likens himself to **Gene Autry**. "I have never kissed a girl on the screen," says Harpo, "but I hope to rectify that in Blonde Heaven'." When Harpo came here, he made tests at every major studio, but they couldn't use his pantomime. Then talkies came in, and he was a great hit without uttering a sound . . . If **Dr. Kinsey's** subjects are as uncommunicative as the doctor himself, it will be tougher for him to get information than it is to smuggle gold from Fort Knox. Our conversation went thus: "Are you going to do a survey on Hollywood?" "We're considering several possibilities." "Do you think the sex life of the stars will prove any different from that of Jane Doe in Dubuque or Altoona?" "We'd never venture an expression until we conducted a thorough investigation." "Any



The Other Room

In my Father's House are many rooms.
John 14:2

O, not cold beneath the grasses,
Not close-walled within the tomb;
Rather, in my father's mansion,
Living in another room.

Living, like the one who loves me,
Like you child with cheeks abloom,
Out of sight, at desk or school-book,
Busy in another room.

Nearer than the youth whom fortune
Beckons where the strange lands loom;
Just behind the hanging curtain,
Serving in another room.

Shall I doubt my Father's mercy?
Shall I think of death as doom,
Or the stepping o'er the threshold
To a bigger, brighter room?

Shall I blame my Father's wisdom?
Shall I sit enswathed in gloom,
When I know my love is happy,
Waiting in the other room?

—ROBERT FREEMAN

Memorial Service for
DAVID WARK GRIFFITH

Born
January 22, 1875
La Grange, Kentucky

Passed Away
July 23, 1948

Services At
The Hollywood Masonic Temple
6840 Hollywood Boulevard
Hollywood, California
Tuesday, July 27, 1948
2 p. m.

Officiating
Rev. M. O. Brininstool

Vocal Selections
The Lord's Prayer
Beautiful Isle of Somewhere
Ah Sweet Mystery of Life
by
The Robert Mitchell Boys' Choir
Robert Mitchell
ORGANIST

Interment
Mount Tabor Cemetery
La Grange, Kentucky

Film Genius Funeral Today

David Wark Griffith is going home today.

At midnight a plane will fly his body toward his native Kentucky hills.

But first he will receive the homage of Hollywood and the film industry which his genius made great.

The "motion picture master" was alone when stricken at 73 in his hotel room last Thursday.

He was alone next morning when he died in Temple Hospital.

But he will not be alone on this, his last day in Hollywood.

MEMORIAL RITE——

For the last time the top men and women of motion pictures will gather at Griffith's feet.

The memorial service will be held in the Hollywood Masonic Temple, 6840 Hollywood boulevard, at 2 p. m.

There will be two eulogies. One will be by Vice President Charles Bracken of the Motion Picture Academy of Arts and Sciences. The other will ge given by Donald Crisp, who played in the great pictures of Griffith's early days.

The Rev. Emil Brininstool, a Methodist clergyman, will conduct religious services. The Bob Mitchell Boys' Choir render sacred music.

300 FILE PAST——

Griffith will be attended by 44 honorary pallbearers whose names read like a directory of film industry rank. Most of them were his associates in the history-making days.

Few "big names" were recognizable among some three hundred persons who filed past his gunmetal grey bronze casket as he lay in state yesterday, however.

All day long a trickle of men and women mounted to the somber second floor chapel of the W. A. Brown Mortuary, 1815 South Flower street, to look for a moment upon Griffith's face.

Mrs. Evelyn Baldwin Griffith, who was married to the film pioneer for 12 years, appeared early. She remained at the bier 20 minutes and left in tears.

Another early arrival was Mary MacLaren, actress of silent films. A few minutes later came Madame Sul-te-wan, 75-year-old Negro actress who played for Griffith in "Birth of a Nation."

Griffith Forced Studios, Theaters Into Longer Films

Los Angeles Examiner
Tues., July 27, 1948 Part I—5

His 'Heresy' Proved Big Success

(The Examiner today presents the third chapter of the compelling life story of David Wark Griffith, whose motion picture genius was stilled last Friday at the age of 73. This installment tells of his first struggles in the days when the villain always wore black—and when his mastery of emotion brought the first tears to a movie audience.)

By Garritt J. Lloyd

Writer and production executive with Griffith from his start in pictures and his close personal friend to the end.

(Copyright 1948, Hearst Publications, Inc., and Mr. Lloyd.)

CHAPTER THREE

In Los Angeles David Wark Griffith first hit the jackpot the very thing he didn't want to hit.

So anxious was he to leave that he blamed the sun for having only 10 hours of camera strength to the day. Every day he made one picture, sometimes three in two days.

He hated the place for keeping him out of New York, and Los Angeles didn't care for Griffith and his mad players in their outlandish clothes.

Having no power and limited water then, the city's goal was to become a great residential park, so it shunned these rowdies chasing through the streets in their wild scenes.

This very charm which the city wished to preserve was an instant click in the theaters when shown as background.

Griffith wished to go, and the city wished him to go. Yet each was making the other's success, and this success was tieing them in ever-tighter embrace.

Griffith Quit, Home Office Raises Pay

Griffith quit, and the home office raised his wages. He quit again, and another tilt came to his earnings. For an actor he was in the big money.

With the spring he returned to New York, taking along an odd vehicle now known as a hot-rod. With it he ran all the foreign cars in New York ragged, jockeying them into racing wherever he could spur a victim.

It was the only time in all his long career that he ever neglected his work. He was silly about that hot-rod.

With that out of his system, he tackled his job with a frenzy, for now he smelled really big money.

His pictures had become so profitable that the three owners of the Biograph Studios met at luncheon every other day, and the favor under each plate was a thousand dollar bill.

Griffith's salary jumped to three hundred a week—a fortune.



FACE FOR CLOSE-UP—D. W. Griffith in his search for sensitive faces which would give his new closeup utmost force found Lillian Gish.

Recruiting Nights Around Theaters

Now he wanted more capable players and began recruiting nights around the theaters. It was a bootleg task, something like recruiting smugglers.

To his bait came two fishermen, first Lionel Barrymore and soon the elegant brother Jack.

To disguise himself as a fisherman, Jack wore a deerstalker hat, apparently out casting the waters for a moose or an elk. It only made the joke better.

Griffith wanted better players because he had a new idea. Until then all scenes had been shot at a distance with the actors wearing clothes of contrast to distinguish them. The villain always wore black.

When he outlined the effect he wanted, the cameraman knocked his ears down.

More bitterly they had been resenting this growing prestige of the director which Griffith alone was creating.

It was time to put him in his place. So there was mutiny in the lens brigade.

Finally Finds Man Who Didn't Care

Finally he found a man who didn't care.

Yes, he would photograph the head alone, or anything else; but the ghastly sight of an amputated head would drive people from the theater.

There had been suspicions that Griffith was cracked; here was the proof.

The effect was first shown in a Park Row nickelodeon.

At first the audience stamped and whistled, thinking the picture was out of frame.

Then they sat enchanted, and that night Griffith heard the first sobs in an audience watching one of his pictures.

He was a wild man, walking the streets nearly all night.

And in that walk there awoke one all-driving ambition: to portray those scenes of the Civil War as he had envisioned them through the voice of Roaring Jake while he lay under the table when the candle had guttered out.

Seeks Sensitive Faces for Close-Up

That the effect became known as the close-up and caused much comment was only an incident. What he could do with it in those war scenes!

Now he was on the prowl for sensitive faces which could give this close-up the utmost force.

Griffith Talent Search Netted 2 Barrymores

Mary Pickford. To prevent any embarrassment of the players being declassed as movie actors, all visitors were sharply scanned.

The scout signalled to Griffith that there was a face outside worth observing.

He looked through the secret panel into the eyes of Lillian Gish, there with her sister Dorothy.

With better players, new ideas came in a flood for he was a triple-threat man—inventor, actor and playwright.

He tried out the long shot, a far view which the imagination of the audience must dramatize. Another hit!

That War Picture Would Need Footage

But if he were ever to make that war picture he would need footage and one reel was the limit the theaters would accept.

So he started that slow and unrelenting campaign which turned the entire industry into his enemy and caused hostilities which still flared to the day he went to his death.

His first offense was a two-reel picture titled "His Trust." The studio people were furious; and the theaters rejected it as too long.

It was salvaged by releasing one half as "His Trust," and the other half as "His Trust Fulfilled."

Then he determined to make a two-reeler so dramatic and tight that it couldn't be split. By sheer persistence, he finally won.

Scents Kill for His Campaign's Triumph

With this first success, he scented the kill for his campaign's triumph.

Now he wanted to get off again to Hollywood, far from the eyes of his angry bosses. This time he came in force with players, staff and laboratory technicians.

Uneasily he realized that this campaign would chain him indefinitely to the picture business, but he was stubborn about seeing it through.

There would still be time for his theater career.

By stealth he punched a three-reeler into the theaters, and when they absorbed that heresy, he was ready to knock them for a loop.

He made a four-reeler, "The Avenging Conscience," first of the psychological crime films.

The theaters screamed this madness was ruining them. Other producers whipped up the reliefs, but the picture was a fabulous success.

It was the first picture ever to be given serious art criticism and social comment.

Desperate Chance With Five-Reeler

The with Blanche Sweet as hero he took the desperate chance of a five-reeler going entire [illegible] by risking a Biblical theme.

The picture was Judith of Bethulia, which emancipated the screen from its short-film slavery.

For he took a beating, abuse and [illegible] threats. The industry was speaking kindly when it branded him as an anarchist.

At the furor, a golden apple fell in his lap. It was a book called The Clansman," with a Civil War setting and Reconstruction drama.

It was the story Roaring Jake had told so often and so well.

David Wark Griffith determined to make that picture if it killed him—and it nearly did.

(In the next chapter of the life of David Wark Griffith, which will appear in the Examiner tomorrow, you will see him master incredible hardships to create "Birth of a Nation," the picture that ushered in the golden age of cinema art.)

Galloping Horses Crash Head-on, Die

ANN ARBOR, Mich., July 26.—(AP)—Two horses galloping at top speed collided head-on and were killed last night, Sheriff's deputies reported.

Their youthful riders were only bruised.

The pair, Clifton Wells, 20, and Marvin Lee Baker, 16, could not explain how they happened to be facing in opposite directions on a road near here.

Griffith Begged Funds to Complete 'Birth of a Nation'

Los Angeles Examiner
Wed., July 18, 1934 Part I—6

Picture Made Everyone Who Touched It Wealthy; Profit Was 10 Million

(David Wark Griffith's "The Birth of a Nation" made millions for everyone except its creator. Today the Examiner presents the fourth chapter in the fabulous life story of Griffith, who died last Friday at the age of 73.)

By GARRITT J. LLOYD

Writer and production executive with Griffith from his start in pictures, and his close personal friend to the end.

(Copyright, 1934, by North American Newspaper Alliance, Inc.)

CHAPTER IV

She was digging up rocks to watch the bugs scamper when fate tagged her for a performance that has stirred mankind.

With red hair and freckles, her pinched face was squirming in an emotional riot when David Wark Griffith accidentally came upon the scene. He was stunned.

Like most persons who deal in uncertain ties, Griffith was somewhat superstitious, and here was an omen.

Here chance had brought him an impossible jewel, a child whose youth could reveal the terrors and heartaches of war.

Now he could make that war picture, for he had found Mae Marsh, who became immortal as The Little Sister.

Miriam Cooper would be the Southern beauty; Lillian Gish the heroine.

And The Little Colonel? Why, that would be no one other than Roaring Jake Griffith, the boy's idol and hero in those nightly rides under the table.

The player who most resembled Roaring Jake was Henry Walthall.

Meant to Return to Stage Career

Here was the cast and it was time to start. For this drama meant the end of his picture interlude.

With it he would win the long campaign for unfettered story length; he would be paying the greatest tribute a son could pay his father; and he would retire then to his cherished stage.

Only there was no money! As with his brother's bicycle, he started with what was at hand, funds for a small picture.

Secretive by nature, he dared tell no one of the bold venture. To bog down would be more than failure; it would be disgrace.

The financing of that picture was a dogfight; the shooting of it was a fever near to delirium. Every dollar had to be stretched into 10. Every scene had to be masked as a short one, for there were spies from the home office.

Finally came word that there would not be another dollar spent on the venture.

Griffith begged, implored, promised anything for just a little more money. The payroll stopped and the loyal staff and players worked on.

Every ray of daylight was applied with pressure; he worked into dusk, converting the necessity into new and startling effects of lighting.

All day he charged the players with drama, by night he begged through the city for funds.

He couldn't eat, he lost weight, he couldn't sleep.

A costumer loaned him uniforms for an interest and by the gesture won himself a half million.

By hook and by crook and by grace of a son's fanatical devotion to his father's memory that last scene finally was filmed. Griffith was a wreck, a happy wreck.

Creditors Also Present at Premiere

When "The Birth of a Nation" opened at Clune's Auditorium in Los Angeles on the night of February 8, 1915, the curtains drew back on more than a picture.

They drew back on the new and golden age of cinema art; they drew back on the imperishable fame of a new creator whose name would live as long as there is a history of art.

But Griffith was so tired he didn't care; and even at this opening his creditors were already there in siege.

That picture had the touch of Midas. Wherever it appeared, there gold rained.

A minor exhibitor bought it for New England and became Louis B. Mayer.

A St. Paul distributor signed it and launched the career of Harry Sherman.

Another agent got it for San Francisco and laid the fortune of Sol Lesser.

Everyone who touched it became wealthy. Its earnings were so fabulous that after every hand had been filled there was still a profit of more than $10,000,000.

It had cost just over $100,000.

For Griffith alone it brought comparatively little; he had peddled most of his interest to meet the payroll. And all his luck drained into the picture, parching his private life. His home was broken.

His wife, with the disasters of youth to warn her, had a passion for security. When they settled in Hollywood she at once established her home, determined their domestic life should not suffer from her husband's career.

When she had it arranged to her taste, she sent for her mother and sisters to visit her.



DIALOGUE FILM—Robert Bosworth as General Lee and Henry B. Walthall as Colonel Marshall in a scene from "Abraham Lincoln," David W. Griffith's epic all-dialogue film made for United Artists. Walter Huston played the title role.

Brought Comparatively Little to Man Who Made It

As one drove in the train to meet them, Griffith decided to end these domestic bonds. He got his farewell into a letter which he left in the bouquet his wife had arranged to greet her family's arrival.

When she came home with her mother and sisters, she opened the letter that struck her with atomic power. For 20 years the rays of that letter were as virulent as on the day she opened it.

Her attorneys never left her husband's trail. Into part of the settlement went a major part of his share from "The Birth of a Nation."

Even before the picture's success became known, he had started a lesser picture called "The Mother and the Law," with intolerance as its theme.

Mighty Sets, Huge Spectacles

He told the story through four parallel stories, each set in a different age.

He raised sets of a magnitude undreamed in spectacles and never duplicated.

His casts of players were thousands. Cities were his sets and empires were his backgrounds.

It was a sweep of imagination without approach from any other modern artist.

But the dish was heaped too full. Critics went into ecstasies, peoples eagerly applauded; but the audiences were awestruck and uncertain, and the backers went into a huddle.

It had cost a million and a half, more than a whole year's production costs at other studios.

Power of Money Controlled Genius

The bankers wanted to know what Griffith had to say. What could be said? He left that meeting with a new shock that was to persist to the end.

By his energy and creative verve, he had founded a medium so vast that now only big finance could handle it. The power of money was greater than the power of any genius.

From that day, he had new masters, the bankers.

Then England sent for him to make a picture of the Allied cause in the First World War.

He took the boat, by permission of the bankers.

(In tomorrow's chapter of the life of Griffith, which will appear in the Examiner, King George V and Prime Minister Lloyd George take their place in his career. It tells the story behind "Hearts of the World" and "Broken Blossoms.")

David Wark Griffith Paid Final Homage

(Photos on Picture Page)

To David Wark Griffith, the man who brought dignity to motion pictures, final homage was paid yesterday.

And in its tribute to a great production genius Hollywood expressed a sense of guilt.

In eulogy it was deplored that Griffith, at 73, died last Friday a lonely "forgotten man."

At his funeral services Hollywood righted the wrong.

In the flower-decked auditorium of the Hollywood Masonic Temple, 400 persons gathered as a living memorial to Griffith's greatness.

They were the great and the small of an entertainment medium that Griffith boosted from its shabby infancy and helped mold into America's fourth largest industry.

CELEBRITIES—

Film celebrities of two eras joined in the tribute.

Among present-day film leaders who attended were Louis B. Mayer, Samuel Goldwyn, Cecil B. DeMille, Hal Roach and David O. Selznick.

From the past stepped many who owed, in large part, their success to Griffith. They included Mae Marsh, Blanche Sweet, Monte Blue, Tom Wilson and Walter Long.

Film Producer Charles Brackett, vice president of the Academy of Motion Picture Arts and Sciences, delivered the first of two eulogies. He said:

"In 'The Birth of a Nation' we saw the birth of an industry.

"Through the accomplishments of this man motion pictures forged ahead.

"Yet it was his fate to have a success unknown in the entertainment world until his day, and to suffer the agonies which only success of that magnitude can engender when it is past."

TELLS TRAGEDY—

Veteran Actor Donald Crisp, who appeared in "The Birth of a Nation," expressed in gentle words the guilt felt yesterday by Hollywood.

"Griffith, more than any other man, is responsible for the progress which so many take for granted," he said.

"Yet, it was the tragedy of his later years that his active, brilliant mind was given no chance to participate in the advancement of the industry."

A life-long friend of Griffith, the Rev. Emil Brininstool, a Methodist minister, conducted the services.

Hymns were sung by the robed Mitchell Boys' Choir.

Griffith's widow, Evelyn Baldwin Griffith, who had declared their divorce "a mistake," bowed her head in grief. She was accompanied by Griffith's attorney, Loyd Wright.

Other screen personalities there were Charles Chaplin, Joseph Schildkraut, Raoul Walsh, William Wyler, Frank Borzage, Will Hays, I. E. Chadwick, Jesse Lasky, Adolph Zukor, Charles Winninger, Laura La Plant, Madame Sul-te-wan and many more.

Outside several hundred spectators strained against the lines erected by police.

After the services the body was flown to Kentucky.

There, on a wooded hill overlooking his home town of Crestwood, Griffith will be buried beside the tombs of his father, Colonel Jacob Griffith, and his mother, Mrs. Margaret Oglesby Griffith.

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Sundown Ceremonies Aboard H. M. S. Sheffield



BRITISH TRADITION—Before leaving Los Angeles Harbor, the British yesterday held sundown ceremonies aboard the H.M.S. Sheffield. Here, Royal Marines and band take part in the colorful ceremony. The traditional ritual features lowering of the flag at sundown.
—Los Angeles Examiner photo.



FILM GREAT—One of the celebrities who attended services for the man to whom many owed part of their greatness was Mae Marsh, above. The story of the rites is on page six.
—Los Angeles Examiner photo.



ANOTHER ERA—Film star of the silent days, Blanche Sweet, left, appeared yesterday to honor D. W. Griffith, the film titan. With her are Mr. and Mrs. Searle Dowley.
—Los Angeles Examiner photo.

Tribute to D. W. Griffith



SPECTATORS—Crowd gathers outside Hollywood Masonic Temple where Filmland paid final tribute to David Wark Griffith yesterday. Four hundred persons attended the services.
—Los Angeles Examiner photo.

Memory



FROM SCREEN OF PAST stepped talent yesterday to pay homage to the man who helped mold America's fourth largest industry. Among those who gathered in memorial were those who appeared in the "Birth of a Nation." Above are (from left) Madame Sul Te Wan, Tom Wilson, Lucille Brown and Walter Long. The film was eulogized as "birth of an industry."
—Los Angeles Examiner photo.

MOVIES
NEWS OF WEST COAST STUDIOS

but unfortunately someone remembered his initial effort of years ago.

Scott O'Dell, who wrote "Hill of the Hawk," didn't speak, but he is a knockout for charm along the Herbert Marshall lines.

Harry Crocker, all dressed up as an "author," without a novel to his name, did his usual swell job of M. C.ing.

* * *

Cornel Wilde faces a serious operation. He has been wearing a steel belt ever since the fight scene with Richard Widmark in "Road House" in which his back was badly strained.

He didn't pay much attention



BAND MAN Skinnay Ennis leads his orchestra in the on-stage show at the Capitol Theatre, while "Fort Apache" plays there on screen.

to it at the time and went into a scene the next day carrying Celeste Holm up a flight of stairs. That did it. Cornel's doctor put him in the steel "brap" the next day.

Although he has worn the contraption about a month and even started a new picture, "The Lovers," with his wife, Pat Knight, his condition has not improved. Now they say the operation is necessary as soon as he finishes the Columbia picture.

* * *

Mary Pickford cabled from Cannes, shocked and grieved over the passing of D. W. Griffith, the man who started her on her career.

She did not know of the industry memorial tribute to his memory held today in Hollywood, when she cabled:

"I hope the industry at large will pay him the respect and tribute our beloved D. W. so richly deserves. Only those who were privileged to work under his inspired direction realize what a genius he was. I am grief-stricken with memories of the man whose name leads all others in the history of our industry."

* * *

Hollywood in Shorts: Ray Milland was suspended late today by Paramount for refusing to do "Mask For Lucretia" with Paulette Goddard and John Lund.

Marshall Thompson has given his "frat" pin to Barbara Long. You know what that means. The young actors met during rehearsals for "Outward Bound" at the Laguna Playhouse.

The Walter Lantzes—he is the producer of "Woody Woodpecker" cartoons—have switched interests in the stork.

Nancy Guild is recovering at her Malibu home from an operation undergone last week and will be confined for about a week.

Norma Shearer and her husband, Martin Arrouge, munching hot dogs with Greta Garbo in the Beach Restaurant of Ocean House.

After all these years, Jimmy Durante has finally been persuaded to take out an accident policy on his famous schnozzola. Jimmy decided on the step after a recent accident which almost required an operation which might have "beautified" his meal ticket.

The Sidney Franklins leave for Rio early in August. They will visit his married daughter living there. First picture Dore Schary looked at on the MGM lot was Sidney's "Command Decision," and the new boss decided it is terrific.

Rosalind Courtright—did you ever see a dream singing?—Back from her sensational tour of the best eastern night spots. She will say hello to all her friends at the cocktail party given Hernando Courtright tonight in her honor Friday night—at the Beverly Hills hotel, of course.

Xavier Cugat two nights running, dining alone at The Kings.

That's all today. See you tomorrow.

Griffith Estate Left to Ten Kin

Hollywood, July 29 (A. P.)—David Wark Griffith left all of his estate, valued at between $30,000 and $50,000, to ten nieces, nephews and grandnieces, a probate of his will disclosed today.

The former wife of the film pioneer, Evelyn Baldwin Griffith, was not mentioned in the will. His attorney, Loyd Wright, said that this was because there had been a division of property when she obtained an interlocutory divorce decree last year.

Hollywood's great figures pay reverent tribute to D. W. Griffith

Memorial services eulogize 'Birth of a Nation' creator

Filmdom's great and well-remembered names yesterday paid tribute to David Wark Griffith, whose criticism was heaped on the film industry he loved for not utilizing the pioneer director's talents in his later years.

The all-industry memorial service was held under auspices of the Academy of Motion Picture Arts and Sciences in Hollywood's Masonic Temple.

In his eulogy, actor Donald Crisp, who worked in Griffith's most famous epic, "The Birth of a Nation," described the late director as "a sad and lonely legendary figure," who was responsible in his prime for the growth of the movie industry.

"It was the tragedy of his later years," said the actor, "that his active, brilliant mind was given no chance to participate in the advancement of the industry. There should always have been a place for him and his talents."

Paying tribute for the Academy of Motion Picture Arts and Sciences, Vice President Charles Brackett said Griffith had been "living in our midst but outside the industry."

Reminding those present that the academy gave Griffith a special "Oscar" in 1936 when times were dark for the film genius, Brackett said, "I'm afraid it didn't ease his heartache much.

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Hundreds of fans, hoping to get a glimpse of film greats, jammed the sidewalks at the temple and were held off by ropes and sweating police as they crowded the entrance.

Hollywood studios observed three minutes of silence as services began for the man who started life as a cub reporter in Kentucky and achieved fame by bringing movies out of the one-reeler stage.

Inside the temple, the body of the man whose famous post-Civil War film caused race riots, rested peacefully in a coffin surrounded by flowers sent by oldtime associates and friends.

And the stars Griffith started on the way to success did not forget him.

Huge blankets and sprays of orchids, roses and gardenias were sent by stars who appeared in Griffith's first pictures . . . Mary Pickford, the Gish sisters, Lionel Barrymore, Richard Barthelmess, Mae Marsh, Monte Blue and many others.

Honorary pallbearers included Charles Chaplin, Donald Crisp, Samuel Goldwyn, Mack Sennett, Eric von Stroheim, Will Hays, Louis B. Mayer and Joseph Schildkraut.

Griffith's family occupied the first two rows in the temple. Among them was Mrs. Evelyn G. Griffith, 33, whose divorce decree from the 73-year-old producer had not yet become final at the time of his death from a cerebral hemorrhage last week in the Hollywood Knickerbocker Hotel.

The invocation was delivered by Rev. Merrill O. Brininstool, and music was played and sung by organist Robert Mitchell and his boys' choir.

Griffith's body was flown last night by American Airlines, under direction of W. A. Brown & Sons Mortuary, to his family plot in Crestwood, Ky., where, at his own request, he will rest in the South he loved and glorified in his most famous film.



MEMORIAL SERVICES FOR PIONEER DAVID WARK GRIFFITH ARE HELD IN FLOWER-BEDECKED MASONIC TEMPLE
Charles Brackett prepares to read eulogy as Robert Mitchell boys' choir intones "Crossing the Bar"



THEY KNEW GRIFFITH IN THE HEYDAY OF HIS FAME
Monte Blue, Raoul Walsh and Frank Borzage mourn an old friend

Woman says HCL caused fraud arrest

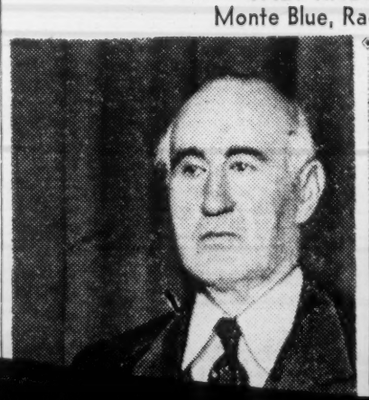
Mrs. Mildred Merriweather, 34-year-old divorcee and mother of two, blamed the high cost of living for her plight yesterday when arrested on charges of defrauding her employer of $6687.

The woman was arrested in the office of the Dealer's Protective Bureau, a finance company, at 3700 Fourth Ave., where she had been employed as a stenographer and bookkeeper since last October.

Detective K. W. Scarce of the police bunco detail said Mrs. Merriweather signed a full confession after an audit of the company's books traced shortages of more than $6600 to her.

"I found the cost of living too high, especially for a mother with two growing children," the officer quoted Mrs. Merriweather as saying.

She said she had given about half the money realized from her defalcations to an attorney with which to liquidate claims against



the Academy of Motion Picture Arts and Sciences in Hollywood's Masonic Temple.

In his eulogy, actor Donald Crisp, who worked in Griffith's most famous epic, "The Birth of a Nation," described the late director as "a sad and lonely legendary figure," who was responsible in his genius for the growth of the movie industry.

"It was the tragedy of the later years," said the actor, "that the actor, brilliant most was given no chance to participate in the advancement of the industry. There should always have been a place for him and his talents."

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Mrs. Merriweather lived with her two minor children at 1610 W. 60th St.

She was booked in Lincoln Heights jail on suspicion of grand theft money.

Grand Jury not on trail of Reds

The County Grand Jury decided yesterday it will not undertake an investigation of two alleged California Communists on the suggestion of State Sen. Jack B. Tenney.

"The Grand Jury isn't going off on a half-cocked Communism trail," said Foreman Beach D. Lyon. "That's a long, long trail."

Tenney's request was presented in the form of a resolution by his legislative committee on un-American activities.

It identified William Schneiderman as secretary of the Communist Party in California and Dorothy Healy as organizing secretary in Los Angeles, and charged both failed to register under the subversive organization registration law.

The law was enacted by Tenney in 1941. It defines "subversive organizations" and then requires that officers of such shall register.

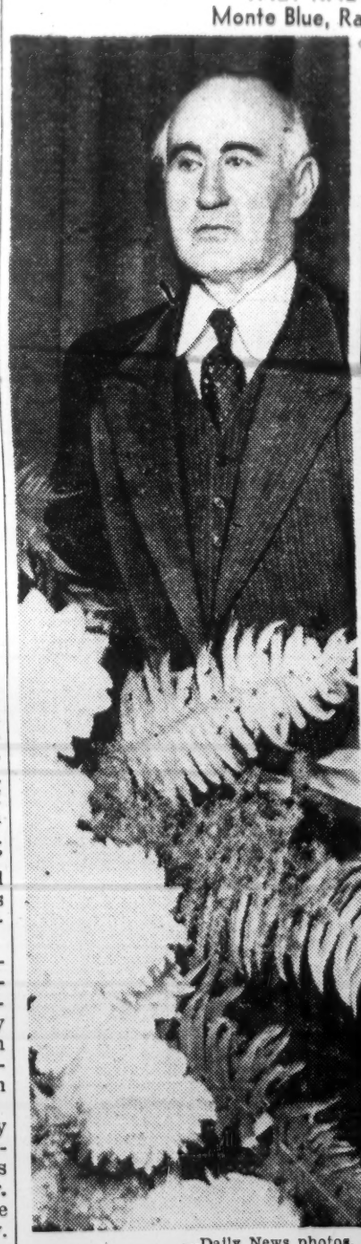
However, Lyon did discuss the matter with Chief Dep. Dist. Atty. Ernest Roll and referred Tenney's suggestion to the district attorney's office.



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—Daily News photos.
ACTOR DONALD CRISP
"A sad and lonely figure"

The Weather

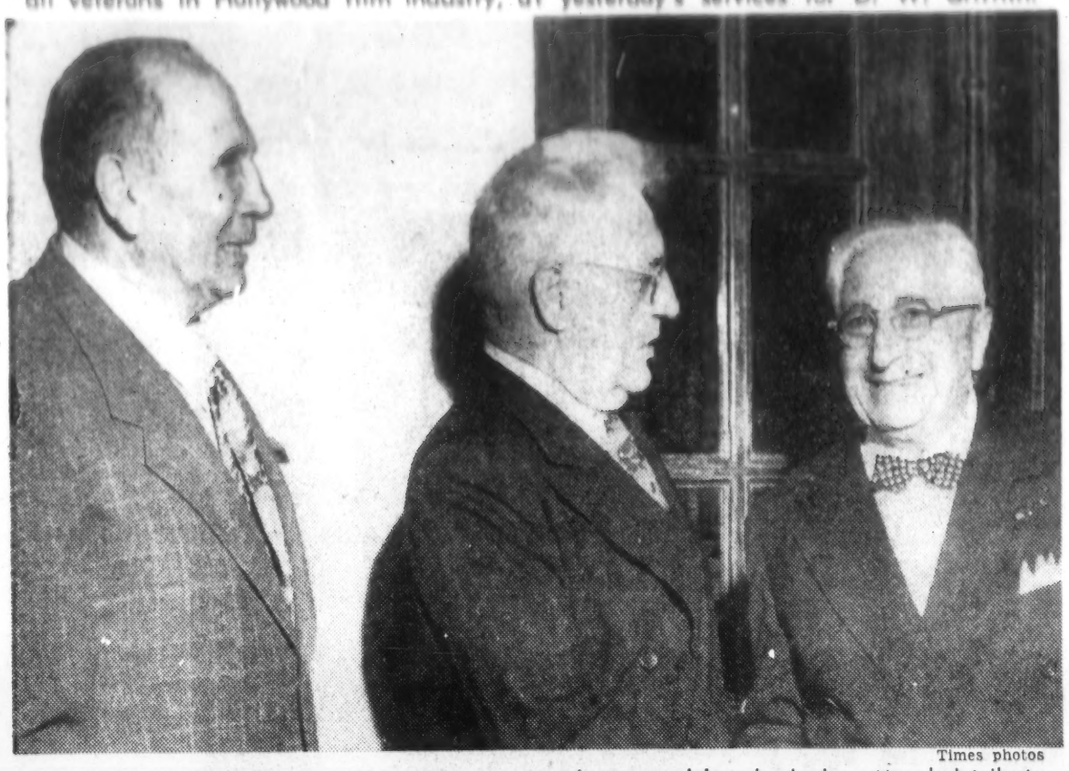
U. S. Weather Bureau forecast: Generally clear today and tomorrow but with night and morning low clouds; slightly warmer in interior. Highest temperature yesterday, 81; lowest, 56.

Los Angeles Times

VOL. LXVII — WEDNESDAY MORNING, JULY 28, 1948



AT MEMORIAL RITES—Left to right, Monte Blue, Raoul Walsh and Frank Borzage, all veterans in Hollywood film industry, at yesterday's services for D. W. Griffith.



Times photos

LONG-TIME FRIENDS—Left to right, among the several hundred who attended tribute to Griffith at Masonic Auditorium, Hollywood, Tom Wilson, Walter Long, L. B. Mayer.

D. W. Griffith Paid Tribute

Hollywood Honors Its Prophet During Memorial Services

Hollywood honored its prophet yesterday.

In a Masonic auditorium opening off the boulevard in the city of tinsel he helped create, David Wark Griffith was eulogized during memorial services arranged by the Academy of Motion Picture Arts and Sciences.

During the quiet months before he died last Friday, Griffith strolled the boulevard, melancholy and unrecognized, the forgotten father of the film industry.

Hundreds Gather

His death, however, was a curtain call and hundreds of men and women stood along the sidewalks outside the hall.

Through them elbowed today's great and yesterday's great of the films.

Three hundred persons assembled in the Hollywood Masonic Temple. But many seats remained empty, and the spectators outside were offered a chance to enter.

They crushed through the doorways — people who remembered D. W. and people with nothing else to do. One woman told a doorman she was from Kentucky, Griffith's home State, as if this were password enough.

Belated Tribute

Throughout the services there seemed to be a self-conscious feeling, a feeling that the tribute was a little late.

"I am afraid that many of us who didn't know David Wark Griffith personally have in the last years lost our awareness of what he meant in our industry," said Charles Brackett, acting as president of the Academy

HOLLYWOOD PAYS FINAL RESPECTS TO GRIFFITH

Continued from First Page

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His words, too, seemed to ring with a distant echo.

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"But to those of us who came to California with D. W., the future growth of a hazardous and often penniless enterprise seemed very far from inevitable."

An actor in Griffith's immortal "Birth of a Nation," Crisp spoke with obvious feeling. He, too, placed a wreath of credit on Griffith's bier, then chided Hollywood for its own forgetfulness.

Tragedy Pictured

"It was, I believe, inevitable that the very momentum which he generated carried the industry ahead at a pace which finally left him behind," Crisp said. "It was the tragedy of his later years that his active, brilliant mind was given no chance to participate in the advancement of the industry.

"Difficult as it might have been for him to have played a subordinate role, I do not believe that the fault was entirely his own. I cannot help feeling that there should always have been a place for him and his talent in the motion-picture field. It is hard to believe that the industry could not have found some use for his great gift in his later years."

Throng Passes Casket

Simple prayers were offered by the Rev. M. O. Brininstool. Robert Mitchell's Boys Choir sang "The Lord's Prayer." There was the shuffle of feet and chairs being pushed back.

The people who came at last to honor D. W. walked by his open casket. Some paused. Some scarcely glanced at the upturned face.

Mme. Sul-te-Wan, Negro actress "discovered" by Griffith, wept as she passed.

"God bless you," she sobbed. "God bless you . . . "

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ENGINE LUXURY AIRLINERS



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Related Tribute

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"I am afraid that many of us who didn't know David Wark Griffith personally have in the last years lost our awareness of what he meant in our industry," said Charles Brackett, acting as president of the Academy.

"Perhaps it would be more accurate to say that our view of him has been obscured by a disturbing shadow, the shadow of an elderly man living in our midst, but outside the industry.

"That man died . . . and suddenly David Wark Griffith, pioneer and prince of directors, stood forth clearly from the record."

Uncomfortable Picture

Brackett drew an uncomfortable picture of a man whose celluloid alter ego passed him by. To Griffith, Brackett gave full credit for the artistically developed film industry of today. Then he went on:

"It was the fate of David Wark Griffith to have a success unknown in the entertainment world until his day, and to suffer the agonies which only a success of that magnitude can engender when it is past."

Even the Academy's presentation of an Oscar in 1936 did little to ease Griffith's heartache, Brackett observed.

"There was no solution for Griffith but a kind of frenzied beating on the barred doors of one day after another," he said. "Fortunately . . . when he is dead a man's career has but one tense . . . The laurels are fresh on the triumphant brow. He lies here, the embittered years forgotten, David Wark Griffith, the Great."

Floral Tributes

The auditorium stage was banked resplendently with the color of 60 floral pieces. Griffith's body rested in a casket at the foot of the stage, blanketed with roses and gardenias sent by Mary Pickford.

In the foyer the familiar scene of Hollywood reunion was replayed. Old-timers of the theater and the films talked of past triumphs and wrung the hands of today's stars.

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Turn to Page 3, Column 2

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Griffith Talks War Film at Buckingham Palace

(King George V and David Lloyd George are players in today's fifth chapter of the amazing life story of David Wark Griffith, who died last Friday at the age of 74. The Examiner biography tells how he created "Hearts of the World" and "Broken Blossoms.")

By Garrett L. Lloyd

Writer and production executive with Griffith from his start in pictures and his close personal friend to the end.

CHAPTER V

When David Wark Griffith sailed to meet the heads of the British government, he had a flea in his ear.

He was through—they said.

Many critics and most of the industry hailed the failure of "Intolerance" to equal the box-office smash of "The Birth of a Nation" as final proof.

There God the son of Griffith had only and this anarchist would no longer squander a million on one picture nor rob the theaters with his three-hour monstrosities!

He wasn't too sure himself for he could never quite believe it was. Perhaps he wouldn't need to retire to the stage; he would be kicked out, and money swung the heavy boot!

This flea was nipping at his ear when he went to Buckingham Palace and talked pictures with the King.

It was there when he was guest of honor at the official dinner given by Prime Minister Lloyd George; and there when British diplomacy poured in its seduction.

They thought this Griffith was a tough egg to crack.

War Front Visit Brings New Ideas

As the first civilian to reach the secret front, the spectacle sold him. What he could do with those scenes!

Ideas for the story started whirring there in the trenches, and after that he was a sucker for any sales talk.

He sent for the Gish Sisters and Bobby Harron, his former errand boy; rallied his staff; and came home with the first documentary scenes ever used in a film story.

This more than 30 years ago!

This was his answer to the blast that he was through.

When he had woven these scenes into his drama and presented them as "Hearts of the World," nurses had to attend every performance of the road shows to revive spectators overwhelmed by emotion.

Moons Like Boy on Limehouse Tale

The British government sent him bales of official thanks; the picture grossed millions; and amid the welter of a new problem, Griffith was already going down for the third time.

It was this.

When in England Griffith had read a Lucenouse story which threw his imagination back to the time when Dancing Jake used to recite the poem of Robbie Shaw.

He bought it, but the bankers turned Illinois down. He literally fell in love with that story, mooning about it like a schoolboy swain.

He actually sighed and brooded, and when he could corner anybody to listen to the story, he always wept in its telling.

He did his best to resist the temptation until Richard Barthelmess happened into the studio, and Griffith studied the Oriental possibilities of those brooding dark eyes. Then all his scruples were sunk.

Again he dug up the old bicycle technique, lancing the budget of an honest picture to float this boating one on the side. The scenes were put together in odd hours and long nights.

Then fate started choking him for his ambitious roguery.

The squalor of those Limehouse scenes was offensive in the harsh, clear camera light.

It was all a fantastic blunder, and now he really would be exposed certainly as a stupid dreamer if not a cheat. He was frantic.

Imagination's Sight Needed for Drama

If only these scenes could be bathed in the soft light that he saw so vividly in his imagination! And that was the only true way for drama to appear.

Why, everyone lived more than half his life in his imagination—that was the great difference between animals and humans; and accurate drama should give that element.

The camera people had a tar on their hands. He pelted them with a thousand impossible demands and experiments.

It was no use; the thing was a flop and the picture would have to be scrapped.

Then, resigned to disaster, Griffith started singing the death song in that ten-hole baritone of Roaring Jake.

Then, a prank cracked the tragedy into a rousing triumph.

Lillian Gish sauntered into the set to see what the shouting was about. She wore a perky hat with a veil.

Soft Focus Born Through Gish Veil

To cap the ridicule of his plight, Griffith put on the hat, still singing. He looked at the set through the veil, and then he let out a three-mile roar.

"For God's sake, Billy, put this veil over your lens and see if the effect is the same as to the eye."

They rushed the take to the laboratory, stayed up all night to see the finished print, and that morning Griffith was walking on the lightest air any dawn of his life had ever brought.

Soft-focus photography had come into existence.

When "Broken Blossoms," a six-reel picture, was first shown in the New York Astor Theater at three dollars a seat, the critics took off their wraps and went for the adjectives.

Artists, aesthetes, and the last of the Old Guard that had long shouted "Down with pictures" took a high dive for the Griffith handwagon.

Dazzled by Idea of Selling Stock

No one ever asked where he got the money for that film. Anyway Griffith was too busy to answer for he was moving to New York.

It was the day of stock promotions and promoters needed Griffith with the idea of being his own banker by selling stock to the public.

Now that he was a banker after his own romantic heart, he felt pretty sure Griffith the director could sell Griffith the banker any good idea, the day being fair.

So the stock was sold and he moved into his own studios in Mamaroneck, taking over the great Flagler estate on Long Island Sound.

It was a working paradise which even he had never envisioned in his most rampant boyhood dreams. And there was a snake in it—overhead.

He thought he had dodged the bankers, only to find himself sold to the greatest of tyrants.

And the first thing he did was to crucify the industry. This was 1920 when five thousand was a chunk to pay for any screen story.

Heart Set on Film of 'Way Down East'

But Griffith had his heart set on a play over which he had thrilled and wept as a young actor.

Now that he was in the East where he could reach the proper settings, and all that money was in the bank, Griffith the producer had a talk with Griffith the banker and they voted unanimously.

He paid $125,000 for the screen rights to "Way Down East." The industry almost held a vigilante meeting and felt it was in the interests of public safety to do so.

In this day it would be like paying $5,000,000 for the screen rights to an old outmoded play.

If there was ever any doubt about his insanity, this settled it. And strangely enough there was a curse on that venture.

(In the next and last chapter of the life of David Wark Griffith, in tomorrow's Examiner, you will learn the outcome of the ironclad gamble in "War Hearts Set.")



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Visit foreign lands

The Lyons Den

By Leonard Lyons



When Clark Gable sailed to Europe he took his car with him. And when the ship neared Cherbourg one of his friends warned him of the red tags required to have the car released. "Oh, it'll be quite easy," Gable insisted. When the vessel pulled into port they noticed that flags were flying and bands were parading through the streets of Cherbourg. Gable smiled confidently at his friend—who said: "Oh, Clark. This isn't a reception. This is Bastille Day" . . . As the pier Gable found his car and drove off in it without any red tags. "See? The French are obliging," said the star . . . "Perhaps," his friend reported. "The fact is, however, that all the Customs men are on strike."

The United World Federalists will produce a movie showing the peace potentialities of atomic energy. The movie will star most of the scientists responsible for the atom bomb—Einstein, Urey, Oppenheimer and others . . . Beatrice Lillie's television appearance Aug. 18, on the 25th anniversary of NBC, will be at the highest fee ever paid a performer for television work. She will receive more than her customary radio network broadcast salary . . . Henri Bernstein, the French playwright, has given up his American domicile. He's taking his possessions back to Paris this week.

Former Senator James E. Watson of Indiana, who died yesterday, served in Congress under eight Presidents. He was the leader of the Senate in the Hoover administration, and when he retired from office there were many rumors about the jobs he would take. The venerable legislator said: "I've been rumored for every job except two—Piano Player in a certain kind of house, and Keeper of the Pearly Gates. Well, I'm too old for the former and too profane for the latter."

Carl Winter, the Michigan Communist leader indicted here, has been fighting removal from Detroit to N. Y. But the Dept. of Justice is positive he's coming to N. Y., because the Daily Worker advertised that he'd be present at the Communist Convention . . . Eleanor Holm will emerge from retirement today, to dedicate the new swimming pool at Grossinger's . . . A number of French fashion designers—including Patou, Lanvin, Molyneaux, Fath and Barmin—will bring a $1,200,000 suit against a N. Y. firm of designers, charging that their original designs were copied and that their labels were used.

Two weeks ago, shortly before David Wark Griffith died, someone asked Dorothy Gish: "Where can I find Mr. Griffith?" Miss Gish replied: "On every movie screen in America" . . . For Dorothy Gish and her sister, Lillian, had started their careers with Griffith and were aware of his countless motion picture innovations he introduced which still are being used . . . When Griffith was about to produce "Birth of a Nation" the Gish Sisters wanted to invest $300 in it. "No," he told them, "it wouldn't be fair. This $300 represents savings for which you've worked hard. I won't let you risk it." Had he allowed them to risk it, their $300 would have brought them $100,000.

Griffith's Luck Slips as Girl, Chosen to Become His Greatest Star, Dies

(The Examiner today presents the sixth and last chapter in the remarkable life story of David Wark Griffith, who died last Friday at the age of 73. It tells of the tribulations which beset the "Old Master" when the jinx of the screen's "new women" died on the operating table and Griffith was left holding the bag with a half million dollars sunk in production.)

By GARRITT J. LLOYD

Writer and production executive with Griffith from his start in pictures and his close personal friend to the end.

(Copyright, 1948, Hearst Exclusive Features, Inc.)

CHAPTER VI

When the light faded from a young girl's eyes, that torch of creative energy which was David Wark Griffith began to dim.

His luck had begun to slip.

She was dancing in the dark when a roving spotlight picked her out of obscurity, and her dizzy spin towards fame as a Griffith star lulled her with excitement. Her name was Clarine Seymour.

She was more than a player in "Way Down East"; she was the being through whom Griffith was to create the first new woman in the art world since the ancient classics.

Grandiose Scheme Born Instantly

Catching her face that night in the Alexandria Hotel, the grandiose scheme was born instantly and set him trembling. For he was then rocking under a fateful challenge, and this was to be his answer.

His great pictures had spiraled the prestige of the director to a skyrocket supremacy.

Then a sinuous actress of modest claim had tumbled it down with the shake of her hips and the sway of her body.

Making a small picture with a minor director, Theda Bara as the Vamp was the first to prove that the player outdrew the director in popular favor.

Crowds were mobbing the theaters; her picture made a killing. And Griffith knew that the great days of the director were done.

So he would make a new star so unique that she would still be the handiwork of the director.

Mary Pickford Orthodox Little Sister

Mary Pickford had been the orthodox little sister of all dramatic literature; Lillian Gish was the gentle maiden of classic mold; now Griffith would create the entirely new woman of the 20th century.

It was a good stout order and its magnitude tickled him pink.

First Clarine Seymour was rechristened in a small picture, "The Idol Dancer." Then she was set for "Way Down East," and she was the ace in the hole which made him splash $125,000 for the rights.

The girl was devoted to her sick mother, she was on the set all day under the exacting demands of this new character and she became engaged to a young silk millionaire who entertained her nightly at theater and dance.

With a half million already in the picture, she died on the operating table. In the endless daily excitement of happiness, fame and ambition, she had ignored the ordinary necessity of her body.

Last Great Griffith Dream Crumbled

With her crumbled the last great Griffith dream of new creation, his masterpiece that would launch a new heroine for ages to come.

He rushed now to salvage his picture. While leaping an ice jam he fell, cutting his cheek which froze and became infected. For three weeks he was hospitalized under a drip bucket.

With the overhead mounting and money gone, he worked 20 hours each day to hurry the preview, and at its first secret showing the editor of a screen magazine solemnly pleaded with him to shelve it. But it had to gross millions to get him out of the pitfall and he was a doomed demon.

Under the great overhead which only his personal cash supported, the studio shuddered and finally closed.

David Wark Griffith was working for others again, doing the studio chores that the plans of others demanded.

But that dream to create new characters haunted him. It flared now and then as when he first saw Ivan Lebedeff.

Through him Griffith would present the culture and discipline of 20 generations that had given aristocracy its flower.

It flashed again with W. C. Fields, but Griffith plans no longer meant Griffith productions.

It reached up once more with his first talking picture, "Abraham Lincoln," but when the front office cut the budget by the simple expedient of ripping 80 pages from the script, the first bell tolled the death march of the Griffith saga.

He married again. Then he went back to his old Kentucky home hoping those firebrand dreams of youth might kindle again. It was just another state, and the ten-mile thunder of Roaring Like had long been still.

Starts Writing His Autobiography

Now he was at his desk writing his autobiography. Where had all those years gone, and what had he done? So little!

He had earned millions, yes—but there was only one slight tag of all that mass of poetry that had seethed like a volcano of rainbows.

He had won fame of its kind, true, but had he only had time and chance to capture that two-mile baritone and send it through the opera halls.

He had his triumphs within the walls of the theater—but never the thunder of a playwright's success which he knew could have been his own.

His little pictures were all he had to write about, somehow pitiful and small for he had done them offhand while getting set for the great work he was to do.

That is what he must write for the book was closing. So many things undone.

The blood pounded along the tired arteries of his brain. Perhaps this autobiography was no

Vacation

Griffith's Luck Slips as Girl, Chosen to Become His Greatest Star, Dies

(The Examiner today presents the sixth and last chapter in the remarkable life story of David Wark Griffith, who died last Friday at the age of 73. It tells of the tribulations which beset the "Old Master" when the idea of the screen's "new woman" died on the operating table and Griffith was left holding the bag with a half million dollars sunk in production.)

By GARRETT J. LLOYD

Writer and production executive with Griffith from his start in pictures and his close personal friend to the end.

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CHAPTER VI

When the light faded from a young girl's eyes, that burst of creative energy which was David Wark Griffith began to dim.

His luck had begun to slip.

She was dancing in the dark when a roving spotlight picked her out of obscurity, and her dizzy spin towards fame as a Griffith star killed her with excitement. Her name was Clarine Seymour.

She was more than a player in "Way Down East"; she was the being through whom Griffith was to create the first new woman in the art world since the ancient classics.

Grandiose Schema Born Instantly

Catching her face that night in the Alexandria Hotel, the grandiose scheme was born instantly and set him trembling. For he was then racking under a fateful challenge, and this was to be his answer.

His great pictures had spiraled the prestige of the director to a skyrocket supremacy.

Then a sinuous actress of mediocre claim had tumbled it down with the shake of her hips and the sway of her body.

Making a small picture with a minor director, Theda Bara as the Vamp was the first to prove that the player outdrew the director in popular favor.

Crowds were mobbing the theaters; her picture made a killing. And Griffith knew that the great days of the director were done.

So he would make a new star so unique that she would still be the handiwork of the director.

Mary Pickford Orthodox Little Sister

Mary Pickford had been the orthodox little sister of all dramatic literature; Lillian Gish was the gentle maiden of classic mold; now Griffith would create the entirely new woman of the 20th century.

It was a good stock order and its magnitude tickled him pink.

First, Clarine Seymour was ushered in a small picture, "The Idol Dancer." Then she was set for "Way Down East," and she was the acid in the hole which made him splash $120,000 for the rights.

The girl was devoted to her sick mother, she was on the set all day under the exacting demands of this new character and she became engaged to a young silk millionaire who entertained her nightly at theater and dance.

With a half million already in the picture, she died on the operating table. In the endless daily excitement of happiness, fame and ambition, she had ignored the ordinary necessity of her body.

Last Great Griffith Dream Crumbled

With her crumbled the last great Griffith dream of new creation, his masterpiece that would launch a new heroine for ages to come.

He rushed now to salvage his picture. While leaping an ice jam he fell, cutting his cheek which froze and became infected. For three weeks he was hospitalized under a drip bucket.

With the overhead mounting and money gone, he worked 20 hours each day to hurry the preview, and at its first secret showing the editor of a screen magazine solemnly pleaded with him to shelve it. But it had to gross millions to get him out of debt.

David Wark Griffith decided to go down in splendor. If it was to be failure, let it be magnificent.

When he entered pictures the best seat cost him five cents.

Now he would tilt it a hundredfold and let them know that at least Griffith had been there.

Triumph At Five Dollars a Seat

At five dollars a seat, it was a fabulous triumph.

But on the opening night, his beloved Bobby Harron shot himself through the heart, falling over the cable from Dorothy Gish saying their romance was cold.

And Richard Barthelmess and Lillian Gish were leaving him to star in their own productions. Yes, the luck that had so often tapped him on the shoulders was gone.

He searched painfully for a new Clarine Seymour, all in vain. The double tragedy and the collapse of his dream to create a new woman took the heady savor from his work.

It became drudgery, and he spurred himself with whiskey, improving the old steel puddler's drink by using more whiskey than a chaser.

And that strange aura of authority which his presence bore now began to flicker uncertainly.

From him had flowed a stimulating force which soothed and stimulated those about him. The jealous said he was hypnotic; the bitter said he was a damned demon.

Under the great overhead which only his personal credit supported, the studio muddled and finally closed.

David Wark Griffith was working for others again, doing the certain things that the plans of others demanded.

But that dream to create new characters haunted him. It flared now and then as when he first saw Lya Lahdelf.

Through him Griffith would present the culture and discipline of 20 generations that had given aristocracy its flower.

It flashed again with W. C. Fields, but Griffith plans no longer means Griffith production.

It reached up once more with his first talking picture, "Abraham Lincoln," but when the front office cut the budget by the simple expedient of ripping 90 pages from the script, the last bell tolled the death march of the Griffith saga.

He married again. Then he went back to his old Kentucky home hoping those firebrand dreams of youth might kindle again. It was just another state, and the two-mile thunder of Roaring Jake had long been still.

Starts Writing His Autobiography

Now he was at his desk writing his autobiography. Where had all those years gone, and what had he done? So little!

He had earned millions, yes—but there was only one slight tag of all that mass of poetry that had seethed like a volcano of rainbows.

He had won fame of its kind, true, but had he only had time and chance to capture that two mile baritone and send it through the opera halls.

He had his triumphs within the walls of the theater—but never the thunder of a playwright's success which he knew could have been his own.

His little pictures were all he had to write about, somehow pitiful and small for he had done them offhand while getting set for the great work he was to do.

That is what he must write for the book was closing. So many things undone.

The blood pounded along the tired arteries of his brain. Perhaps this autobiography was no good; perhaps it was all a nightmare of hopes.

Alone in his room; his head throbbing; a million miles now from those superb visions that had ridden the tales of Roaring Jake while the little boy had conquered the world there under the table.

He slumped over the pages.

And when the hospital drew the futile oxygen tent over him, it covered the failure who had done nothing but create single-handed a new medium for the world.

D. W. Griffith Laid to Rest

In a small, country cemetery near La Grange, Ky., David Wark Griffith, pioneer film producer, was buried yesterday.

He died here July 23.

His body lies near those of other members of his family, including his father, a Confederate Army colonel.

Simple rites were held in the white-frame Methodist church adjoining the cemetery.

Hamil GOP Choice as Colorado Chief

DENVER, July 29.—(AP)—The Republican Party today pinned its hopes of regaining the governorship of Colorado on State Representative David A. Hamil, 39-year-old Atwood stock feeder.

Hamil was designated at the party's State Assembly yesterday.

Vacation Specials



Act now on these low fares!

● You'll have more time for play if you go the Clipper* way! You have a wide choice of exciting vacation spots. For example—



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Visit historic cathedrals and exciting markets like Chichicastenango. Swim at Lake Atitlan. Daily flights . . . be there in fourteen hours! Stop over in Mexico City if you wish. *Round trip $244 from Los Angeles.*



Eldorado Route to New York City!

Visit foreign lands on your way to the east coast! See colorful Mexico City and Merida . . . Guatemala City . . . gay



'Two on the Aisle'

Some Notes on D. W. Griffith, With a Salute to His Memory

By Richard Watts Jr.

An entire age in world culture came to an end with the death of David Wark Griffith. As a drama critic, I have no feeling that I am trespassing on the territory of another art form when I write about him, because, when Griffith changed the whole course of the motion picture, he changed the course of the theatre in an equally revolutionary fashion. More than the men who invented the sound track, he saw to it that the stage had a rival that stole vast audiences from it and pushed it into a position of secondary importance in the mass imagination of man-kind. His position in the drama is equivocal but gigantic.

I didn't know D. W. Griffith in the days of his greatest fame, and I had not seen him in many years, but we were more or less friends for a long time in the period when I was writing rather blasphemously about the tragically lost art of the silent motion pictures. At the outset we got along very badly. I was a young and emphatic critic of the films, and the first of his works which I reviewed was his "Sally of the Sawdust," which was less than a masterpiece even if W. C. Fields did have a supporting role in it. In the dogmatic manner of a newcomer to criticism, I dismissed it imperiously as "unworthy of the genius Mr. Griffith is supposed to possess." He didn't like it.

In fact, he was so annoyed that he expressed himself vigorously, going to the extent of refusing a quarter-page advertisement to the paper for which I was writing. Indeed, it would have been impossible for us to have got off to a much worse start than we did. If there was any surrender involved, it was mine. I had seen his great works, "The Birth of a Nation" and "Intolerance," long before I became a critic, and I had admired them, but I really didn't appreciate how fine they were. Then I saw both of them again in revivals, and I realized that they were the works of a man possessing something equivalent to genius.

A Discoverer

So I wrote about them with the enthusiasm of a discoverer, and Griffith was frankly and unashamedly delighted. Although he never said a word about our earlier difference of opinion, he clearly forgave me, and, over a considerable period of time, he unbent and was, I think, very frank and open as we talked of the motion picture and its brief but colorful past. He was not, I thought, a man of any tremendous personal charm, and already he had a manner of belonging, rather informally, to the ages, but he was enormously interesting when he talked. And I am still grateful for the kind things he said in and of me.

There can be no doubt, I think, that "The Birth of a Nation" and "Intolerance" were masterpieces. From a political and social point of view, "The Birth of a Nation" was shocking and indefensible, and its brilliance as a picture is no defense of its attitude toward the Negro. But artistically the brilliance was inescapable there, and, while the outrageous viewpoint of the film remains an unforgivable blot upon it, the sin was not a conscious one but an instinctive part of his heritage. It was not because of any threatened boycott of a successful film, but because he was sincerely shocked when it was made clear to him what he had done that he attempted, in a later picture, called "Hearts of the World," to atone to the Negro by a sentimental but effective scene of interracial fraternity between soldiers.

"Intolerance"

"Intolerance" was less famous and successful, but it would have been superior to "The Birth of a Nation" even if the Civil War picture had not been marred by its race aspect. It had the usual Griffith faults of excessive sentimentality and unvious melodrama, but it had truly epic scope and a strange kind of fighting radicalism, as it contemplated the matter of intolerance through the ages in a fashion suggesting that Griffith was again atoning for his earlier Dixie bigotry. Its attempt to tell four parallel stories—one taking place in Babylon at the time of its fall, one in Jerusalem at the Crucifixion, one in France during the St. Bartholomew Massacre and one in modern America—was confusing but never silly, as it might have been in other hands.

The spectacular scenes of the siege and fall of Babylon showed Griffitn at his peak, and it seems to me that even today, with all the mechanical resources the cinema possesses, they have never been equalled in splendor, fury, beauty and imagination. There was always a lack of taste and a tendency toward excess in Griffith and there was a curious sadism in all his work that reached its dubious climax in the otherwise brilliant "Broken Blossom." He made one or two pictures that were hopelessly bad. But even in his frailties there was the air of a giant about the man and his work. He gave the films a quality of imagination on an epic scale that they have sad difficulty in living up to today.

D. W. GRIFFITH: AN APPRECIATION

By SEYMOUR STERN

Mr. Stern is the author of "The Griffith Index" and a definitive biography of D. W. Griffith soon to be published.

AMID the welter of dates, names, facts, figures and astronomical statistics on the films of David Wark Griffith which have been flooding the nation's press since the "father of film art" died on July 23, little or nothing has yet been said of the meaning of it all.

Is the story of Griffith merely the fabulous chronicle of a director who made 500 movies, which grossed $100,000,000, and one of whose films alone ("The Birth of a Nation") earned over $10,000,000, a producer who employed in some twenty-three years of film-making upwards of 75,000 persons, who discovered, trained and launched so many directors and so many "stars" that merely to list them is to compile a virtual telephone directory of "Who's Who in Hollywood, Today and Yesterday"? Is he merely an inventor of cinematic devices and technical devices, the master of his cameramen and technicians, the gifted but oldtime pioneer of the movies as an art, an entertainment and an industry?

Lone Crusader

As the director's vast and fantastic story unfolds, the one central and outstanding fact which begins to shape up is the monumental, single-handed fight which Griffith waged for freedom of expression in a medium cursed almost from the start with censorship and control. The director of "The Birth of a Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East," "Orphans of the Storm," "America" and "Isn't Life Wonderful?" can at last be seen in his proper perspective as the one creative figure who fought alone against both financial monopoly and cultural dictatorship.

The amazing hysteria which has swept all Hollywood since Griffith died—everyone along Hollywood Boulevard, it appears, has suddenly emerged either as a long-lost friend of or an authority on "The Master"—would be a moving spectacle, indeed, if it were not for certain unpleasant facts hard to forget—namely, the fact that Hollywood let Griffith rot for fifteen years, eschewing the greatness of his vision as it eschewed the plague; that the biggest and probably the most important of his masterpieces, "The Birth of a Nation" and "Intolerance," were financed, produced and exhibited in entire independence of the Hollywood film industry, which refused backing for both films; and that three other major works—"Way Down East," "Orphans of the Storm" and "America"—were financed and produced independently of the industry, and only after they had proved their commercial worth at the initial, first-run showings did the industry step in and exhibit them.

Of 'America'

In fact, it cannot well be forgotten that the last three films, not to mention a dozen lesser ones, were not produced in Hollywood at all, but at Mamaroneck, N. Y., three thousand miles removed from the American film capital. This is especially true of "America," the largest film made to date in the Eastern part of the United States. In this mastodonic production, for which Griffith received grand-scale aid from the Government in the shape of regiments, cavalry and artillery pieces, the dean of directors, who knew the meaning of "free enterprise," employed a total of 12,000 "extras" over a fourteen-month shooting period and used as his canvas the backgrounds of seven states up and down the Atlantic seaboard. Not even the equipment came from Hollywood!

Surrender

At the end of 1924, after he had made a small but extremely powerful film, "Isn't Life Wonderful?", based on the theme of famine and revolution in the Germany of post-World War I, Griffith struck his flag at Mamaroneck: he had gone down before the "industry" after more than five years of strenuous and truly-heroic effort to maintain his independence and his integrity. His decline as a free creative genius begins here, signalized by his affiliation with Paramount. Although he continued making films for eight more years, except perhaps for sequences in "Abraham Lincoln" (1930), none of his later output reflects further of the greatness and originality of the mind that conceived Belshazzar's feast in "Intolerance," the imagination that fashioned the ride of the Clansmen in "The Birth of a Nation" or of the cinematic wizardry that flashcut Paul Revere's ride in "America." Griffith's films from 1925 to 1931 became increasingly "industry" films, reflecting rather the standardization of Hollywood than the individuality of creative free-enterprise production.

Here, to sum up, are the meaning and also the tragedy of Griffith: he was the greatest creative genius which the new art of the moving picture has thus far brought forth. By an odd stroke of history, he came at the beginning instead of later in the medium's development. Other media offer no parallel to this phenomenon. In literature, for example, before Shakespeare, there was Cervantes; before Cervantes there were the Greek playwrights and poets. But what was there in the realm of the cinema before Griffith? A few trick shots, invented by the Frenchman, Melies? A few 500-foot trailers, directed by Porter, chiefly at the insistence of the Edison Company, and devoid of either cinematic technique or important content? Before Griffith there was nothing. Griffith was the real beginning of the motion picture, owing so little to the few men who preceded him that their very names have been all but forgotten. Yet it was he, not they, who went down before the steamroller advance of the medium he created.

Prediction

If Hollywood's belated and almost religious adulation of Griffith, now that he is no longer here to enjoy it, leaves a bitter taste in the mouth, there is an antidote for it—one which the father of the motion picture himself, on the eve of the première of "Orphans of the Storm" in 1922, uttered with all the passion and warmth of his famous booming voice.

"Yesterday," he said, "was the day of the warrior. Today is the day of the capitalist. Tomorrow will be the day of the thinker." It is to the cinema of tomorrow that this mighty king of "the realms of Image," to use Goethe's phrase, really belongs.

Last Dissolve

Hollywood was his invention. Charlie Chaplin said: "The whole industry owes its existence to him." Yet of late years he could not find a job in the town he had invented. He clung to the shadows, a bald, eagle-beaked man, sardonic and alone. At parties, he sat drinking quietly, his sharp eyes panning the room for a glimpse of familiar faces, most of them long gone. David Wark Griffith had been The Master, and there was nobody quite like him afterwards.

The Shameful Profession. It was a long stretch from the genteel poverty of the Kentucky farm where D. W. Griffith was born in 1875 to the international renown



Albert Davis Collection

D. W. GRIFFITH (RIGHT) & FRIENDS*
His was the first live camera.

he achieved. He had wanted to be a writer, but all that he wrote floundered and failed. In the beginning he was ashamed to be an entertainer: he toured with road shows as Lawrence Griffith. He was stranded in tank towns, fired, overworked and underfed. Between roles, he did slob labor.

Griffith tried writing for pictures, but the Edison Co. rejected his scenarios. When (in 1907) they hired him as an actor, to wrestle with a stuffed eagle in an old-fashioned cliffhanger, he attached himself to the movies and never, voluntarily, left them again. But until his third contract as a director with Biograph, his pride would not permit him to sign himself David Griffith.

As a director, Griffith hit the picture business like a tornado. Before he walked on the set, motion pictures had been, in actuality, static. At a respectful distance, the camera snapped a series of whole scenes, clustered in the groupings of the stage play. Griffith broke up the pose. He rammed his camera into the middle of the action. He took closeups, crosscuts, angle shots and dissolves. His camera was alive, picking off shots, then he built the shots into sequences, the sequences into tense, swift narrative. For the first time the movies had a man who realized that while a theater audience listened a movie audience watched. "Above all . . . I am trying to make you see," Griffith said.

The First "Colossal." Griffith brought a strange, yet significant, heritage to his work. His father was Colonel Jacob Wark ("Roaring Jake") Griffith, a Confederate cavalry officer given to florid readings of Shakespeare. Like him, young D. W. had a stentorian voice, a tough physical frame and a character that mixed moral austerity with poetic sentiment. He absorbed the attitude of the post-bellum Southerner to the Northern carpetbagger and the problems of the new freed men. When his talents and his viewpoint merged in *The Birth of a Nation*, a story of the Civil War, the Reconstruction and the first Ku Klux Klan, the cinema had its first "colossal." But on the heels of the picture came race riots and cries of racial bigotry.

Griffith was hurt and astonished at the cries. By way of answer, he sank all the money he had in another super, *Intolerance*. The film ran 20 hours, before cutting, and undertook to prove, in four parallel stories from history, that intolerance and injustice never pay. *Intolerance* itself was a failure at the box office. Like his later successes (*Broken Blossoms, Orphans of the Storm* and *Way Down East*), it perhaps only proved that Griffith would never again match *The Birth of a Nation*.

Griffith tried the talking twice. One had Walter Huston as Abraham Lincoln and was a box-office dud. The other, called *The Struggle*, was considered too faulty for general distribution. Yet in his lifetime, Griffith made 432 movies. They grossed about $60 million, some $12 million of it clear profit for Griffith and his associates.

When he died last week at 73 of a cerebral hemorrhage, in the Hollywood hotel where he lived alone, his lawyer said that the estate would not exceed $50,000. Of this $10,000 had been found in a safe some years ago during the audit of an ancient hotel. It was wrapped in brown paper and marked "D. W. Griffith—Personal." D. W., his mind on the remote intangibles of a lifetime, had forgotten all about it.

In Hollywood last week, many people were offering epitaphs for Griffith. But perhaps the most succinct was the one presented years ago by another man who could claim to know about such things, the Frenchman René Clair. "Nothing essential," he said, "has been added to the art of the motion picture since Griffith."

The New Pictures

Key Largo (Warner), with which Writer-Director John Huston follows *Treasure of Sierra Madre* (TIME, Feb. 23), is no match for that magnificent picture, but as intelligent melodrama it is very good and as moviemaking it is one of the best pictures of the year.

Ghosts of the '20s. Huston and Co-Writer Richard Brooks have updated (and all but completely rewritten) Maxwell Anderson's nine-year-old play about a disillusioned veteran of the Spanish Civil War, and how he recovered his courage. McCloud (Humphrey Bogart), a veteran of World War II, comes to one of the Florida Keys to see the widow (Lauren Bacall) and hotel-keeper father (Lionel Barrymore) of his best friend, who died in battle. He finds them the virtual prisoners of a gangster named Rocco (Edward G. Robinson), his gunmen (Thomas Gomez, Harry Lewis, Dan Seymour) and his wretched mistress (Claire Trevor). These interlopers are living ghosts of the 1920s, slipping back into the U.S. from Cuba. Barring the pathetic mistress, who is half drowned in liquor, they are mortally dangerous people.

At first, McCloud takes no risks. The war has left him too drained and cynical for acts of courage. But as one outrage after another teaches him what these characters are really made of—they are of a piece with all he used to fight—and how confident they seem of returning to power in his country, McCloud changes. Loathing, rage and his very fear of them force him to heroic action, and restore his leverage on living.

As a study of different kinds of courage under sharp melodramatic stress, this is a remarkably good screen play. But the script is far surpassed by the way Huston and his cameraman Karl Freund and the players get it on to film. Huston takes such expert, type-tired players as Bogart, Robinson, Barrymore, Trevor and Gomez, and gets such performances from them

* Douglas Fairbanks, Mary Pickford, Charlie Chaplin.

TRANSITION

Born: Rene Vanderbilt, 9 pounds, to Alfred Gwynne Vanderbilt, 35, horse-racing patron, sportsman, and heir to millions, and his second wife, the former Jeanne Murray, in New York, July 19. Heidi has a 9-year-old half-sister, Wendy Vanderbilt, daughter of her father and his first wife, the former Manuela Hudson.

Married: Tue Kane (or Deane), 30, and Lady Jeanne Marie-Luise, 28, in Westminster Abbey, London, July 21 (see page 30).

▶ Warren Rene, 32, editor of The New York Herald Tribune, and Joyce Reynolds, 19, daughter of Mrs. Dorothy Reynolds of the Trib's editorial staff, at Purchase, N. Y., July 11.

Divorced: Walter Russell, 61, sculptor and painter, by his wife of 32 years, Helen Vanderbilt Russell, on grounds of extreme cruelty, in Reno, July 19. To a woman who "howled the very devil out of me" for not "sticking it out until the end," Russell replied: "If a man is sentenced to jail for life and after serving 32 years is suddenly granted a parole, would you expect him to turn that reprieve down and stay in prison?"

Died: Elmer L. Irey, 60, retired chief of the Treasury Department's T-men and nemesis of Al Capone, Mac Annenberg, Waxey Gordon, Tom Pendergast, Nucky Johnson, and Bruno Hauptmann; at Shadyside, Md., July 19.

▶ Pierre F. Boisson, 54, one-legged Governor General of West Africa, under Vichy France, who defended strategic Dakar against Charles de Gaulle in 1940 but turned it over to the Americans after the North African landings in 1942; in Paris, July 21.

▶ D. W. Griffith, 68, master producer and director of silent movies; of a cerebral hemorrhage, in Hollywood, July 23. A pioneer in such film techniques as fade-outs, fade-ins, flashbacks, and close-ups, Griffith produced the epochal though vitriolic "The Birth of a Nation" in 1913 and some 400 other silents, and made film stars of Douglas Fairbanks, Mary Pickford, and countless others. Retiring in 1933 after talkies took over, he turned to writing his memoirs, musing: "I never liked the movies when I was working in them. Believe it or not, I always considered directing a temporary thing, a sort of springboard. My lifetime ambition has been to write . . . But I hit the usual snag. I got into a rut and never got out."

▶ Mrs. Eleanor (Cissy) Patterson, 63, publisher of The Washington Times-Herald; of a heart attack, at her country estate in Prince Georges County, Md., July 24 (see page 52).

▶ Oscar Cesare, 63, Swedish-born political cartoonist and interviewer; in Stamford, Conn., July 24.

August 2, 1948

D. W. Griffith's 'Drummer Boy' Tells Producer's Bitterness In Late Years

Says Picture Planned to Last

By HARRIS FORTER

Standing on the outer fringes of the gathering of friends and relatives at the funeral of David Wark Griffith last week was a man who loved the famed movie producer as much as any person there.

Seymour Stern, Larchmont, N. Y., first set eyes on Griffith one unsteady morning 13 years ago when he cut his high-school classes at Mamaroneck, N. Y., to watch Griffith direct "America."

The scene portrayed Washington's men pulling a food train up a hill at Valley Forge. The bare-foot extras weren't performing to suit Griffith. So he took off his own shoes and socks, rolled up his trousers and showed them how he wanted it done.

"Boy, can you play a drum?" he demanded of the youngster standing by in shivering enchantment. He could. This was Stern's first and only appearance on the screen.

Movie-Technique Expert.

Aside from being Griffith's drummer boy for a day, who was this remote, sad-appearing person at the funeral of the man whose body had been flown from Hollywood?

(Incidentally, the funeral was Oldham County's first civilian funeral in which the body was carried home by air. Griffith's mother's was the first motorized funeral in Oldham. People came in horse and buggy for miles around to watch the procession.)

Stern is formed editor of Experimental Cinema. His special articles on movie techniques have appeared in New York papers—The Times, Herald-Tribune, and Sun, and Los Angeles Daily News. A series on Griffith is running currently in The Times. Other articles have been in the National Board of Review and in Sight and Sound.

He is author of the voluminous "The Griffith Index." He has served as story editor and assistant director in the movies.

Taught At U.S.C.

Last year he taught film history and film techniques at the University of Southern California.

His lifetime project, however, is letting the world know of the genius of Griffith. He has been authorized to write a definitive biography of Griffith—Griffith gave written authorization on Griffith's last birthday.

Stern's loyalty to Griffith beginning that cold winter day 25 years ago has lasted through the world-wide acclaim to the director, his vicissitudes, brief flurries of triumphs in later years, and through the bitter last years of Griffith's life when Stern was a constant visitor to the neglected and forgotten great man of the movies.

Stern, who can quote chapter and verse on any of the 484 Griffith productions, said "Intolerance," produced in 1916, remains the greatest superspectacle of all time.

Took 2 Years to Film.

It took almost two years to shoot; it cost $2,000,000 to produce; and the "lot" covered 254 acres, including the present Hollywood and Sunset Boulevard section.

Extras received $2 a day with a 60-cent free lunch. More than 62,000 persons, including actors who later became household names, were in the gigantic production. Some shots were taken from a balloon — the first time such a device was used.



Courier-Journal Photo.

SEYMOUR STERN
Could play a drum, and did

While "Intolerance" didn't have the box-office appeal of "The Birth of a Nation," it was popular abroad, achieving its greatest success, with pertinent changes in the subtitles, in revolutionary Russia.

In 1918 Bolshevist agents stole four prints of the film from vaults in Berlin, Stern said. The Soviet had no film industry and needed something to boost morale. After a projection-room showing of the film for Soviet leaders, Lenin gave his oft-quoted dictum: "The cinema must and shall become the foremost cultural weapon of the proletariat."

Blames Stalinists.

Stern interpolated that Communists still are in Hollywood—but are the intellectual type unreachable by ordinary means. He claims the Stalinists who disapproved of Griffith's idealism and independence are partly responsible for the industry's ignoring Griffith in later years.

The Russians touched up the four stories of "Intolerance," for home consumption. (Griffith selected four stories to illustrate intolerance and ran them in parallel sequence.)

The "Modern Story," depicting a conflict between capital and labor, was doctored to reflect class hatred and ruling-class oppression and the general brutality of life under American capitalism.

The life of Christ was retitled to point up contradictions between Christ's moral teachings and their nonapplication "by so-called Christian leaders of the bandit nations of the West."

Rejects Re' Offer.

A U.S.S.R. delegation came to Mamaroneck in 1922 to invite Griffith to head the Soviet film industry. He said "no."

Stern recalled a story-book happening in 1933 which came at a time when Griffith's finances and morale were at low ebb.

The swank Alexandria Hotel in Los Angeles where Griffith used to stay had been closed for five years. Federal receivers going through the vaults found a forgotten envelope addressed to Griffith contaianing $20,000 in bills.

A cousin persuaded Griffith to come to LaGrange and Louisville to "rest up" while he invested the money for him.

In a short time the money was quadrupled.

Then came another incident highly gratifying to Griffith—an incident for which Stern gives the industry due credit.

Shortly after his marriage to Miss Evelyn Baldwin at the Brown Hotel here in 1936, and on the eve of the 21st anniversary of "The Birth of a Nation," Griffith was invited to Hollywood to receive a gold and platinum plaque from the Academy of Motion Picture Arts and Sciences for 25 years of unprecedented service to the motion picture.

To Griffith's bitter disappointment no contracts resulted from his hour of glory.

Stern ruefully referred to Griffith's last flurry before he called it quits with the film industry. Griffith returned to Hollywood in 1940 with a story idea which later became "One Million, B. C." Hal Roach promised if he accepted the story that Griffith could either direct or produce it.

Then Griffith "discovered" Carole Landis and Louisville's Victor Mature, who were extras. Roach agreed they were perfect for the leads. The recognition of his old-time skill and judgment went to Griffith's head.

Old Arrogance Returns.

"His old arrogance returned and he practically ordered Roach off the lot," Stern said. "Roach, who owned the studio, couldn't stand for that and he dismissed him."

Stern doesn't like to dwell on the years that followed until Griffith's death. The rugged individualist who put movies in their leading spot in the entertainment world was said and embittered during his last years.

However he was busy working on a cherished project—a scenario picture surpassing "Intolerance." It was scalled "Christ and Napoleon."

"The magnificent and breathtaking conception is typically Griffith," said Stern, who had discussed the picture with Griffith over a period of years. "He contrasts the life of the Prince of Peace and the life of the man who was a time prince of the world."

Loss of Sticks Causes Beaver To Grow Angry

Newburgh, N. Y., July 31 (U.P.)—John Orth, director of the Trailside Museum at Bear Mountain, tells a story about a beaver and some boys.

Each night the beaver deposited a pile of sticks on a lake dock near a boys' camp, he relates. Each morning, the boys used the sticks for their campfires.

That went on for some time, until one morning the boys looked for the expected pile of sticks, only to find their dock floating out in the lake.

The beaver took his revenge

'PITFALL' REALISTIC MELO; 'FIGHTING BACK' GOOD DUAL

Suspenseful Film Expertly Produced

"PITFALL"
(Regal-UA)

Producer ..... Samuel Bischoff
Director ..... Andre DeToth
Screenplay ..... Karl Kamb
Based on the novel by Jay Dratler
Photography ..... Harry Wild
Art direction ..... Arthur Lonergan
Musical direction ..... Louis Forbes
Edited by ..... Walter Thompson

Cast: Dick Powell, Lizabeth Scott, Jane Wyatt, Raymond Burr, John Litel, Byron Barr, Jimmy Hunt, Ann Doran, Selmer Jackson, Margaret Wells, Dick Wessell.

(Running time—86 minutes)

"Pitfall" is an intriguing study of the penalty a man pays for a brief period of infidelity to his wife. Despite its melodramatic denouement, it is a realistic tale, for the spectator is made to see how the arm of fate can touch men's destinies. The adaptation of the Jay Dratler novel successfully carries out this feeling of authenticity in the drama, but as a consequence the action is inclined to proceed at a slow, tortured pace. There are, however, a few punchy moments to give the piece vitality, and the conclusion is suspensefully developed.

In general, the Samuel Bischoff production is craftsmanlike throughout, and notably excellent in details of casting. Andre De Toth's direction is at its best in getting clearly defined, interesting performances from the principals. The manner in which he handles the prison scenes is particularly noteworthy. "Pitfall" will need the impetus of exploitation at the boxoffice, but where it is sold on semi-sensational lines and with the "this might happen to you" idea, it ought to do better than average.

The central character of the piece is Dick Powell, family man and white collar worker in an insurance company. The routine of his life preys on his sensibilities to the point that he is ready to succumb to the charms of Lizabeth Scott, whom he meets in the course of business. His duty is to retrieve the valuable articles given her by an employee of the insurance company who is doing time for embezzlement. Their single romantic encounter, which might have ended quite simply, is complicated by the fact that detective Raymond Burr, a psycopath, has a lecherous eye on Miss Scott. His persistent attentions lead to unhappy complications for the two, ending finally in murder and a necessity for Powell to confess his misdeeds to his wife.

Powell gives a thoughtful and intelligent performance of the young business man caught in the web of sordid intrigue. Lizabeth Scott proves an excellent choice for the part of the beautiful model, and Jane Wyatt's restraint gives dignity to her portrait of the wife. Raymond Burr is effective, indeed, as the detective. His portly presence and quiet way of reading a line makes for superb villainy. Byron Barr, the embezzler, scores in the latter half of the film. In lesser assignments, the standouts are John Litel, Dick Wessell, and Selmer Jackson. Jimmy Hunt, playing the young son, is a delightful moppet who takes full advantage of a rich part.

Under production supervisor Ben Hersh, the technical credits are expertly caught in the photography of Harry Wild, the art direction of Arthur Lonergan, and the editing of Walter Thompson. The musical direction of Louis Forbes is especially valuable in tying the continuity together.

Race Question Closes Capital Legit House

Washington — The National Theatre, the only legit house here, closed Saturday night and will re-open as a film theatre. The closing was due to the dispute with Equity when that body refused to permit its members to appear on the National stage because the house drew the color line.

Permanent Bonus For FC On Jan. 1

New York — Plans for continued expansion of Film Classics were outlined here over the weekend at its first international sales meeting by Joseph Bernhard, president of the company and of Cinecolor Corp., a permanent bonus plan will be initiated Jan. 1, Bernhard stated, whereby all personnel will share in the profits, independently of special sales drives.

Territorial increases in business amounting to 70 percent over what it was in mid-February were announced by B. G. Kranze, vice-president and general sales manager. Kranze also described the company's forthcoming product.

Milt Hossfelt Going Into Indie Exhib Field

Milton Hossfelt, former general manager for Fox Intermountain Theatres division of National Theatres, has entered the local independent exhibitor field.

He and a group of associates have bought the Park and Huntington theatres, Huntington Park, as initial holdings in a planned large scale entrance on the local scene. Sellers were Ben. J. Crandell and Jack Broder, who will build anew elsewhere in Southern California.

Payne, Russell Co-Star

John Payne and Gail Russell were set by William Pine and William Thomas over the weekend to co-star in "El Paso," color production for Paramount release, which goes before the cameras in four weeks. Lewis Foster will direct.

'Four Faces' At Globe

New York.—"Four Faces West," Harry Sherman's production for Enterprise, will begin its New York engagement at the Globe Theatre Tuesday.

Supporting Picture On Humorous Side

"FIGHTING BACK"
(Wurtzel-20th-Fox)

Producer ..... Sol Wurtzel
Director ..... Mal St. Clair
Screenplay ..... John Stone
Photography ..... Benjamin Kline
Art direction ..... George Van Marter
Musical score ..... Darrell Calker
Musical supervision ..... David Chudnow
Edited by ..... William F. Claxton

Cast: Paul Langton, Jean Rogers, Gary Gray, Joe Sawyer, Morris Ankrum, John Kellogg, Dorothy Christy, Tommy Ivo, Lala Tyler, Pierre Watkin, Daisy.

(Running time—60 minutes)

"Fighting Back" is a highly entertaining secondary attraction that will more than please on the lower half of most dual bills. The story is made of familiar ingredients—the problems of a paroled convict in getting along and resisting the temptations of his former associates. The screenplay, however, develops them with rollicking good humor and real suspense at the finish. The extensive footage given the amazing tricks performed by Daisy, the dog, is well spent, for the canine performer is pretty much a show on her own. The Sol Wurtzel production is tasteful and showmanly in every department. Mal St. Clair's direction keeps the action lively and interesting throughout.

Paul Langton is the convict who wins his freedom by serving in the army. After his discharge, he is given a job in a textile business by Morris Ankrum. Just as life is beginning to settle down, an old crony, John Kellogg, shows up. He steals Daisy and uses the animal to appropriate an expensive bracelet from Ankrum's home. Suspicion immediately turns to Langton, who is faced with the seemingly impossible task of establishing his innocence. Daisy's playfulness is a contributing factor, because the mutt refuses to give up the bracelet to Kellogg, buries it overnight, and then brings the jewelry into Langton's home just as the police officer is making his search.

Langton and Jean Rogers manage their light, romantic assignments with appropriate grace. Gary Gray scores in his juvenile assignment, and Joe Sawyer has his innings as the detective. Tommy Ivo, as young Gray's crippled pal, does well in a difficult role. Morris Ankrum, John Kellogg, and Dorothy Christy are splendid in support.

Benjamin Cline's camera work is up to par, and the art direction by George Van Marter stretches the budget wisely. Darrell Calker's bright musical score is deftly interwoven into the action. William F. Claxton's editing is first rate.

Swann Leaves RKO

Frank Swann, Jr., has resigned from the RKO legal department and opened offices in Beverly Hills.

Tales of Hoffman

RANDOMEMOS — To strike back at the Voice of America, which is picking up Russian listeners, Steve Allen says the Kremlin is trying to jam Sammy Kaye for a new show this Fall. It'll be titled "So You Want to Lead a Revolution" . . . When Shiney Wright heard that Maureen O'Hara had been selected by a tribe of South Sea Island natives to be their remote-control queen, he quipped: "Never was there a dish more fit for a king" . . . A columnist called up a movie actress the other day and told her he wanted to check a rumor he had heard. "Is it true," he queried, "that you're going to divorce your husband?" . . . "Don't be absurd!" was the actress's reply. "Why, I hardly know him!" . . . Lowell Thomas is going to Hollywood in the Fall to arrange for a new type of television newscast from there . . . Groucho Marx's son, Arthur, has sold a story to Redbook . . . The Eastman Co. (an affiliate of Eastman-Kodak) has perfected a new fire-escape device called the "In-a-Wall Evacuator," which will be on the market in September. It's a canvas chute, to be attached to windows, and people are supposed to slide down to safety in case of fire.

•

Joel Sayre, who used to scribble light fiction with a sports angle, is working on a new, serious tome tagged "The Hofmanns of Berlin"—about a German family trying to cope with post-war conditions in that country . . . Did you happen to notice in those obits on King Baggott that, in an early film titled "Shadows," he played the ten principal characters: a German innkeeper, a Chinese servant, a wayward son, an Italian, a detective, a betrayed girl, an old mother, an old father, a French jailer and an American doctor. He also directed that picture . . . We've been hearing rave reports on Robert Flaherty's "Louisiana Story." Standard Oil paid for it, Ricky Leacock did the camera work and the world premiere is going to be at Edinburgh. It's scheduled for New York's Sutton Theatre in September.

•

Despite all the hooting, it appears that Roy Del Ruth and Allied Artists are battin' home a winner in "The Babe Ruth Story." But some of the devastatements rate reprinting here. Justin Gilbert's capsule criticism was: "It's neither Ruth nor truth." And Hi Phillips observed: "If the Babe didn't have a relapse after seeing the picture, he's in rugged condition . . . If Ruth could still swing a bat as he did at his peak, he would pole the Allied Artists studio out of the lot. Even Ruppert's beer was played by Ballantine. However, Bob Meusel was good as Bob Meusel and I thought H. V. Kaltenborn fair as H. V. Kaltenborn when you consider they couldn't get [illegible] to play [illegible]" . . . "A three-minute period of silence, starting at 2 p.m. today, will be observed by major studios in honor of D. W. Griffith." (News item in L.A. papers.) What's new about that? Didn't the studios observe a 20-year period of silence so far as D. W. Griffith was concerned?

LIONEL HOUSER
The Newspaper Myth

VALENTINE DAVIES
With the Naked Eye

LEONARD SPIGELGASS
It Isn't Me, a Short Story

HARRY KURNITZ
Push Button Marked "Dialogue"

DAVID CHANDLER
The Cliché Masters: A Case History

KENNETH MACGOWAN
Teaching The Young Idea How To Feel

DAVID WARK GRIFFITH
Recollections of a Film Pioneer by

LIONEL BARRYMORE
CECIL B. DE MILLE
TONY GAUDIO
LILLIAN GISH
F. HUGH HERBERT
JULIAN JOHNSON
MAE MARSH
SEENA OWEN
MARY PICKFORD
MACK SENNETT

David Wark Griffith

1875-1948

A man whose name was once synonymous with motion pictures has died. His technical contributions to the production of motion pictures in the industry's pioneer days won him the title of "inventor of the craft." His fundamental techniques for telling a story in pictorial terms must still be mastered to-day by every screen writer and director no matter how far he may want to depart from theory.

Though he passed from the Hollywood scene during the 1920's, he created some 450 motion pictures, writing most of them, directing all. It is reported that they grossed $60,000,000, yielding a profit of $25,000,000 to him and his associates. But his estate reflects no such wealth.

D. W. Griffith was an extraordinary human being, a personality indigenous to our profession, and the following reminiscences by those who knew him well will give you some idea of his many talents and the methods the early film makers used to create to-day's movie audience and movie industry.

LIONEL BARRYMORE

D. W. GRIFFITH is dead and there is wailing and gnashing of teeth. Yes, but a trifle belatedly.

He moved quietly, a silent and rather sorrowful figure in this film capital for the last ten years. He could go anywhere unmolested; even the frenzied idiots of Vine Street refrained from demanding his autograph. He had invented and perfected most of the techniques now in use in the cinema but few know it and the few that do care not.

As Joseph Jefferson said, there is nothing deader than a dead actor. This state of affairs is very usual in a republic. I would suggest respectfully before it is too late that somebody ask Lee de Forest to have breakfast in a drive-in.

When Reginald Barlow died, I happened to see Emma Dunn, who delivered herself of a classic. I said, "Well, Reggie is dead. He was a fine actor."

"Yes," she replied, "when he was in any way nearly suited, he was superb."

I added, "He was a pretty nice fellow, too, wasn't he?"

"Oh, yes, yes— well—" she amended slowly, "as nice a fellow as any actor is."

Yes, Griffith was a genius and as nice a fellow as any really great director is. The few people he wasn't nice to probably shouldn't have existed anyway. I feel honored to have been associated with him in the smallest way although, bless him, he always tried to make one feel his contribution was great even though it might have been piffle. He was my dear friend and I salute him with all my heart.

Lionel Barrymore *came from Paris where he had been studying painting to act for* D. W. Griffith *in* The New York Hat *in 1912.* Anita Loos, *a San Diego high school girl, had sold the story for $15.*

CECIL B. DE MILLE

IT seems foolhardy and perhaps a little profane to reckon Dave Griffith's wonderful lyricism and stirring scenic investiture in terms of something as earthy as banking. But banking was in Griffith's hair back there in 1914, when he was about to prove to most of us that he had some rare secrets locked up in that expansive bosom. I was not in a position that would entitle me to explain the relation of art to legal tender until a few years later when I was fired for having spent my entire budget on one-half of a picture. Griffith had pretty much that same problem with a venture which, when put to film, burst upon the world with atomic force. *The Birth of a Nation* was an answer to those of us who were wildcatting—for ideas, not oil. The picture did two things, one collateral in nature and one of prime importance to the future of the industry. In the first it exposed one of the richest lodes of screen material—the Civil war. It is still so. In the second and more important, it showed that the screen—and D. W. Griffith—were capable of bigness. I think most of us would like to have achieved the credit that has gone to his re-creation of Sherman's march to the sea.

The bankers almost stopped Sherman. In those days they viewed film

Recollections by

LIONEL BARRYMORE
CECIL B. DE MILLE
TONY GAUDIO
LILLIAN GISH
F. HUGH HERBERT
JULIAN JOHNSON
MACK SENNETT
MAE MARSH
SEENA OWEN
MARY PICKFORD

makers with what might modestly be termed distrust. Griffith had planned to spend $100,000 on *The Birth of a Nation* and had enlisted the sympathy of a film company whose head was Harry Aitken. Aitken had courage but the stockholders—men of substance and standing—saw only upheaval, distress and debits in Griffith's proposed 12-reel orgy of race feeling and bloodshed. Aitken's firm had a quarter of the interest and when the stockholders refused to budge, Aitken bought the interest and departed the firm. Griffith himself demonstrated that in all art there is a good deal of footwork. He went from door to door, of his friends, to obtain enough capital to finish *The Birth of a Nation*.

So much for Griffith's durability. He had an artistic sensitiveness, or a sensitive artistry, rarely found in a person equally able to depict man's tougher and swarthier emotions. He knew epic and he knew subtlety. His *Intolerance* was more than a "giant metaphor." It was that to be sure. And this, too: it was a tremendously bold and articulate experiment at a time when Hollywood's subtlety and abstraction had not gone much further than one-reel "westerns," although there were a few full-length predecessors such as *The Squaw Man*.

If a person were called upon to evaluate Griffith's immense and complex contributions to the art form of the motion picture, he could do no better than to say that Griffith gave soul to the screen. While others were photographing action and movement, Griffith moved his camera close to his players. He thereby moved it closer to life. The audience moved with the camera, with the result that the Griffith-inspired etchings of tragedy, poetry, terror, scheming, turmoil, starvation, death—all the things that make up life—were experienced with almost original pain by hushed and voiceless customers. In other words, he was the first man to photograph thought.

Cecil B. De Mille, actor, playwright and producer in the theater, has been a director-producer in motion pictures since 1912.

Tony Gaudio

D. W. GRIFFITH was a man who was never stopped by any obstacle to accomplish a progressive step in camera technique. Most of the things we do to-day were created by him. The four years that I was fortunate enough to work with him in the old Biograph Company were the years of my best training and education in cinematography.

Into the conventional angle of the long shot—like a full stage scene—he introduced the technique of cutting in close-ups and moving shots. He made us see people's emotions for the first time. By using the camera's iris, he invented the "Fade In" and "Fade Out"—the pictorial curtain. When everybody favored and used flat lighting, he decided to use a spotlight for "back lighting" and we soon found through that device ways to give roundness and depth to our pictre subjects. His device of shooting scenes of parallel action so that they could be intercut taught us the tricks of creating pictorial suspense.

He used to say, "Be precise in everything from the story down to the smallest technical detail. Moviegoers know more than we producers think they do."

Stars and crew members loved him because he was always friendly, always helpful, and so very human.

Tony Gaudio, coming from a Roman family of noted photographers, began his career with the old Vitagraph Company in New York and later, in 1911, came to Hollywood.

Lillian Gish

HE taught us that we were taking the first tiny steps in a glorious new medium that had been predicted in the Bible. He called it the "universal language." He believed that when it could be brought to its full power it would bring about the millenium since it could break down the barriers that so many other languages create. And he believed that, if properly used, it could bring peace to all people. So he wrote on celluloid a new formula to cure the ills of the world. His record in this new medium is there for all to see in the films he made from 1906 to 1912.

It is strange that he, who loved the written and spoken word so dearly, should have created a new art form without ever putting a word on paper. Never, during the time I was with him, did I see him work from a script of any kind.

I can still hear his indignant cry on reading that *The Birth of a Nation* was full of race prejudice. He said that such critics had not seen the picture for, otherwise, they would have known that the colored man when bad had been made so by the

white man. He had been raised by the colored people and loved and understood them. The story of that film concerned individuals, not a race.

In that hour of critical attack, the idea for his favorite film, *Intolerance*, was born. As I look again at this picture, I wonder how its four intricate stories with all their details could have been kept so clearly in the head of one man who worked without the help of a single note. This film was his answer to the critics of *The Birth of a Nation*.

Little poems or stirring dramas—*The Romance of Happy Valley*, *Hearts of Humanity*, *Hearts of the World*, *Way Down East* and *Orphans of the Storm*—were all monuments that he left to point the way for others who might care enough to fight to make their dreams articulate on film. May their gratitude to a loving, patient mentor reach him. I know how deeply David Griffith believed in the goodness of the human family—how sincere was his desire to bring peace to a confused and tortured world.

Lillian Gish was brought to stardom by Griffith in The Birth of a Nation *and later appeared in most of his successes.*

F. Hugh Herbert

THERE is a phrase you often hear in Hollywood, generally in reference to an old-timer who may have fallen upon evil days. It is a grim, rather graphic phrase, cruel and even wise. This oft repeated phrase is this "The parade has passed him by."

You hear it mostly upon the lips of brash youngsters, heady with some recent commercial success; rarely do you hear it from older, kinder, more pensive people. They are too sensitive to the analogy of passing parades. They know, too well, how soon the triumphant blare of trumpets can recede and fade away, until even the memory of the fanfare is gone with the wind.

In the last decade of his life, while D. W. Griffith was living here in retirement, I heard the phrase repeated many times in reference to him: "*The parade has passed him by.*" Young, arrogant producers have said it to me, producers who have never contributed to the screen one innovation, one creative impulse. "*The parade has passed him by.*" Young directors have said it to me, directors who are so infatuated by the techniques which permit them to keep their cameras moving that they are blind to the fact that their stories remain static. "*The parade has passed him by.*" Young writers have said it to me—writers who consistently ignore the simple fact that a motion picture is primarily a series of images which assault the emotions, and not the reproduction on a sound track of countless words.

"*The parade has passed him by.*" To my great shame I have always remained silent during these discussions. When I came into this industry twenty-eight years ago, D. W. Griffith was the first director I ever saw shooting a picture. The awe with which I watched him in action, and the great respect and admiration which I felt for him then, and feel for him now, might have impelled me to break my silence during these last years, when they were saying that the parade had passed him by. It is more becoming to defend the living than to eulogize the dead. I could, and should have pointed out that the parade of which they spoke had formed around D. W. Griffith, the pioneer and innovator; that for years he led the parade, not in new technique, but in a philosophical understanding of his medium, in his instinctive recognition that the screen must be a mighty instrument of mass propaganda; that the parade, in passing him by, may well be out of step today, because his imagination and artistry set a pace that only a few can maintain.

The years take their toll, and sooner or later the parade will pass all of us by. Few of us, in this industry, when the time comes, will have contributed a fraction of what D. W. Griffith devised; none of us will have contributed more.

F. Hugh Herbert, *a vice president of SWG, is a writer-director at Twentieth Century-Fox.*

Julian Johnson

I KNEW D. W. Griffith from the first days of *The Birth of a Nation*—I met him for the first time, a few months after the New York opening—but I think my most interesting talk with him, at least the one that is most significant in my memory, occurred just after he had finished *Intolerance*. This was in Chicago, where I was editing *Photoplay Magazine* with all the zest a young reporter could bring to a new industry which, in the enthusiasm of youth, he almost believed he had discovered.

Intolerance had not yet been publicly shown. He had it run for me, privately, and I was spellbound, as I am to this day, by the breadth of its conception, the splendor of its great scenes and the poetic beauty and truth of its smaller ones. I did the best I could with compliments, trying hard not to make them sound fulsome.

But D. W. was not especially happy about the picture, and certainly not optimistic about its success. "I had to make this picture," he said, "because I have found so much bitterness, so much useless contention, so much jealousy, all my life. I suppose it is a general human failing. People just won't put up with each other—that's the curse of the world. It has been that way down the ages, it caused us this trouble (we were then in the midst of World War I) and mark my words it will cause more trouble. People will tell you that the love of money is the root of all evil or that ambition is the root of all evil, but that isn't so. People just won't put up with each other. My political beliefs, my religious beliefs, my social system are better than yours and accordingly, it's my duty to make you accept them whether you want to or not. That was my theme . . . people won't put up with each other . . . I tried a long time for a title. I think *Intolerance* hits it, but I'm not too certain that the general public will like to be shown their faults, even in an allegory; they'd much rather have a story about good people and bad people, in which the bad people get

(*Continued on Page* 18)

Julian Johnson

(Continued from Page 6)

what's coming to them and the good people achieve happiness, love and success. I have tried to keep away from that formula in *Intolerance*. I am not sure that I was right from a showmanship standpoint, but the picture represents something I have wanted to say for a long time . . . and I had to say it."

Intolerance, if I remember correctly, won marvelous notices, but was never a great box-office smash, though I believe it did pay off, when all the returns were in. But, in my opinion, it has never been equalled for sweeping and magnificent imagination, or for subtle indictment of men down through history in their greatest failing of "not being able to put up with each other."

Intolerance was far far ahead of its time. The cinema audience was not yet ready for an epic. But how prophetic were D. W.'s words! Less and less have people been "putting up" with each other until today the whole world is at swords' points.

The prophet is dead but his words live.

Julian Johnson, former editor and screen writer, is head of the story department at Twentieth Century-Fox.

Mae Marsh

MR. GRIFFITH was always solicitous about what we called *The Birth of a Nation* family; proud when many of us went on to individual successes; sad when others were beset by misfortune.

In the latter cases he preferred his help always to be anonymous. I recall that one of the women in the cast later was in financial straits. When D.W. heard of it he came to me and gave me a one hundred dollar bill to send to this player whose pride was high.

"Why don't you send it to her?" I asked.

"No," he replied, "just tell her you sold a screen story, the inspiration for which you got from her nobler qualities, and that you consider the $100 as payment for the inspiration."

In those days screen stories didn't bring what they do now.

Imagine our surprise during *The Birth of a Nation* when Mr. Griffith called us in and said we were to report to Western Costume Company, then new, for fittings.

Up to that time we had always made our own costumes at home. And it was at home that we did our hair and put on our make-up, too.

It was after *The Birth* that D.W. feared he was going to become bald. He read somewhere that shaving the head would eventually bring in new hair, so he shaved his head.

Mrs. Gish, Lillian and I were standing outside Clune's Auditorium with Mr. Griffith where *The Clansman*, as *The Birth* was first called, was playing. We were trying to catch the comments of those who had just seen it.

This was about the time of the Herman Rosenthal murder in New York when "Gyp the Blood" and "Lefty Louie," New York gunmen, were much in newspaper pictures and headlines. The Los Angeles *Times* had just run a picture of "Gyp the Blood" who also wore his hair clipped.

"Look!" said a movie-goer to his girl friend as he jerked his thumb toward D.W. "It's Gyp the Blood!"

The next spring a great many of the directors in Hollywood were shaving their heads.

I have been asked if, when Mr. Griffith was shooting *The Birth*, we knew it was to be epochal. Speaking for myself, I don't think so. I think most of us thought it was just a longer and more expensive picture and we were hoping for the best.

What we did know was that Mr. Griffith was having extreme difficulties getting the money to keep shooting. He was very pessimistic about "those bankers" and said they were "driving *him* crazy!"

Some years later I came to know former United States Senator and Mrs. Frank P. Flint very well. Mr. Flint had represented the interests that had loaned D.W. some of the money for *The Birth*.

"That man Griffith," said the Senator reminiscently, "you know, he almost drove us crazy!"

Griffith gave Mae Marsh her start in motion pictures in The Birth of a Nation *and later presented her in* The White Rose.

Seena Owen

D. W.'s reputation as an innovator and a complete perfectionist is well known. The close-up, the flashback, dozens of techniques and methods that are commonplace in film-making today were all developed under his sure touch. Even the false eye-lashes without which no actress would appear on the screen today was D.W.'s inspiration when we were making *Intolerance*—a lavish extravaganza laid in the Babylonian Court of Belshazzar. I was playing the king's favorite, the "Princess Beloved"; and every detail of my costume had been checked and re-checked until it was a model of authenticity. Even the make-up had been devised so as to conform perfectly to the reference book's description of the Babylonian maid. In consequence, I had a large putty nose, a wig of heavy black curls and wide, well-defined cheekbones. Just before the first day's shooting, when I was all ready for the cameras, D.W. looked over my costume with a critical eye. Something wasn't quite right — but he couldn't decide what it was. Suddenly then, it came to him.

"Your eyes—they're lost with that heavy hair and big nose. We've got to do something to bring them out. Long lashes would do it."

And so the wig-maker was called over and the problem presented to him. Long false eyelashes that could be heavily mascared were needed. He nodded and set to work. He wove human hair through the warp of the thinnest kind of gauze in a strip two feet long. Then he cut off two tiny pieces from the ends and fastened them to my eyelids with spirit gum. Each day as I needed them, I would cut off two more small strips from the long piece of gauze. And those were the first false eyelashes. D.W. was pleased; his passion for authen-

9370 Santa Monica Boulevard
Beverly Hills, California
BRadshaw 2-3211

ticity had been satisfied, but even more, the proportions of my face were balanced again.

Just as there are certain qualities I shall always associate with D.W., so a certain sound will always recall him to mind—the jingle of silver dollars clinking against one another. He carried a pocketful of silver dollars with him always and had the habit of stacking them in his hand and then riffling the stack from one hand to another, constantly. The rare moments when that sound was not heard were those when his attention was completely absorbed. When an actor failed to hear the jingling of the silver dollars as he was doing a scene, he knew that he was doing a very special job indeed. The silence was his reward. It was the accolade. And I doubt that any of us ever heard that silence more than half a dozen times in all our careers with Griffith.

D.W. was a man who thought in big and exciting sweeps of imagination—but worked through the drudgery of detail to perfection. And just as Jimmy Walker was Mr. New York—the beloved symbol of cosmopolitanism—so D. W. Griffith will always be Mr. Hollywood, the symbol of perfect craftsmanship, and showmanship. And as a person, he was one of the few of whom one could truly say, "there was a great man."

Seena Owen, *who came to motion pictures as an actress, has long been a screen writer and a member of SWG*

Mary Pickford

WHEN I first climbed the brownstone steps of the old Biograph studio at 11 East Fourteenth Street in New York to apply for a job as an actress, I did so only because of the extreme leanness of the Pickford purse. I had been on the stage since the age of five, and for the past two years had been appearing on Broadway under the management of the great David Belasco. But theatrical engagements were impossible to obtain during the long summer months. If Mother, Lottie, Jack and I were to survive it was up to me to seek work in the despised "flickers."

At the desk of the Biograph studio, I asked to see the manager. The clerk was rude. Angrily I turned to go. In the room was a tall man with amazing eyes and sharp features. He stared at me and as I moved to leave he grasped my arm. I shook myself free, and with the know-it-all assurance of a fifteen year old, I started giving him a piece of my mind, clearly stating my opinion of the shabby movies and the uncouth people who worked for them.

To my surprise, the man began answering my criticisms reasonably and gently.

He explained that in the first plays, actors hadn't been ashamed of playing in barns, being jeered at by crowds as they tramped from town to town. From the humblest beginnings, the theater had grown up to hold its own with the other arts. The movies, he assured me, would blaze the same

path. The Biograph stage might be an erstwhile piano warehouse, its theaters converted shops, and its players small-time actors come to pick up five dollars a day. But the movies would develope. They, too, would find a place for themselves among the arts. The movies only needed people with the right faith, the right ideals.

When he finished talking, I had caught some of the man's faith and ideals. He converted me to films by his belief, just as his pictures were to convert people by the millions throughout the world. I signed a contract with him. The man was David Wark Griffith, the person who was to contribute most to the development of the cinema. There are those who revere David Wark Griffith because he created the blueprint of the feature length motion picture as we know it today.

To the men and women who were fortunate enough to work with him, he will always be cherished as the man who produced and directed great motion pictures straight from the heart.

He was an idealist who firmly believed that films could be as important an art as painting, sculpture, architecture and music. A flame of perfectionism burned within him, and made him refuse to accept the second-rate from himself or his co-workers. A poet who sang his song in celluloid, he was the first to break down the militant prejudices against the motion picture and motion picture makers when films were young. He had visions of great accomplishments for the medium, and he imparted his faith to others.

MACK SENNETT

I first worked for D.W. as a comedian — some people might say a "so-called comedian"— at the old Biograph Studios in New York. Those were the days when an actor who could chew the scenery never starved. D.W. liked actors but he liked them natural and to behave like real people in a picture.

One day I was in a scene that he was directing. It was a dramatic part — we comedians could be versatile then—but I did nothing, no acting in the usual sense. At the end of the take, D.W. came over and said to me, "That was great."

"But I didn't do anything," I said.

"That's why you were great," he smiled. "You were perfectly natural. If I can make actors look like human beings on the screen, we'll make great pictures."

Another time, he had me cast in a comic role. When lunch was called, I asked him if I could get a funny hat from wardrobe. He thought it might be a good idea, but he wanted to see the hat I'd worn to work that morning. I showed him my fine black derby and put it on for him.

"That's the hat," he said. "It's just right for the scene. Wear it."

"But the cop breaks it in the scene!" I said.

Despite all my protests, I had to wear that derby—and it was ruined. The studio gave me a new one but I never had a hat since that I was so fond of. It was my *first* derby and I guess I wore it like one and D.W.'s shrewd eye detected the fact. That's what he wanted in the scene.

Later on, D.W. made me a comedy director and it was under him that I developed the wild and woolly, knock-'em-down and drag-'em-out comedies. Our money men also sat on the board of Baldwin Locomotive, a stuffy, snooty lot who disapproved of "the Sennett style of fun." They were shocked when I'd tumble a lady into a ditch of water. They wanted Griffith to fire me but he refused, saying, "We are making entertainment for the whole world, and if the world laughs at it, it's good entertainment."

I never started a picture until I'd consulted with him because he had a wonderful story mind. I was a young kid then, full of gags, but I had to learn how to use a gag properly. D.W. taught me all that, particularly how to fit the gag to the story line, how to motivate it so that it wasn't just dragged in.

He was a great judge of people and personalities, too. When he was casting, he'd call a group of actors together and study them for just the right person to fill the part. Often, he'd pick some unknown because he or she would look more authentic as a person than a trained actor who had developed mannerisms.

At that time, extras were paid very little. If D.W. heard one of them was hard up, he'd start talking about a part that hadn't existed until that moment, how well that extra fitted it, and then cast him for it. Actors, extras and all the little guys in the crew loved him for his kindness and consideration.

His story for a picture usually consisted of one or two typed sheets of paper—the outlines of the theme and the motivations for the main situations; the rest of the story came out of his head as he directed the scenes. No one ever knew what the continuity would be before rehearsals. Scenes were rehearsed over and over with their action worked out as he went along. You can't do that today because it keeps the front office out of the act.

He'd consult cast and crew, asking for suggestions—for reactions from other eyes that were watching. He wanted to be sure that pictures and visual business were telling the story he was making. Luncheon for a good idea was his method of paying off and he never failed to credit the originator of the suggestion or piece of business.

Can you blame us old timers for loving him? He was a wonderful character.

Mack Sennett, *whose comedies are motion picture history, became* Griffith's *partner in 1915 in Triangle Pictures.*

Pradit Prabang

(*Continued from Inside Front Cover*)

Prajadhipok is the withdrawn film, the story of our recent king who once visited your country. Politics, I presume. It may be replaced by *Khao Thailand,* but that title has already been changed to *Khao Siam* since the decree of Rama VI has been changed and Thailand is once more Siam which is much relief to those of us who have to spell it.

Pradit Prabang, *author of the celebrated sea story,* Krat, *is one of Siam's outstanding screen writers.*

McCARTHY HELPS G.O.P. AT HOME
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VOL. 191, NO. 135 ..... Associated Press and Wirephoto LOUISVILLE, [illegible] MAY 15, 1950 New York Times Service, United Press 32 PAGES 5 CENTS



Courier-Journal Photo

AMERICA'S SWEETHEART of yesteryear, Mary Pickford, left, was one of three silent-screen stars who yesterday attended the dedication of a monument erected by the Screen Directors Guild of America to the late David Wark Griffith, pioneer director. Sitting with Miss Pickford, from left, are Griffith's widow, Mrs. Evelyn Baldwin Griffith, and the other two stars, Lillian Gish and Richard Barthelmess. They flew here for the Oldham County dedication.

Griffith's 'Discoveries' Take A Sentimental Journey



Courier-Journal Photo

AMERICA'S SWEETHEART of yesteryear, Mary Pickford, left, was one of three silent-screen stars who yesterday attended the dedication of a monument erected by the Screen Directors Guild of America to the late David Wark Griffith, pioneer director. Sitting with Miss Pickford, from left, are Griffith's widow, Mrs. Evelyn Baldwin Griffith, and the other two stars, Lillian Gish and Richard Barthelmess. They flew here for the Oldham County dedication.

Griffith's 'Discoveries' Take A Sentimental Journey As Dedication of Monument Recalls Film Age of Past

Many Grownups Ask Autographs, Some In Tears

By MARION PORTER

It was a sentimental journey—the journey of Mary Pickford, Lillian Gish, and Richard Barthelmess to the grave of their old director, David Wark Griffith.

The famous stars of the silent screen yesterday attended the dedication of a monument to the man who made them famous. It was erected by the Screen Directors Guild of America in picturesque Mount Tabor Cemetery, Centerfield, Oldham County. Nearby is the white, frame church where Griffith attended Sunday school.

It was an event that could have been billed, "For adults only," for only adults could understand the unashamed sentiment of the Griffith heyday. And only adults remembered nostalgically the movies of their youth when the heroines unequivocally were virtuous or victims of betrayed innocence; when honesty, courage, and bravery were simple uncomplicated qualities, and humor was robust.

Remember 'as If Yesterday'

And there were Miss Pickford and Miss Gish, those lovely heroines with whom they had wept and laughed. And there was Barthelmess, whose magazine photographs adorned many a boarding-school wall.

There were many in that audience on the green, gently rolling hills of the cemetery who could remember "as if it were yesterday" crying over "Broken Blossoms" that Griffith produced 30 years ago. Miss Gish and Barthelmess played the leads.

Miss Gish, dressed in a white suit, with a perky hat atop her long blond hair, still possesses the elusive, elfin beauty that brought her to Griffith's attention. It was not difficult to visualize a Mary Pickford with long curls when seeing the petite, gracious mature Miss Pickford dressed in a gray suit and wearing pearls.

"She's not as old as she should be," said Dr. H. E. Staton, Jeffersonville, admiringly. "Hardly changed at all."

"I've heard a lot about Miss Pickford and Miss Gish from mother," said 17-year-old Rosemary Leist, New Albany. "They're not exactly what you expect in movie stars—but they're awfully nice," she added quickly.

Standing by the simply inscribed monument, decorated with two bronze medallions of the guild, were Barthelmess, Miss Gish, Miss Pickford, and Mrs. Evelyn Baldwin Griffith, Griffith's widow. Tears were in the women's eyes during the brief ceremony.

Crowe Represents Clements

Guthrie Crowe, head of the State police, represented Governor Earle C. Clements. The Rev. Lloyd Moody, Shelbyville, who preached Griffith's funeral sermon, July, 1949, gave the prayers. Albert S. Rogell, vice-president of Screen Directors, Inc., spoke.

"Dear friends," he began, "we are gathered here today in the presence of the Almighty Supreme Director of the universe to pay tribute to the master mortal director, David Wark Griffith. He rightfully has been called the father of the motion-picture industry. Some of his blessed children stand beside me at this moment. (Referring to the silent-screen stars.)"

Erected In Humility.

The monument, he continued, was erected with deep humility. "The cement is a mixture of brotherly love, the stone is symbolic of the hardships which he overcame to make our path easier and the marble with its glazed surface is the ultimate finesse and polish which he brought to motion pictures transforming the

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Courier-Journal Photo

AMATEUR photographers, as well as autograph seekers, were busy yesterday when three of the best-loved stars of silent movies attended David Wark Griffith monument dedication.

OVERSIZED DOCUMENT FILMED
IN SEVERAL FRAMES



Courier-Journal Photo

"FATHER of the motion-picture industry" was David Wark Griffith, said Albert S. Rogell, at microphone, yesterday. Rogell, vice-president of Screen Directors, Inc., spoke at the dedication of a monument at Griffith's grave in Oldham County.

Ceremony Stirs Memories of Old Films

Many Grownups Ask Autographs, Some In Tears

Continued from First Page

'flickers' to the greatest medium of public relations the world has ever known."

With a sentimental gesture Griffith might have stage-managed, the two women screen stars and his widow scattered rose petals over the monument. The comparatively few young people present were a little embarrassed and bewildered as many older people pressed handkerchiefs to their eyes.

Recalls Premiere Here

Graciously the women and Barthelmess gave their autographs when the ceremonies were finished. It was not the usual autograph stampede. In the groups timidly requesting the stars' signatures were elderly folk who likely never before presumed to ask for an autograph.

Miss Pickford gave her orchid bouquet to Miss Marianna Butler, daughter of Mrs. J. E. Butler, 1516 S. 28th, one of Griffith's nieces. Miss Gish presented her orchid to Miss Mary Bruce Duncan, daughter of Mrs. Marie Duncan, LaGrange, another niece.

A third niece of the director, Miss Myrtle S. Griffith, LaGrange, also was present, as was his namesake, David Griffith Duncan, LaGrange, a grandnephew. Young Duncan is in charge of transportation for the LaGrange County Board of Education.

Brings Along Camera

Hiram S. Summers, Lyndon, formerly assistant treasurer of Macauley's Theater in Louisville, reminded Miss Gish of the time they met before. Miss Gish remembered. It was in 1922, when "Orphans of The Storm" was brought here for its world premiere.

"I remember," she said, "Mr. Griffith was too overcome with emotion to make much of a speech. We motioned him off the stage and I came out and said a few words." Miss Gish is planning to go to Europe to make a movie version of "Crime and Punishment." She appeared in the stage play in New York recently.

Mr. and Mrs. Arey Miles, Eminence, accompanied the party to the site of the dedication. It was Miles, owner of the Eminence Theater, who started the movement to erect a monument to Griffith.

Griffith's body was moved from his original grave to provide more room for the monument which is surrounded by ancient rails brought from the old Griffith farm—the farm of Col. Jacob Wark Griffith, Confederate soldier. The elder Griffith's monument with a history of his soldiering was erected several years ago by his director son. It is the biggest in the cemetery.

Mr. and Mrs. O. L. Fowler, Cumberland Apartments, were among the spectators. "I remember, I remember America's Sweetheart," said Fowler musingly. America's Sweetheart was Mary Pickford for many years.

Miss Pickford regretted her husband, Buddy Rogers, could not come as planned. However, he let her have the family camera to bring along "and I don't know a thing about it," Miss Pickford said.

Recalls First Meeting

She recalled the old days with Biograph when stars did their own hair and the wardrobes were skimpy. "I often had to be careful not to let my back get in the camera as my clothes were pinned to fit me with safety pins," she smiled.

A quiet, withdrawn man who has put the movie world behind him since his service in World War II, Barthelmess recalled with a reminiscent smile the first time he met Griffith. He went to the old Biograph studio on 14th Street in New York where his mother, Miss Caroline Harris, was an actress. That was in 1912. He met Miss Pickford and Miss Gish then, and was thrilled to meet Griffith, "who was kind and interested." It wasn't long until the young Richard was acting for Griffith..

Snip Off Blossoms

"Now I am a potato farmer on Long Island," he said.

The crowds withdrew slowly from the cemetery. They walked around and looked at headstones and talked. Some youngsters—and some oldsters too—surreptitiously snipped off blossoms from the elaborate floral display at the monument.

"These lilies had sort of fallen off—so I just took them for my memory book," one elderly lady said. "I have several pages of Mary Pickford—and I'll put the lilies between those pages." She walked away smiling gently.



By Times Staff Photographer.

Movie Greats from Past Join Griffith Widow at Memorial Rites

Taking part in the dedication of the David Wark Griffith memorial in Mount Tabor Cemetery were Richard Barthelmess and, from the left, Mary Pickford, Mrs. Evelyn Baldwin Griffith and Lillian Gish. The widow and two actresses of silent screen days wore orchids and scattered rose petals over the marble memorial, erected by the Screen Directors Guild of America. Speaking at the dedication, Albert S. Rogell, president of donor group, said Griffith has "rightfully been called the father of the motion picture industry." The director was returned to his native Kentucky for burial following his death in 1948. Near his grave is the church he attended as a child.



AUTOGRAPHED COPY — Albert L. Griffith, retired movie agent and brother of the famed producer-director, David Wark Griffith, presents a copy of the Griffith biography, "Star Maker", to librarian Flora Webb for the Lee-Wheelon Library's biography shelf. —(J-R Photo)

GRIFFITH BOOK OUT TODAY — GREETED BY PRAISE IN PRESS

For Albert L. Griffith 134 West Ave., this month has been one of realization. It has been the climax of a decade of effort in getting into print the story of his brother, movie pioneer David Wark Griffith.

Today is the release date for the book, "Star Maker," written by a witty elder penman, Homer Croy of New York City, whose authorship also at one time produced a volume titled "Our Will Rogers" and four or five others principally about movie people.

The 200-page volume of light and pleasant reading is entertainment for anyone who grew up the with the "flickers" and later the talkies. But far more than that, it is the first honest printed attempt to immortalize a man who died in 1949 with only a bare few dollars of his millions left and vertually forgotten by his own Hollywood.

Croy, the author, has been kind to David Wark Griffith, and the reviewers have, in turn, been sincerely kind to Croy.

In reading through the reviews here this week, and making sure that Western N.Y. book shops had copies ordered, Albert Griffith was made most satisfied, probably, by the account in "Variety" — for after all, that is the trade publication of the entertainment world, and what better word could a former movie man accept.

"Variety" admits that the deep definitive studies which the genius of D. W. Griffith deserved have not yet appeared, but into the breach has come Croy with the first step. There is now a hint that Griffith's life will be put on film as a further step to right the wrong which the industry did him.

"It's been only 11 years since Griffith died at 73," says Variety. "The ironies sharpen with time and Croy provides an understanding of Griffith's Kentucky village background and certain 'hick' sentimentality."

The book traces Griffith through his early days of despising the movies, while yearing to make name and fame as a playwright. Still, amidst scores of "potboilers" on film, he came forth with such as "Birth Of A Nation" and "Broken Blossoms", to mention two of the products which may never really be equalled under relative conditions.

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HOW HARVIN'S SHOW FAIR

Unhappy Genius—That's The Story Of D. W. Griffith

Truly, the Kentuckian who pioneered in the motion-picture industry was a star maker; as Homer Croy fittingly has named Griffith's biography 'Star Maker.' But despite his enormous success, the great director was virtually a hermit.



David Wark Griffith, a Kentuckian and one of the giants of early-day movies, is the subject of Homer Croy's "Star Maker," reviewed in this article.

IF THE motion-picture industry has forgotten David Wark Griffith, the Kentuckian who gave films many of the elements used today, there are people who remember him and will not let him be forgotten.

One such person is Homer Croy, a strange and funny man with a soul full of laughter and great curiosity, who visited Kentucky last summer to gather data on Griffith's birthplace and background.

STAR MAKER—the story of D. W. Griffith. By Homer Croy, with an introduction by Mary Pickford. 310 pp. Illustrated with photographs. Duell, Sloan and Pearce. $3.95.

'Readable Book'

Having done this, Croy returned to his home in New York City and a wrote a very readable book which includes his findings here and elsewhere.

The book is entitled, appropriately, "Star Maker"; and it has an introduction by Mary Pickford, an early Griffith star, and a foreword by the author.

Croy, whose several novels have been made into such movies as "West of The Water Tower" and "I'm From Missouri" (based on his "Sixteen Hands," stories for the use of Will Rogers and Alice Brady), also is the author of a biography of Rogers entitled "Our Will Rogers."

In undertaking his biography of David Wark Griffith, Croy was aware of the fact that very little was known by the general public of this celebrated Kentuckian who gave so much of his life to turning motion pictures into an art form.

Few today are aware of the fact that Griffith experimented first with most of the techniques the movies use to this day.

He first used the camera in motion to achieve the "fadeout," the long shot, the close-up, and the panoramic following of action.

He was the first to use the flashback and the principle of telling parallel stories that merged into a dramatic climax at the end of the film. This was a technique he frankly borrowed from the Victorian novels, of which he was an avid reader.

When Griffith first began directing films at the old Biograph Studio on 14th Street, New York City, movies were one reel long. As his stories grew more mature and complicated, Griffith used as many reels as he thought necessary to tell clearly the story he wanted to tell in silent movies. He had trouble with the business managers of Biograph, who never had heard of anything but one-reelers.

Used Four Reels

When he conceived the idea of making the Biblical story of "Judith of Bethulia," he used four reels to tell it. This was unheard-of. The film remained on the shelf until such time as the movie exhibitors considered the public ready for a film of this length.

The film was a tremendous success, an artistic masterpiece. It also was revolutionary.

In the early days of film, established actors, out of work, went into "flickers" merely to earn a necessary dollar. Lionel Barrymore was one who practically slunk into the Biograph studio to work.

Griffith himself despised what he was doing. He tried acting, and failed at it. He was married and had to earn money. At the nagging of his wife—his first one, an actress—he remained a director long after he professed he was sick of turning out potboilers.

He entered the field of movies by selling stories to them. His ambition was to be a writer. He always hoped to write the great American drama. He never did. One play he wrote was produced by James K. Hackett, a star of the early 1890's. It failed, and Griffith's subsequent plays were promptly returned by those to whom he submitted them.

All these facts have long been known to those who knew Griffith. But Croy has set them down in print for posterity.

Unlucky In Love

Griffith was singularly unsuccessful as a married man.

His second wife, Evelyn, thought he should have remained a bachelor.

But, he was a genius, a mythical figure to the multitude. On the day he first entered a motion-picture studio he became practically a hermit.

Until a few months before he produced "Judith of Bethulia," his name never appeared on a single foot of film.

Once his name was associated with a film it was magic at the box office.

In the relatively short span of seven years, D. W. Griffith directed six masterpieces, to say nothing of some films not so impressive.

Among the never-to-be-forgotten films were "The Birth of A Nation," "Intolerance," "Hearts of the World," "Broken Blossoms," "Way Down East" and "Orphans of the Storm." Of these, only "Intolerance" could be considered a failure at the box office.

Croy presents all these facts in his book, and gives a very accurate picture of the man and the story behind each big picture Griffith made.

Practically Alone

Griffith lived for years in Hollywood, after his productive years, practically alone. As Mae Marsh, one of the actresses to whom Griffith had given a chance, observes in Croy's book, "He was acknowledged to be the greatest director who ever lived, yet no one gave him a chance to direct."

With John Ford, Miss Marsh went to the mortuary where Griffith's body lay in state. The attendant told the that only four persons had come to pay their respects. One of them was Cecil B. DeMille.

Born in Crestwood January 22, 1875, David Wark Griffith died in Hollywood, California, July 23, 1948.

He left a gross estate of $25,039,97.

Croy has discovered that D. W.'s brother, Albert L. Griffith; his wife, Evelyn M. B. Griffith, and six relatives in Oldham and Jefferson counties, Kentucky, and eight in or near Los Angeles, survive.

Considering that Griffith never gave out much information about himself for print, Croy has dug up quite a lot of facts that make this legendary Kentuckian more human than he sometimes seemed in life.

Didn't Want To Talk

He appeared to be solitary because so few could get really close to him. He just didn't want to talk about himself or his work, even when he was at the top of his profession with "Orphans of The Storm."

Croy credits Griffith with making 18 movie stars: Mary Pickford, Lillian and Dorothy Gish, Mae Marsh, Blanche Sweet, Richard Barthelmess, Henry B. Walthall, Robert Herron, Florence Lawrence, Mabel Normand, Miriam Cooper, Carol Dempster, Una Merkel, James Kirkwood, Owen Moore, Joseph Schildkraut, Monte Blue, and Louis Wolheim.

He launched or furthered the film careers of Lionel Barrymore, Noel Coward, Douglas Fairbanks, DeWolf Hopper, Erich von Stroheim, Carmel Myers, William Boyd, Sir Herbert Beerbohm-Tree, Lupe Velez, Colleen Moore, Constance Talmadge, Ruth St. Denis, Mack Sennett, Ralph Graves, Ivan Lebedeff, W. C. Fields, Zita Johann, Ivor Novello, Bessie Love and Alma Rubens.

Yet, as Croy points out, "there is something touching and poignant about a man who yearns to do something and fails—and then, in a kind of I'll-show-you way, makes a commanding success of something he secretly looks down on."

"Star Maker" is good reporting with keen editorial comment. It is illustrated with photographs rarely seen.

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MEMBER OF THE ASSOCIATED PRESS

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When Will It Level Off?

Batavia's Board of Education members are grappling with the new budget.

They have been at it for weeks, with much of their efforts directed at where they can hold the line. At the moment, a tax rate increase of around $5 is indicated.

It may be pared some by the time the final budget is adopted in advance of July 1, but Board observers, on the basis of their preliminary studies, are admittedly not optimistic that anything sizable is in prospect.

It is quite clear that even next year's increase won't bring an end to the climbing school rate. Fixed charges occupy such a big percentage of the budget that the only answer is a reduction in personnel.

Salary increments are built into the scale with the result that it will be a long time before a plateau is reached. Pension payments and the like follow the same pattern.

The result is that when a budget drafter gets all through, there technically is comparatively little for so-called maintenance of plant. Hence, there is nothing significant that can be accomplished by way of reduction here. In fact, this phase of the school picture has already suffered too much under the economy ax of "waiting until tomorrow."

Batavia's citizenry has always kept faith with the cause of education as witness approval of new construction, the latest of which are a new high school and an addition to Jackson School to the tune of $2 million.

The other side of the coin is that more and more taxpayers are likewise finding themselves in the same pinch as the Board of Education—rising costs. But the taxpayer cannot turn to an increased tax rate to solve his problem.

No one wants to scrimp on the quality of education. At least no one should be of that frame of mind.

All the same, the question as to when there will be a leveling off is coming more and more to the fore. It is a justifiable and understandable question.

It is an issue with which every community is faced.

Just Folks

By EDGAR A. GUEST

A BUSINESS PROPOSITION

He asked her if she'd be his bride
And make him glad to walked the earth.
He thought he'd drop when she replied:
"Talk business now. What are you worth?"

"My love outdoes it," he said. "With all my Wealth I'd thee endow."
The maiden merely turned her head
And muttered: "What's your income now?"

"I come to talk of love," said he,
Astounded at her strange transition.
"But nowadays," calmly said she,
"Love is a business proposition."

The Servant Soldiers

New York Times

An interesting report has just been made by the Defense Dept. showing that 30,000 members of our armed forces are employed in the service of officers as stewards, drivers, housebuys, etc. Whether or not that number is too large will be debated, but our interest was aroused because a former Army colonel and West Point graduate now in the House of Representatives raised the issue and asked that it be investigated. This seems like democracy functioning quietly at its best.

Morning News

Sales Tax Boosted

HARRISBURG, Pa. — Pennsylvania's Legislature increased the retail sales tax from 3 to 3½ per cent. The extra one-half per cent is expected to add $163 million to state revenue every two years. Total revenue from the sales tax would be $500 to $600 million.

Poker Game Raided

SYRACUSE — Police raided an alleged poker game in the back room of a coffee shop and rounded up 26 men, including six Syracuse University students. The students were booked as material witnesses.

P. B. Noyes Dead

SHERRILL — Pierrepont B. Noyes, 88, retired president of Oneida Ltd., died at his home here. He retired eight years ago as head of the world-famous silverware firm.

Menzies Plans U. S. Visit

CANBERRA, Australia — Australian Prime Minister Robert Menzies plans to visit Washington May 22-27 to discuss foreign and financial matters with President Eisenhower.

Duel Fatal to Boy

NEW FAIRFIELD, Conn. — A playful exchange of shots by two 14-year-old hunters brought death to William Jennings. He was shot in the forehead.

This End of The State

School Budget Up

DUNKIRK — The Board of Education adopted a budget calling for an increase of $123,798 but no change in the $20.56 tax rate.

Canadian Bread Cheaper

BUFFALO — Cheaper loaves of bread from Canada are causing concern among small bakeries in this area and the monthly import is expected to increase from 80,000 to 110,000 loaves.

Pay Boosts Denied

ORCHARD PARK — The Board of Education has denied salary increases requested by the Orchard Park Teachers Assn., stating that it believed the $700 increase last year was adequate.

Record Budget

GENEVA — A school tax rate increase of $1.67 to $28.16 is proposed in a record budget of $1,681,555 prepared by the Board of Education.

I. E. BROWN

More Honors For Griffith

Retired now after a busy life in the entertainment world which took him to many parts of the globe, Albert L. Griffith of Geneva is keeping busy in an unusual way. He told the other day that in recent years he had hopes of fulfilling two ambitions.

One was to see the true story of the life of his brother, David Wark Griffith, published and the other was to aid in what he could to perpetuate the name of David Wark Griffith where it had the most impact — in the Hollywood area. He has seen one come true. The book has been published.

The other is about to come true. The famed director of the early-day movies is buried near his home in Kentucky, but permission has been obtained from the Medina resident, D.W.'s last close blood relative, to move the body to the famed Forest Lawn Memorial Park in Glendale, Calif.

There, the remains of David Wark Griffith will be in the Memorial Court of Honor and D. W. will be the only former moving picture director there. Among those buried there are Gutzon Borglu, the sculptor who carved the great heads on Mt. Rushmore in South Dakota; Carrie Jacobs Bond, composer of American folk music; Raymond Millikan, the famous physicist, and Jan Styka, painter of the famous "The Crucifixion."

* * *

The circumstances surrounding the nomination is interesting because they involve some of the better-known names in Hollywood. Dr. Hubert Eaton, founder of Forest Lawn Memorial Park wrote to the Griffith family suggesting the honors for the movie director and producer, noting that various motion picture people had wondered why D. W. Griffith had not been so honored.

Shortly before his death, the noted Cecil B. DeMille, best known among the producers and directors in Hollywood in recent years, suggested that there was only one movie director who qualified for Forest Lawn and that was D. W. Griffith.

Dr. Eaton, with his letter to the Griffiths, sent along a handsome brochure, complete with color pictures, to show the family where the Griffith body would be located.

"We will have room for only one motion picture director," Dr. Eaton wrote. "and the Council of Regents has decided that David Wark Griffith should be that one in case the family so desires."

* * *

Time magazine termed Forest Lawn's Memorial Court of Honor the Westminster Abbey of America. In this great Memorial Court of Honor is the immense stained glass window depicting Leonardo de Vinci's "The Last Supper."

Every hour, a showing of the "The Last Supper" is held. Consequently, over a million people every year visit this Memorial Court of Honor not only from every state, but also from every country on the globe.

Thus Forest Lawn's Memorial Court of Honor, more than any other place in the United States, keeps alive in the hearts of men the memory of its "Immortals."

All the visitors see and read the large tablets containing the history of each Immortal. In this way, the memory of the events of his life and work is constantly renewed, Dr. Eaton explained.

* * *

This week, with the assistance of J. Kenneth Serve, Medina attorney, and former Batavian, Mr. Griffith composed the letter of acceptance of the Dr. Eaton proposal and it was dispatched to California. Mr. Griffith said he was most greateful to Mr. Serve for his advice and assistance in the decision made this week and in others.

"My brother," said Mr. Griffith, "is now buried in Mt. Tabor Crestwood, Ky., which is about 17 miles from Louisville. 'We were born there and D. W. was taken back there. Now, though, we're going to see that he is moved to the Hollywood area he did so much to make famous."

A Sad Ending For D. W.

Continued from page 51

...ard Barthelmess, Monta Bloe, Charles Chaplin, Basil R. Rathbone, Sid Grauman, Jean Hersholt, Walter Huston, Jesse L. Lasky, Louis B. Mayer, Hal Roach, Mack Sennett and Adolph Zukor.

Lionel Barrymore, in speaking in one of the other moments, said the most personal touch. He said, "A gold monument should be erected at the corner of Vine Street and Hollywood Boulevard to D. W. Griffith, Hollywood's greatest."

The body was flown back to Kentucky and taken to Mount Tabor Cemetery and there he was buried within two miles of where he had been born.

Two years later Hollywood rushed to express its memory a little more lovingly than it had done, as through the efforts of the Screen Directors Guild the body was taken up and moved about 200 feet to a new grave where a stone was set in place over the grave, with a symbol at each end of the Screen Directors Guild. There of his stars loved him enough to stand. They were Mary Pickford, Lillian Gish, and Richard Barthelmess; also present was Al Rogell representing the Guild. His widow, Evelyn Griffith, was also there. Fence rails were taken from the old farm and placed around the grave, and there they are today, very fitting and appropriate.

On top of the gravestone is carved:

DAVID WARK GRIFFITH
Born Crestwood, Kentucky,
January 23, 1874
Died Hollywood, California,
July 23, 1948

As I write, two immediate members of his family still live and I again want to thank them for the great help they've been to me. His brother Albert J. Griffith lives at 325 West Avenue, Medina, New York. His widow, Mrs. Evelyn M. B. Griffith, lives at 535 East 14th Street, New York. He has six relatives living in Oldham and Jefferson counties, Kentucky, and he has eight relatives living in or near Los Angeles.

The inventory shows that he left a gross estate of $25,039.97. There were many bills which he had run up the last few months. He mentioned 10 people in his will, all relatives; the money that was left was divided among them.

As I finish this story, I think to myself: What will be his place in history? Will he continue to be the Forgotten Man of the entertain industry? Will greater figures appear and stalk across the entertainment stage? I doubt it. And, some way or other, I hope there won't. He came at the very birth of a new and mighty art. It can almost be said that he made an art.

There is something touching and poignant about a man who yearns to do something and fails—and then, in a kind of I'll-show-you way, makes a commanding success of something he secretly looks down on. It has, it seems to me, the element of the Greek theory of drama: that every man has within him seeds that make him and seeds that destroy him—sometimes the same seeds.

26th St. Way Uptown

I did not altogether evade the theatre. I joined Alice Minnie Herts' Children's Theatre in the Educational Alliance and played in "Little Lord Fountleroy" and in "The Prince and the Pauper." My father equated an actor with a bum. As long as I stuck to the Educational Alliance, I managed to get away with it, but once I hooked up with some Hindu players who were doing a season in the old Madison Square Garden and that ended my theatrical career. My father could not understand what a Hindu was, and [the old] Madison Square Garden was on 26th St., way up town. Who could tell what would happen to a boy uptown?

Irving Berlin was also a cantor's son. I did not know him back in those days. He must have lived in another neighborhood. Besides, he must have come a little later because Herbert Swope always claimed that he found Irving in Nigger Mike's. But back in the days I am talking about, we did not know anything about a Herbert Swope. We knew the name of [illegible] Broken the world theatre's calendar turned [illegible] time.

We all hated the [illegible] enough it made very little difference to us if there was a God or not. Nobody had any money and it cost more or less for us or the rich. Both little difference, only the rich can [illegible] the poor have nothing to [illegible].

The theatre was the beginning of professionalism. A fellow who could not sing or dance or tell a story in dialect or make an entrance [illegible] or say could only become a panic present, a millinery salesman, or a saloon cutter. It cost money to learn to be a doctor or a lawyer, but it took guts and a gift for the theatre, who needed money?

Cradle of the Movies

And many of these children of immigrants were gifted and became stars on Broadway. Or they went into the business side of the theatre and eventually into the movies. I remember the Penny Arcade on 14th St. which was the forerunner of the movie palaces. I think it was run by William Fox who came out of one of the garment industries or furs or something like that.

Movies were made at Fort Lee, N. J. on the other side of the Hudson River from 125th Street. We all used to go there to get $5 as an extra and some starved. It cost a nickle to see a movie and those who charged a nickle became millionaires which is more than can be said about those who are today charging $1 or even more to get into a movie house.

And we loved the old silent pictures. It was the first chance kids had to go to the theatre and sit in the dark without their parents telling them to be quiet. Kids went to movies to laugh. There was enough trouble at home without paying a nickle to watch some more. Of course, Pauline White and Theda Bara were not exactly for laughter but then they were different from anybody we knew. They aroused our imaginations. Pauline White was a heroine who was always being chased by villains. This was as good if not better than the shows on the Bowery where the hero always saved the girl from a life worse than death. We used to get tired of some of those plays because when the villain came to collect the mortgage money, he had us way out in left field. We had no mortgages; we paid rent. And if we failed to pay rent, the landlord put our furniture on the sidewalk and everybody cried until the Tammany politician came around with the rent money.

We did not need to go to a theatre to learn about the tragedies of life. We knew tragedies everyday. But in the movies, it was possible to laugh, to laugh even at the cops. That was truly something. And when Charlie Chaplin, Harold Lloyd, and their ilk came upon the scene the movies became a ritual in every child's life. Then, as now, reformers complained that movies were vulgar, but we were vulgar—so the movies were real life.

Art & Commerce

New York Film Critics, in their annual "best" vote, just about utterly neglected Carl Foreman's "Guns of Navarone," Columbia release. This is the production that registered the most amount of money in VARIETY's annual tabulation.

However, the Gotham scribes voted "West [illegible] the tops and this is not included in the VARIETY list because the United Artists release is not yet in sufficient circulation to provide the basis for a boxoffice forecast.

BIRTHS

Mr. and Mrs. Terry Little, son, Dec. 29, Manhasset, L.I., N.Y. Mother is dancer Maureen Hopkins; father is production stage manager for the upcoming Broadway production of "We Take the Town."

Mr. and Mrs. Bob Feinberg, son, New York, Jan. 2. Father is press relations head of the William Morris Agency.

Angles on This Spring's Oscars

Considering the age and experience of all the ladies, it's an interesting coincidence that none of the five nominees for the "best supporting actress" has been a previous Academy Award winner. Although Shirley MacLaine and Lila Kedrova are comparatively new to the screen, the others—Gladys Cooper, Edith Evans and Agnes Moorehead—have had much film experience.

Same is true of "best director" nominees who include veteran George Cukor and often-nominated but never-honored Michael Cacoyannis.

Dramatic matter: Should Anthony Quinn win "best actor" in forthcoming Academy Awards, he'll be the first American (male or female) to have won Oscars in both "best acting" and "best supporting acting" categories.

Among the two "supporting" awards—for the 1964 "Zorba the Greek" and the 1956 "Lust For Life"—he's up this year for "best actor" in "Zorba The Greek." Previous possibilities at the double acting chair were Barry Fitzgerald, Fay Bainter, Teresa Wright, Walter Huston, Wendy Hiller, Anne Baxter, Shelley Winters, Piper Laurie, Jack Lemmon, Olivia de Havilland, Grace Kelly, Vivien Leigh, Lee Remick and Jennifer Jones.

Sol Lesser Sez Museum Not Dead

Hollywood, March 16.

All financial operations of the Hollywood Museum will be suspended by the end of the month, it was revealed by proxy Sol Lesser, who stressed action was taken pending a final determination as to the future of the exhibition and display center and the report of the County study committee that has left the project at an impasse.

Action could be interpreted by some as paving the way for an obituary of the five-year project. But Lesser flatly denied the Museum is dead. Stressing "We've still got a lot of fight," the producer pointed out "The Los Angeles County is committed to build a Museum."

He charged "The County is under contract to the Museum Corporation" and asserted "It was the County who selected the site and now they have to tell us where else they want to go and what they want to do."

But Lesser clearly stated the project is still alive and repeated fact the Museum and all contents, under the County contract, will be totally owned by the County after a 40-year period following opening day.

Following decision to suspend financial operations made by an exec advisory board consisting of Lesser, Y. Frank Freeman, Ed DePatie and John Guedel, the committee voted to set a special meeting today (Tues.) of the Museum's entire board of directors. Immediately following, a committee meeting involving the more than 800 various Museum committeemembers will be held to seek further advice and suggestions.

New action, however, means the remaining nine salaried employees of the Museum will be discharged by the end of the month and offices will be closed. Materials collected continue to be housed in County warehouses.

Lesser stressed Museum has collected more than $1,000,000 worth of memorabilia and artifacts, recruited more than 1,000 citizen volunteers and has raised $700,000 to date in working funds from founder members and private sources. Lesser charged he has been assured of contributions toward fulfilling to $5,000,000 sponsorship guarantee.

Museum now is operating with 37 directors on a contract signed with the city and able to run financially until June. Total of nine fulltime employees are now on staff, following 17 laid off within the past year.

Lesser said there is now a California month display for the Museum at the Waldorf Astoria in New York, organized by the costume wing under Charles LeMaire. He also stressed activities are still underway for fundraising through the Womens' Council.

Zenith to Go On

Zenith Radio Corp. will file a new petition with the Federal Communications Commission on broadcast subscription television, based on results of RKO General Phonevision's Hartford, Conn. test operation, now in its third year.

Zenith's experiment started in Hartford June 29, 1962. There are about 5,000 Hartford subscribers. Shows are on the air 17 to 20 hours weekly. FCC's permit for present operation expires June 29.

N.Y. MUSEUM WATERS D.W.'S EVERGREEN REP

D. W. Griffith must surely be (only) most remembered "cotton man." Whether it has been in a lawsuit or a letter to the editor, the motion picture pioneer is getting more than his prediction share of publicity. As part of a tribute over American silent films to be the center of his own critical and onclogical maelstrom, Griffith stirs up more comment today than at any time since the peak of his film career.

Never an idle bystander when it comes to observing and commenting on any current center of public interest, The Museum of Modern Art has arranged what is very likely the most comprehensive retrospective showing of Griffith's films in cinematic history. Between April 25 and July 31 the Museum's Film Library will present a series of 43 films by Griffith. They span his work from 1907 to 1931.

The series, which will include seven films that have had no public showing since their original release, will be under the direction of Eileen Bowser, Film Library staff member since 1953.

All of Griffith's features which are known to exist, plus a selection of the one-reelers he made by the scores for the Biograph Company between 1908-1913 will be included. In a few instances duplicate prints have had to be made due to deterioration of original toned and tinted prints, and some of the photographic quality has been lost, as in the 1923 "The White Rose." In every possible case, however, the original prints will be used.

Besides the film retrospective, an updated edition of "D. W. Griffith: American Film Master," by Iris Barry, first curator of the Film Library, will be issued with addition of an annotated list and enlarged selection of stills. Doubleday will distribute hardbound copy nationally. Arthur Kleiner, Film Library's music direction since 1939, will arrange and play piano accompaniments for the silent films. Overall series will be divided into three parts, each separated by screening not in the Griffith series.

REV UP CAMERAS, TOO

Preparations For Indianapolis '500' Begin Month Ahead

Manpower, cameras and engineering equipment for MCA-TV's closed-circuit coverage of the Indianapolis 500-Mile Race will again be handled by Time-Life Broadcast, which provided facilities for first telecast last year.

Coverage of the 1965 race, to be beamed into theatres and sports arenas on May 31, will begin May 1 in order to include time trials, practice sessions and drive interviews. T-L will use 13 cameras and five videotape recorders for prerace coverage. Robert Flanders, engineering director, WFBM-TV, Indianapolis, will supervise technical installations at the Speedway. T-L station will work with Indiana Bell Telephone and TelePrompter Corp. on project, latter supplying national network facilities and service.

Project will use 265 engineers and technicians from T-L and Indiana Bell to operate the closed-circuit setup.

Mark Robson purchased film rights to Michael Blankfort's upcoming novel, "Behold the Fire," story of World War I in Palestine.

Discourage Present $21,000,000 Concept for Museum, Also Site

Griffith Retrospective

D. W. Griffith, American Film Master retrospective series at the Museum of Modern Art. All films listed were directed by Griffith, except as noted.

April 25-26
"Rescued from An Eagle's Nest" (1908)
"The Lonely Villa" (1909)
"The Lonedale Operator" (1911)
"The Girl and Her Trust" (1912)
"One Is Business, The Other Crime" (1912)

April 28-May 1
"A Drunkard's Reformation" (1909)
"A Corner in Wheat" (1909)
"The Usurer" (1910)
"The Miser's Heart" (1911)
"The Musketeers of Pig Alley" (1912)

May 2-3
"Man's Genesis" (1912)
"Death of Hamilton" (1916)

May 5-6
"Scenes Behind the Lines" (1914)
"Home, Sweet Home" (1914)

May 7-12
"The Goddess of Sagebrush Gulch" (1912)
"The Avenging Conscience" (1914)

May 13-15
"The Birth of a Nation" (1915)

May 16-18
"The Last Drop" (1913)
"A Terrible Discovery" (1911)
"Thelma Ann" (1910)

May 20-22
"Intolerance" (1916)

May 23-25
(Open—not Griffith)

May 27-29
"Hearts of the World" (1918)

May 30-June 1
"The New York Hat" (1912)
"The Girl who Stayed At Home" (1919)

June 3-5
"The God Within" (1912)
"True Heart Susie" (1919)

June 6-8
"Broken Blossoms" (1919)

June 10-12
"The Greatest Question" (1919)

June 13-14
"The Idol Dancer" (1920)

June 15-16
"The Love Flower" (1920)

June 17-19
"Way Down East" (1920)

June 20-23
"Dream Street"

June 24-26
"Orphans Of The Storm" 1922.

June 27-30
(To be announced—not Griffith)

July 1-3
"One Exciting Night" 1922.

July 4-7
"The White Rose" 1923.

July 8-10
"America" 1924.

July 11-14
"Isn't Life Wonderful?" 1924.

July 15-16
"Sally of the Sawdust" 1925.

July 17-18
"The Sorrows of Satan" 1926.

July 19-20
"Drums of Love" 1928.

July 21-22
"The Battle of The Sexes" 1928.

July 23-24
"Lady of The Pavements" 1929.

July 25-28
"Abraham Lincoln" 1930.

July 29-31
"The Struggle" 1931.

ECHO OF LIZ'S IDYLL WITH EDDIE FISHER

Los Angeles, March 16.

Law firm of Gang, Tyre, Rudin & Brown has filed a cross-complaint in Superior Court against Eddie Fisher, following singer's suit against them last Jan. 11 in which he sought 1,147 shares of stock in MCL Films, company in which he is partnered with his former wife, Elizabeth Taylor, and which holds 35% interest in the 20th-Fox release, "Cleopatra."

Complaint of attorneys said they hold the stock certificates which Fisher claims as his, and they want to deposit them with the clerk of the court, pending a trial because the matter is in controversy between Fisher and Miss Taylor.

Fisher was granted a temporary restraining order Jan. 12 against law firm from disposing of stock, which he claims is worth more than $2,000,000.

Cross-complaint stated that Miss Taylor, whom law firm reps, doesn't want stock turned over to Fisher because he didn't pay one-half of $53,125, said to be total cost of 2,294 shares, of which Fisher claims one-half—or 1,147 shares—are his.

According to a letter attached to cross-complaint, Fisher said he sent law firm a check for $26,550.92, for his share in stock. He also said he had made repeated requests for stock for which he had paid but couldn't get said stock.

Hearing is set for March 8 under temporary restraining order issued last Jan. 21.

According to cross-complaint, Miss Taylor disputes Fisher's rights to stock certificates.

31 PERIODICALS JOIN PARADE OF AWARDS

Roll the awards cams. Now it's the 31 American Press Association group nods on of 31 foreign and domestic periodicals. Their seventh annual "best film" awards were given on yesterday (Tues.) at the Hotel Warwick, N.Y.

Troubles Tent 13: Best English-language film—"My Fair Lady"; best foreign-language film—"Yesterday, Today And Tomorrow"; best actor—Rex Harrison; best actress — Debbie Reynolds; best supporting actor—Lee Tracy; best supporting actress—Joey Heatherton ("Where Love Has Gone"); best director, English-language—George Cukor; best director, foreign-language — Menachem Golan ("Sallah"—Israeli).

Best song—"My Kind of Town" ("Robin And The 7 Hoods"); best new actor — Bernie Hamilton ("One Potato, Two Potato"); best new actress — Barbara Harris (same); Showman Of The Year—Preston R. Tisch, Loew's Hotels.

Allied & Variety In Joint Det. Hop

Detroit, March 16.

Convention banquet of Allied Theatres of Michigan and installation dinner-dance of Variety Club, Tent 5, will be combined into one event at the Sheraton-Cadillac Hotel on March 25.

Michigan Allied will also convene on March 24-25 to discuss wide range of important theatre topics. According to Michigan Allied president Milton H. London, agenda will include Community Antenna Television Systems, leasing of theatre equipment, financing of theatre operations, motivation as a factor in beating competition, theatre comfort, community relations, explanation of the Motion Picture Assn. and how it works for the exhibitor, factual analysis of current legislative activities and explanation of successful boxoffice campaigns by Michigan exhibitors.

One item on lighter side of Allied program will be special screening of Universal's "A Very Special Favor," Rock Hudson and Leslie Caron production. Miss Caron was named National Allied's "star of year" last October.

Hi Martin, general sales manager of Universal, will also provide delegates with Miss Dior perfume, as "a very special favor." A New York columnist earlier this month had item about being left gift (not identified) which she evidently interpreted as a "payment for column plug." Although film in question was not identified, Miss Caron was pinpointed. Universal, when asked (as only distributor with a completed Caron film), said it wasn't for "A Very Special Favor."

CONTINENTAL INC. SETS FIVE HARDTOPS

Los Angeles, March 16.

Continental Theatres Inc., headed by Shan V. Sayles, Alex Cooperman and Sam K. Decker, has earmarked $2,000,000 for construction of five new hardtop theatres in the greater Los Angeles area.

New houses, all to be opened by the end of this year in shopping center sites, will tee off with the 860-seat Plaza in Lyons Center, Newhall. Theatre is pegged for July 14 opening.

Company is prepping the Marina, Oxnard, for Aug. 14 opening date at Saviers Rod.-Hyeneme shopping complex. Mid-fall opening is planned for 700-seat theatre on Pacific Coast Highway, Malibu, with other theatres now in planning stages in East Anaheim and the Beekman, Long Beach. Latter is a 425-seat art theatre for foreign and selected pix.

Continental presently operates seven theatres in the Los Angeles area.

Hollywood, March 16.

"At this junction, the Hollywood museum project is at an impasse, according to a key news report from the L.A. County-appointed Hollywood Cultural Center Study Committee. Headed by Burt Lytton, the committee last week released a portion of its study stressing the Museum project "should go forward under modified direction," but expressing caution that there is a need to establish a firm and rapid basis for designing and financing the Museum.

In stronger terms, the committee's report recommended, "Unless such action can be taken, the Hollywood Museum should be abandoned as a community effort," but also said, "This would be a major loss."

Major problem is finances. Report states the present design and concept of the Museum indicates a cost of $21,000,000, figure considerably higher than those projected in the past. Largest portion of this figure would be guaranteed by the County, since the Museum, non-profit corporation, under its operating company headed by proxy Sol Lesser, has pledged only the $4,000,000 interior design and display costs from individual sponsorship. Report indicates, from information from architect William Pereira, the Museum could open with just $5,000,000 invested in the interior, in addition to the $4,500,000 building, but said the concept as presented does not lend itself to such piecemeal treatment."

Study committee came about following Lytton's questions before the Supervisors in January, 1964, with regard to validity of the Museum's concept and objectives. Lytton is joined by Dr. Murphy, UCLA chancellor, and Harrison A. Price, president of Economics Research Associates, on with committee, with special services by G. Herbert Holley, veepee of ERA.

Finding called the present Highland Avenue site "preferred, but noted parking requirements of Cal Arts nearby and the Hollywood Bowl could be a problem. Another problem is fact Universal and Metro-Goldwyn-Mayer have opened their studios to tourists, performing one of the key functions originally planned for the museum. It was noted little demand by indie producers to rent sound stages has found the building of such stages on Museum property dropped in the Museum's plans. Study further found the Museum function as "a place of study" has not been sufficient realized, with design presently including only eight per cent (7,700 of 96,000 sq. ft.) of floor space devoted to study purposes.

DIXIE IATSE LOCALS OBTAIN BETTER TERMS

International Alliance of Theatrical Stage Employees locals in Texas, Florida, Alabama and Mississippi have negotiated substantial raises from the Interstate and Paramount-Gulf circuits.

Graduated raises of 10% were granted by Interstate for the small Texas cities, and "more substantial increases" were gained in Dallas, Houston, Fort Worth and San Antonio. Raises at the downtown theatres in these cities become effective at the start of the second, third and fourth years of the five-year contract.

In the San Antonio suburbs, IATSE members will now receive the downtown scale, and in outlying Dallas, a two-day-a-week swing man was brought up to full time. "Considerable gains," the union reports, were made in the suburbs of Houston and Fort Worth.

With a few exceptions, the Paramount-Gulf settlements for Pensacola, Fla.; Mobile, Ala.; Texarkana, Tex.; and Jackson, Greenwood, Hattiesburg, Meridian and Biloxi-Gulfport, Miss., provided for increases of two and a half per cent over three years.

Old scale was continued in Greenwood, and at the Saenger in Mobile. In Greenwood, the projectionists have been working on a week-to-week basis, in light of what was termed "an integration impasse."

DAVID WARK GRIFFITH

*

1875-1948

* *

THE NEW LONDON FILM SOCIETY

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These two programmes form a part of the twelve film shows organised by the

NEW LONDON FILM SOCIETY

during their

FOURTH SEASON 1948-49

New London Film Society

D. W. GRIFFITH



1875-1948

at the

SCALA THEATRE

7 and 21 November 1948

D. W. GRIFFITH

an appreciation

Within a few months of the sudden death of Sergei Eisenstein, the great Russian cinematographer, comes the news that the world-respected pioneer of the film, D. W. Griffith, has died in Hollywood. Perhaps more than any other maker of films in the past forty years Griffith inspired directors in every nation where films have been produced. Eisenstein himself was for always acknowledging the debt of the Soviet cinema to Griffith's "Intolerance," and Chaplin, Abel Gance, Erich von Stroheim, King Vidor, Henry King, to name only a few established film-makers, would be the first to pay tribute to the master from whom they learnt so much about the principles of film-making.

Griffith's career has been well documented in the few serious books about the cinema's development, notably in Mr. Lewis Jacob's "Rise of the American Film," while the Museum of Modern Art film library, New York, has made a special study of his work. Even in his early primitive films from 1908 until 1913 his importance was felt by his discarding of all the theatrical devices that had hindered most cinematic progress until then. His use of the close-up, the dissolve and the fade-in and fade-out as basic dramatic devices and not merely camera tricks is part of cinema history. The famous cut-in close-ups of the galloping hooves of the hooded riders in "Birth of a Nation" and the often quoted close-up of Mae Marsh's hands in the trial scene in "Intolerance" are now classic items in the development of film technique.

Although others before him, such as Georges Melies in France, has used these fundamental characteristic devices of the cinema, Griffith was without doubt the first director to realise that the camera's viewpoint, and hence its power for selective details, was an essential part of the way the screen unfolded a story. He was soon also to discover that the order in which "shots" followed one another, and the relation of their individual duration on the screen, had powerful emotional effect on the audience. To Griffith must go the credit that he first established the principles of constructive editing in cinema technique, on which all important film art has since been built. His discovery that the development of an incident on the screen need not necessarily be unfolded in the chronological order of happenings was to influence and inspire all subsequent film continuity.

The director of many films from "The Adventures of Dolly" (1908) until "Abraham Lincoln," an early talking film in 1930, Griffith will always be best remembered by "The Birth of a Nation" (1915), to the pictorial strength of which his cameraman, G. W. Bitzer, greatly contributed; "Intolerance" (1916), with its four-fold story and vast crowd movements; "Broken Blossoms" (1919), a simple, tragic story of Thomas Burke's Limehouse; and "Way Down East" (1920), with its momentous ending of the frozen river, storm, and the snatching of Miss Gish from the brink of the waterfall. These four films alone were milestones in the progress of cinema. It is important to recall and to reflect on the fact that all these films by Griffith were successful with world-audiences as films in their own right, not because they used well-known stars or stories or other devices of appeal. "The Birth of a Nation," in particular, brought millions of people into the cinemas of the world for the first time.

Richard Barthelmess, Dorothy and Lillian Gish, Donald Crisp, and the many other players made famous by Griffith were unknown until he chose them for his films. The wonderful battle scenes of the American Civil War in "The Birth of a Nation," inspired by Brady's photographs; the brilliantly managed "fall of Babylon" scenes in "Intolerance"; the sensitive atmosphere of fog and poverty that enveloped the Thames-side settings of "Broken Blossoms": these were a part of real cinema as created by one of its most gifted exponents. They do not look crude or dated to-day, as recent revivals by the new London Film Society have shown. Since the mid-twenties Griffith's actual contributions may have declined, but his influence can be seen wherever the cinema is practised as a form of art.

Paul Rotha

Reprinted from the Manchester Guardian,
26th July, 1948

SOME TRIBUTES

to the man :

Griffith is the greatest master the cinema has produced.

John Grierson.

The Great Old Man of us all.

Eisenstein.

Nothing significant has been added to the art of the motion picture since Griffith.

Rene Clair.

David Wark Griffith made the greatest of all individual contributions to the progress of the film.

Thorold Dickinson.

Every time you go to the cinema you enjoy in some indirect but plainly traceable form the fruits of his labours ; to us who are endeavouring to explore new territories and to carry on the torch, he is the honoured head of our profession.

Alfred Hitchcock.

It would be difficult to overestimate Griffith's influencr on the cinema throughout the world . . . No single director, not even Chaplin himself has ever approached it, no school nor group of productions until the organisation of the Soviet studios has in any way equalled its power.

C. A. Lejeune.

He has that which enables you to dwell upon things intrinsically beautiful so that the mind has time to impregnate itself with beauty and attain to that disposition in which cold substantial facts glow with warm insubstantial meaning.

James Agate.

The American public . . . are realising that in Griffith they have one of the greatest and most original artists of our time.

Iris Barry.

" Intolerance " became the symbol of the future art of the cinema to me.

Pudovkin.

As the director's vast and fantastic story unfolds, the one central and outstanding fact which begins to shape up is the monumental single-handed fight for freedom of expression in a medium cursed from the start with censorship and control . . . (Griffith) can at last be seen in his proper perspective as the one creative figure who fought alone against both financial monopoly and cultural dictatorship . . . It is to the cinema of to-morrow that this mighty king of the " realms of image," to use Goethe's phrase, really belongs.

Seymour Stern,

and to " Intolerance " :

" Intolerance " is the greatest motion picture ever produced. In its original form, and properly presented, it is a masterpiece of creative conception and execution, which ranks with such works of art as Beethoven's Ninth Symphony, Rembrandt's " Descent from the Cross," Da Vinci's " Mona Lisa," the sculptures of the Parthenon, or with works of literature such as Tolstoy's " War and Peace," the poetry of Walt Witman, Thomas Hardy's " The Dynasts " or Shakespeare's " Hamlet."

Theodore Huff,

Professor of American Film History at New York University.

Memorial Programme

to

D. W. GRIFFITH

First Part . . . . . 7 November 1948

Introduced by John Grierson

Rescued from an Eagle's Nest **1907**
Directed by Edwin S. Porter with Griffith as an actor.

A Corner in Wheat **1909**
The first film of social analysis : based on Frank Norris's celebrated novel of the Chicago wheat market, "The Pit."

The Lonedale Operator **1911**
Directed by D. W. Griffith, in California.
Photography : G. W. Bitzer.
Featuring Blanche Sweet.
A significant advance in the development of film montage.

Musketeers of Pig Alley **1912**
A depiction of the Gangster Evil.
Featuring Lillian Gish, Harry Carey and other Biograph players : realistic vignettes of crime and slum life.

Isn't Life Wonderful **1924**
Produced by United Artists.
Directed by D. W. Griffith.
Photographed by Frank Diem.
Based on a short story by Geoffrey Moss.
Cast : Neil Hamilton, Carol Dempster, Erville Alderson, Helen Lowell, Marcia Harris, Frank Puglia, Lupino Lane, Hans von Schlettow, and others.

This is the least known of Griffith's major works, and his last film to be made independently before its reception forced his long-averted capitulation to the commercial producers of Hollywood. A deeply felt, lyrically conceived study of love and starvation in post-war Germany, its disastrous failure at the box-office was almost a foregone conclusion . . . *Isn't Life Wonderful* has a rare luminous quality, not entirely to be accounted for by the glowing photography of Frank Diem with its Corot-like landscapes ; it is as though the whole film were lit from within by a steady flame of humanity and compassion. Whether its successor, Rosselini's *Germany Year Zero* will meet a similar fate at the box office remains to be seen. There is unquestionably a higher percentage of intelligent cinema-goers to-day than there was in the 'twenties—and in those days specialised cinemas were unknown—but the average film fan, whether of 1924 or 1947, dislikes intensely to have his conscience stirred. As Grierson once wrote " Epic . . . can have its way if it is as rough-shod as the *Covered Wagon*, as sentimental for the status quo as *Cavalcade*, as heroic in the face of hunger as *Nanook*. But heaven help it, if, as once happened in *Isn't Life Wonderful* the hunger is not of Eskimos but of ourselves."

From the Programme notes by **RODNEY ACKLAND**

Second Part . . . . . **11 November 1945**

Introduced by Paul Rotha

Intolerance . . . . . **U.S.A. 1916**

Directed by D. W. Griffith

Photography by G. W. Bitzer and Karl Brown

The cast of the four Episodes is as follows:

Modern Story—The Girl, Mae Marsh ; Her Father, Fred Turner ; The Boy, Robert Harron ; Jenkins, Sam de Grasse ; Mary T. Jenkins, Vera Lewis ; Uplifter, Mary Alden ; the Friendless One, Miriam Cooper ; Musketeer of the Slums, Walter Long ; The Policeman, Tom Wilson ; The Governor, Ralph Lewis ; The Judge, Lloyd Ingraham ; Father Farley, the Rev. A. W. McClure ; Friendly Neighbour, Dore Davidson ; Striker, Monte Blue ; Debutante, Marguerite Marsh.

Judean Story—The Nazarene, Howard Gaye ; Mary the Mother, Lillian Langdon ; Mary Magdalene, Olga Grey ; Second Pharisee, Eric von Stroheim ; Bride of Cana, Bessie Love ; Bridegroom, George Walsh.

French Story—Brown Eyes, Margery Wilson ; Prosper Latour, Eugene Pallette ; Her Father, Spottiswood Aitken ; Her Mother, Ruth Handforth ; The Mercenary, A. D. Sears ; Charles IX, Frank Bennett ; Duc d'Anjou, Maxfield Stanley ; Catherine de Medici, Josephine Crowell ; Marguerite de Valois, Constance Talmadge ; Henry of Navarre, W. E. Lawrence ; Admiral Coligna, Joseph Henabery.

Babylonian Story—The Mountain Girl, Constance Talmadge ; The Rhapsode, Elmer Clifton ; Belshazzar, Alfred Paget ; Princess Beloved, Seena Owen ; High Priest of Bel, Tully Marshall ; Cyrus the Persian, George Seigmann ; The Mighty Man of Valour, Elmo Lincoln ; Judge, George Fawcett ; Old Woman, Kate Bruce ; Solo Dancer, Ruth St. Denis ; Slave Girls, Dancers, etc., Alma Rubens, Carmel Myers, Pauline Starke, Mildred Harris Chaplin, Eva Southern, Jewel Carmen, Colleen Moore, Carol Dempster, Winifred Westover. Stars who played extra roles, Douglas Fairbanks, Sir Herbert Beerbohm Tree, De Wolf Hopper.

Woman Who Rocks the Cradle—Lillian Gish.

Piano accompaniment by Frederick Curzon.

"INTOLERANCE"

reviewed by

DILYS POWELL

after the original review by the New London Film Society in December, 1968.

(reprinted from the Sunday Times)

Last week, in the second programme of the season, the New London Film Society revived D. W. Griffith's "Intolerance," and in one evening both gave us a great emotional experience and reaffirmed the potentialities of the cinema for painting in period.

The lesson comes opportunely just after the appearance of a contemporary study in period decoration, "Caesar and Cleopatra." The new piece is, as I said a week ago, enriched by visual felicities. But the old masterpiece is not a careful essay in the rendering of period; it is the period. Myself no second-seer, and unequipped with personal intimations about winged pharaohs, winged bulls or any other wings, I can claim no acquaintance with Belshazzar's Babylon beyond the reach of Bible reading and museum loitering. The archæologists may, for all I know, quarrel with Griffith's Babylon: the historians may cut up Griffith's Belshazzar. But looked at without pedantry for what they are, an emotional reconstruction of a moment in history, the Babylonian passages in "Intolerance" are supremely convincing, solid, real.

Emotional reconstruction may seem a phase not strict enough to describe the massive sets —the colossal statuary, the vast flights of steps and the walls wide enough for a four-horse chariot to drive on—which are the background of Belshazzar's end. No doubt the two men killed while building the walls and the twenty-eight casualties in the first hour of the battle scenes felt themselves victims of something more than emotion. I owe my figures to Howard Gaye, the dignified and moving player of the Christ in the Judæan story; the accidents, my informant drily adds, were "mostly through the practical catapults"; and indeed the devices of Babylonian siege warfare show a realism sharp enough. The scenes of feasting and orgy have a mingling of abandon and precision which to my mind is only rivalled in "Salammbo." And the picture of battle is built up by the juxtaposition of long panoramic shots and details which are nothing if not exact.

Yet to force the modern spectator to accept this close-up of history: something more than statuary and siege-towers, chariots and two-edged swords and ladles of boiling oil, is needed. It is by its complete conviction, its emotional certainty, that "Intolerance" towers above the contemporary period film. Griffith's vision of Babylon is assisted by the research which so charmingly peeps out now and again in the captions. But essentially it is the vision of a man who was sure of what he was creating, not because he had read about it but because he knew it in his imagination. The rhythms of the piece are emotional rhythms; its huge full canvases are painted rather than photographed.

I have spoken only of the Babylonian passages because they seem to me so apt to many of our contemporary technical problems. In the modern story the task was different. Realism in setting was easy here (though it is interesting to see with what economy of background Griffith conveys the felling of a tenement, a naked bedroom); the difficulty, one would suppose, was to create poetic rhythms in pace with the inexorable rhythms of history. Mae Marsh's incomparable tender playing as the Girl sustains much of the emotion; Griffith's wonderful cutting between action and waiting once more builds up the sense of evanescent life, suffering and violence which is poetic tragedy. "Intolerance," I said a moment ago, is a great emotional experience. And that, ultimately, is owed to its creator's infinite capacity for pity. For great films, like any great works of art, in the last resort are not formal but moral.

GRIFFITH A BRIEF BIOGRAPHY

Griffith began his artistic career with the publication of a poem in Scribner's ; afterwards while his verse still occasionally appeared in print, he became at different periods a short-story writer, an inventor, journalist, hop-picker, playwright, book-shop salesman, actor, and finally a film director, but fundamentally he was, and remained, a poet, and it was a poet's vision that enabled him within six short years to transform what had been little more than a mechanical nine-days-wonder into a new art-form, a medium of expression more powerful in its capacity for influencing men's minds for good or evil than any of the known arts.

Throughout his long career Griffith never lost his sense of responsibility in the use of this new and mighty instrument ; he believed that the silent cinema, breaking down barriers of language could bring about an era of peace and understanding, and many of his greatest films : " Intolerance," " Orphans of the Storm," " Broken Blossoms," " Isn't Life Wonderful," had this end in view. It was his passionate determination to knock the idea of tolerance into a wooden-headed public which led to those sometimes overloaded thematic sittes in his films and to the accusations that he preached and moralised levelled at him not only by the press but by those irresponsible tycoons of the American film-industry who had no interest in the new medium except as a money-making machine, who by the emphasis in their products on violence, sadism and stupidity under the guise of praiseworthy " toughness " were to turn Griffith's hopes of a world made kinder, more decent by the cinema into a frustrated man's pipe-dreams. He lived to see those few Hollywood writers and directors who had carried on his torch and dared to show in their work compassion for the under-privileged, or even a hint of criticism of Big Business, arraigned as subversive elements and testified against by their fellow-workers. There is no doubt that if " Intolerance " or even " A Corner in Wheat " had been made in 1946 instead of two decades earlier Griffith would have been hauled in front of the House Committee and forbidded to work.

Born in 1875, in La Grange, Kentucky, the son of a former Confederate colonel whose booming voice had earned him the nick-name of " Thunder Jake," Griffith was brought up on romantic tales of the Civil War and Confederate heroism. With the novels of Dickens, the poems of Tennyson, Browning, Thomas Hood and Poe, these had a profound and lasting influence on his work an influence reaching its highest expression in " The Birth of a Nation," that great teeming fresco of the Civil War and Reconstruction which brings to mind the visual arts as well as the literature of the sixties and earlier, not only in the battle scenes admittedly inspired by Civil War photographs of Brady, but also in the family groups and pastoral images reminiscent of Fox-Talbot's work, and in many shots from the love episodes, unmistakably Pre-Raphaelite in conception.

Subsequent to the failure of his play " A Fool and a Girl," which played for two weeks in 1907 with Alison Skipworth and Fanny Ward in the cast, managers showed little interest in Griffith's new play " War," material from which he was later to incorporate in his fourteen-reel War of Independence epic " America." The disappointed playwright, by this time married to a young actress, Linda Arvidson, living in New York, hard-up and out of work, decided to try his luck in the new motion-picture industry, and later hoped to return to his real metier of writing poems and plays.

The American Muteoscope and Bioscope Co., accepted the young actor-dramatist at five dollars a day for acting, ten-to-fifteen for story suggestions. They refused his first scenario, a ten-minute version of La Tosca, but succumbed to less ambitious ideas, putting him into the leading roles in his own stories : " At the Crossroads of Life," " Old Isaacs the Pawnbroker," and others. After a month or two he was given the opportunity of directing. He nearly turned it down. As the ex-leading man of Nance O'Neil his connection with the moving pictures was something to be ashamed of, but as no other job seemed likely to materialise at the moment there was nothing for it but to accept.

On June 18th, 1908, he began " The Adventures of Dolly." That date marks the true commencement of the history of cinema as an art. In the next six years Griffith directed over seven hundred films. It was a period of experimentation, inventiveness and inspiration. At the end of it he had built up a fundamental, unalterable, anatomy of cinema on which every movie from his own masterpieces down to " Citizen Kane " and " Germany Year Zero " has since been based. He entered the film industry at a time when it was given over to slap-stick and " chase " pictures. The subject matter of some of Griffith's early one-reelers gives an indication of his attempt to raise motion pictures to a higher plane. He directed : Tolstoy's " Resurrection," Shakespeare's " Taming of the Shrew," Dickens' " The Cricket on the Hearth,"

Maupassant's "The Necklace," Stevenson's "Suicide Club," Browning's "Pippa Passes," "Edgar Allan Poe," Tennyson's "Enoch Arden." Significantly enough, his most important discoveries were made while working out contemporary themes.

Important Films of the Early (or Primitive) Period, (1908-14.

After Many Years (Enoch Arden). (1908). *The first film to use close-up in its dramatic relationship to other shots, also first dramatic use of cut-back.*

Edgar Allan Poe. (1908). *Experimental lighting effects.*

The Restoration. (1909). *Early fore-runner of psychiatric films.*

Pippa Passes. (1909). *First film ever to be reviewed seriously.*

The Lonedale Operator. (1911). *Further montage developments.*

The Battle. (1911). *Precursor of "Birth of a Nation," hailed as a masterpiece by the poet Vachel Lindsay.*

Man's Genesis. (1912). *A comedy on the theme of evolution.*

Musketeers of Pig Alley. (1912). *Semi-documentary in style with remarkable gangster characterisations and slum atmosphere.*

The Massacre. (1913). *First use of moving camera, rapid cross-cutting and analytical montage.*

Judith of Bethulia. (1913). *First important American film in four reels.*

The Avenging Conscience. (1914). *A synthesis of Poe's "Tell Tale Heart," "Annabel Lee," and original Griffith ideas inspired by Poe. The forerunner of German psychological films of the macabre, amongst other new devices it made first use of the moving camera to express a state of mind when the camera (on truck) rushes at great speed towards the terrifying creations of the hero's delirium.*

Major Works

The Birth of a Nation. (1915). *This masterpiece was the culmination of Griffith's six years of experiment.*

Intolerance. (1916). *The whole of the Soviet School of Cinema was founded on this one film.*

Hearts of the World. (1918). *Made on the invitation of the British, French and Belgium Governments, much of it was shot on and behind the battlefields of Flanders.*

Broken Blossoms. (1919). *First use of soft focus for emotional effect. Lillian Gish's performance as Lucy was recently quoted by the American critic Kent Munson as one of the three classic performances of the silent cinema, along with Jannings in "The Last Laugh" and Falconetti in Dryer's "La Passion de Jeanne d'Arc."*

Way Down East. (1920). *A classic example of the use of natural backgrounds and Nature as a visual accompaniment to the human drama.*

Orphans of the Storm. (1922). *Griffith had very little money to spend on this film but photographed it with such invention and variety that it gives the impression of numerous and lavish sets.*

Isn't Life Wonderful. (1923).

America. (1924). *The War of Independence shot against authentic historical backgrounds embracing seven of the eastern States.*

Minor Works of the Same Period (1915-1924).

The Mother and the Law. (1915). *The modern story of "Intolerance," with much extra material, re-edited as a separate film and released in the twenties.*

True-Heart Susie. (1918) and

A Romance of Happy Valley. (1918). *Two pastoral idylls. Of "True-Heart Susie," Bardache and Brassilath in their "History of Motion Pictures" wrote Lillian Gish was wonderful . . . the details were wonderful too, such as the garden and the lamp out of which Griffith drew simple poetry in the manner of the English poets."*

Dream Street. (1919). *Repeating the "Broken Blossoms" milieu of slum and dockland, this was the first attempt at a sound film. For its premiere the picture was accompanied by an arrangement of discs, made expressly for, and synchronised with, the film. Its masked street violinist symbolising Evil is a precurser of the figure of Destiny in "Les Portes de la Nuit."*

One Exciting Night (1922). *The first murder mystery melodrama, with comedy and thrills cunningly interwoven. The pattern was to be revived and made popular years later in "The Thin Man" and others by W. S. Van Dyke, Griffith's assistant on "Intolerance."*

In the meanwhile Griffith also made: "The Great Love," "The Girl Who Stayed at Home," "The Greatest Question," "The Love Flower" and the "Idol Dancer." And in 1921 there was "The White Rose," notable for the performance of Mae Marsh and for the fine exterior photography.

From 1925 until 1931 his financial losses on "Intolerance" and "Ian's Life Wonderful" had at last reduced Griffith to working as an employee for Paramount, and later For United Artists. In a subservient position, with producers having the last say, with soul-destroying script conferences and casts trained in a school of acting very different from his own, Griffith's wings were clipped. After "Sally of the Sawdust" (1925) in which he earned the everlasting gratitude of filmgoers by bringing W. C. Fields to the screen, Paramount gave him "The Sorrows of Satan" to direct. He made it under written protest, and in a perhaps too ambitious attempt to rise above his cheap material, opened the Corelli story with a picturisation of incidents from "Paradise Lost." According to John Grierson the sequence was magnificently impressive, but Paramounts delayed it after the opening, gave Griffith one more subject "That Royle Girl," which proved a failure, and let him go. After two years in retirement he made three pictures for United Artists: "Drums of Love" (Transmogrification of the Paola and Francesca Legend), "Battle of the Sexes," and "Lady of the Pavements." None of them showed more than a flash or two of the old genius. Then in 1930 came what looked like the great chance for the old master to retrieve his position. "Abraham Lincoln" was given him as a subject with the poet Stephen Vincent Benet as script writer. Griffith's and Benet's idea of a new "Birth of a Nation" with Lincoln seen through the eyes of a Northern and Southern family respectively was vetoed. Instead they were forced to turn out a conventional biography which achieved inspiration only in its beginning and end. The film had some reclame, however, and this enabled Griffith to obtain financial aid in embarking on an independent production of Zola's "L'Assommoir" in a modern version "The Struggle," by Anita Loos and John Emerson. The backing petered out half-way through, the director finished off the film as best he could without money, and, not surprisingly, it was withdrawn three days after the opening. Griffith never directed again.

It would be idle to pretend that in the years that followed—the fourteen years before his death in July, 1948—there was no bitterness, no frustration. Had he remained a writer of plays and poems his work could have continued so long as he had money to buy paper and pencil, but the tools of his craft cost thousands of dollars which he himself did not possess and which Hollywood would not provide. The film city and all it stood for had been Griffith's enemy from the jump; his greatest films had been made away from it and independent of it, and there was nothing surprising in the fact that, until his funeral, Hollywood should have chosen to ignore the fallen giant who lived fettered and exiled in their midst. But there were compensations to off-set the lack of money and the forced inaction. There was the Griffith Festival at the Museum of Modern Art in 1948 when hundreds were turned away at each performance, there was Griffith's continued interest in the career of his most distinguished protogee, Lillian Gish, who was going from strength to strength in the New York Theatre playing Ophelia to Gielgud's "Hamlet," in Tchechov, Strindberg, Barrie, O'Casey, and Dostoevsky; there was the unflagging loyalty and devotion of a group of young men—film critics and cineasts—who sat at the master's feet, the wonderful work being done by Seymour Stern—Griffith's Boswell as Grierson has called him—in indexing, analysing and re-assessing at its true value the whole of the enormous Griffithian output from 1908 until 1931; there were those other Griffith festivals held all over Soviet Russia in 1941, and last of all it is pleasant to imagine that the father of film art may have had a few heart warming if nostalgic moments on learning the renewed success of his old films at their original London home, the Scala Theatre, during the New London Film Society's seasons from 1945 to 1948.

RODNEY ACKLAND.

The Museum of Modern Art Film Library

Series

V

Program

1

The Work of D. W. Griffith

From 1907 to 1915

In 1908, a newcomer appeared at the Biograph studio, a brownstone house at 11 East 14th Street, New York. This firm, American Mutoscope and Biograph, had been in existence since 1895 when W. K. L. Dickson, laboratory assistant to Edison during his work on the kinetoscope, joined with H. N. Marvin and H. Casler, inventors and manufacturers of machinery, to develop first the mutoscope—a peepshow machine in which cardboard pictures set in a wheel were rapidly flipped over by a crank, as thumb and finger flip over the pages of "magic booklets"—and next the biograph, true film with an image larger than that of its near relation, the Edison vitascope. The history of this important firm is racily described in Terry Ramsaye's *A Million and One Nights*.

Thirteen years later, Biograph was still quite a family affair. Though Dickson had long since departed, H. N. Marvin was general manager, his brother Arthur was one cameraman, the other was G. W. Bitzer who had joined the company in 1896 as an electrician. Wallace McCutcheon directed the films: his children acted in them at need. The newcomer to the group was an ambitious but not overly successful stage actor, twenty-seven years old, who had written a short-lived play in which Fanny Ward starred, published some stories and poems, and now in an interval of "rest" was tempted to look into the prospects that moving pictures offered. He had already played a leading role in one film for the Edison Co., *Rescued from an Eagle's Nest*. To Biograph he sold several ideas for films and also found employment there as an actor at the customary $5 a day. He called himself Lawrence Griffith, reserving for the fame he anticipated his true name of David Wark Griffith.

The first Mrs. Griffith has written a pleasant account of those days in *When the Movies Were Young* (New York, Dutton, 1925). Apparently Griffith first went to Biograph in January. He sold a story, *Old Isaacs the Pawnbroker*, which was filmed in March. Between April and June he acted in *The Music Master*, *When Knights Were Bold*, and also in *Ostler Joe* and *At the Crossroads of Life*, for both of which he had supplied stories. As a screen actor, he was if anything more pompous and mannered than his confreres. But he

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had other gifts. In leafing over the bulletins issued by Biograph to advertise their wares, it is impossible not to detect a change at this time in the tenor of the subject matter used. We must suppose that Griffith was partly responsible. After all, he was an author and he did have ideas.

By June 1908 he was promoted to direct *The Adventures of Dollie*, and the public liked it. Thereafter he directed an average of two films a week, one roughly a reel long, the other shorter. He soon began to take more time and trouble over their creation than was usual and to introduce more natural situations and acting. Already in *For Love of Gold* (1908), he pushed the camera up closer to the actors than was customary, in order to register their facial expressions. In *Pippa Passes* (1909) he experimented with new lighting effects. In 1910 the company began wintering in California, and the Biograph films began to attract fan mail: the anonymity which had previously cloaked the players was giving place to fame. In 1911, Griffith made *Enoch Arden*, two reels long instead of the customary one but released in two parts. Foreign films were setting the example of longer pictures. By 1913 he ventured the ambitious *Judith of Bethulia* in four reels. When Biograph failed to see its way to let him make still bigger pictures, he moved over to the Mutual Film Corporation in October 1913. Soon he was making preparations to direct not merely a bigger but the biggest film. This was *The Birth of a Nation*.

In the preceding six years, through hundreds of pictures, Griffith had laid the foundations for the greatest single contribution towards the development of motion pictures. It may be true that some of his early films are charming chiefly because of their archaic content—dresses, automobiles, street scenes—and that others seem wooden and tedious. Of the more celebrated ones *Judith of Bethulia*, so warmly praised by Vachel Lindsay at the time, is perhaps the most disappointing today. It is more human than the Italian spectacles on which it was undoubtedly modelled but is at best only an unconvincing pageant, a rehearsal for what was to follow.

In other films, such as *The New York Hat* (1912), Griffith had contrived effects so fresh, so universally comprehensible that it is easy to understand why he was recognized almost at once as a director of importance. He did not, of course, invent the close-up, nor did he invent cross-cutting or flash-backs. What he did was to use these devices to humanize his characters and give vitality to his stories. His contemporaries said that he "made thought visible." More than that, by discovering how to sustain suspense, how to compel his audiences to identify themselves with the action shown, he had rendered the films expressive and exciting. They were no longer merely something to look at: they also provoked imagination and feeling.

Rescued from an Eagle's Nest 1907

Produced by the Edison Co. Written, photographed and directed by Edwin S. Porter. Cast: D. W. Griffith and others. Acquired through the courtesy of the Edison Co.

Edwin S. Porter, who had made the famous *Great Train Robbery* (1903), gave Griffith his first experience in motion pictures as the father in this film. As in *The Great Train Robbery*, the action jumps from painted scenery in a studio to natural settings outdoors; the spectator has to make the connection and has also to accept the fact that some of the events depicted occur in chronological order but that others occur simultaneously. It was a new method of pictorial narration and one which Griffith himself was to use and develop.

The Lonely Villa 1909

Produced by the American Mutoscope and Biograph Co. Directed by D. W. Griffith from a story by Mack Sennett. Photography by Arthur Marvin and G. W. Bitzer. Cast: Marion Leonard, C. H. Mailes, Mary Pickford, Adele de Garde, Mack Sennett, James Kirkwood and others. Acquired through the courtesy of the Biograph Co.

The plots of the Biograph films at this date were generally supplied by the actors and cameramen, as often as not out of memories of plays, novels or actual occurrences. This simple melodrama was furnished by Mack Sennett, as yet only a minor actor recently absorbed into the Biograph fold. It provided Griffith with an excellent last-minute rescue, a formula he excelled in, had already encountered in *Rescued from an Eagle's Nest* and was to use again in *The Birth of a Nation*, *Intolerance* and (distinctly reminiscent of the present film) *One Exciting Night* (1922). The formula for suspense is nicely managed by cutting, and the film loses nothing by the direct, clear photography of the exteriors. Tallest of the three children is Mary Pickford, a sixteen-year-old veteran of the stage making her debut on the screen in this and the same director's slightly earlier *Violin Maker of Cremona*.

The Mother and the Law 1915-16

Produced for the Mutual Co. Written and directed by D. W. Griffith. Photography by G. W. Bitzer. Cast: Mae Marsh, Robert Harron, Miriam Cooper, Walter Long, Tom Wilson, Sam de Grasse, Vera Lewis, Ralph Lewis. Acquired through the courtesy of Mr. Griffith.

Before *The Birth of a Nation* had been released, Griffith had started to work on another long picture, *The Mother and the Law*. Its story of modern slum

life, with a classical last-minute rescue of rushing trains and automobiles as the innocent hero approaches the gallows, was based in part on material drawn from the Report of a Federal Industrial Commission: it reveals the harshness of a pious factory-owner to his employees, as well as the misdirected attempts of his sister to apply charity to their private lives. *The Mother and the Law* thus repeated a theme Griffith had touched on in the first story he had sold to Biograph in 1908—*Old Isaacs the Pawnbroker*. It also contains a study of gangsterdom which repeated the theme of his *Musketeers of Pig Alley* (1912). The reformative drive was strong in Griffith: it was, for that matter, common opinion then that the motion picture might reform the world. Before *The Mother and the Law* was ready, the storm of controversy broke about *The Birth of a Nation*. After the epic was safely on its way to success, Griffith was inspired to use *The Mother and the Law* as the main thread in a multiple story of intolerance and hypocrisy through the ages, a film infinitely more grandiose and ambitious than *The Birth*. He therefore set to work to weave in with his modern tale three parallel stories, of the Massacre of St. Bartholomew in sixteenth century France, of the fall of ancient Babylon, and the Gospel story. The receipts from *The Birth* were unbelievably large: he was suddenly able to allow himself carte blanche. Despite the very great qualities of the finished film *Intolerance*, it was not a popular success. Audiences found it bewildering and exhausting. Somewhat later, therefore, *The Mother and the Law* was released separately. It is slightly longer than the version that appears in *Intolerance* but it is not substantially different.

A mere comparison of this film with *The Lonely Villa* indicates what strides Griffith, and the motion picture with him, had made in a few years. The one was made solely to entertain: this even after the lapse of years still has the power to move. Technique has evidently progressed: the simple cutting used in *The Great Train Robbery* ceases to be merely an ingenious device and, especially in the final scenes, becomes a powerful instrument of expression. Moreover, the searching realism of this film—bleakness of the strike scenes, squalid detail and vitality of the slums, profoundly emotional content of the trial scene and of the last rites in the prison cell—is achieved with a new mastery both in conception and in direction as well as in composition.

Iris Barry.

The music for *Rescued from an Eagle's Nest* and *The Lonely Villa* was arranged by Theodore Huff. The music for *The Mother and the Law* was adapted by Louis F. Gottschalk from Joseph Carl Breil's original score.

D.W.G.—No Time for Tears

by HERB STERNE

Death is no time for tears. Let the living have them.

During the last years of David Wark Griffith's life he was a lonely man. He walked the streets of Hollywood, the city his genius had founded, a tall, solitary figure, unnoticed and unknown. Forgotten by the film industry he had created, it seemed as though his efforts had been writ in water, instead of celluloid.

That was the time for tears.

But the tears flowed, as did acclaim, when Griffith died on the morning of July 23rd. The daily press devoted pages to his motion pictures and art shot in his great days. Men and women who had not troubled about him during the years of his eclipse hurried into print with eulogies. At the Memorial Service those who could have given a job and happiness in the work that was his entire happiness, congregated to pay their belated respects, and sat with bowed heads before an embankment of flowers that their casually signatured checks had purchased. A Hollywood Boulevard theatre hastily climbed on the hearse by reviving "The Birth of a Nation."

Griffith was again a "name."

If Griffith had not sold his stock in United Artists in 1933, the last decade and a half would probably have been a different story. With an active financial interest in a going corporation, Hollywood's night of obscurity would not have fallen about him so darkly, so opaquely.

D. W. Griffith was an artist, who used film as Rembrandt used paint and canvas and Wagner used music.

Griffith's business acumen was nonexistent. Money was a commodity valuable only in crystalizing his dreams of the motion picture as a fine art. Even in the crude pioneer days of Biograph, Griffith refused to be fettered by commercialism. He drew on Robert Browning and Frank Norris for plots. He developed technical innovations as he needed them to expand the power of the screen and veer it away from stage traditions.

Griffith introduced a new type of beauty to America. In days when the statuesque Gibson Girl was the standard of admiration, he selected the petite, delicate type of girl and made her the nation's queen. He idealized girlhood, imparted a Pre-Raphaelite aura to the actresses who worked in his films—and the world was richer for his introducing the loveliness of Mary Pickford, Lillian Gish, Mae Marsh and Clarine Seymour.

Griffith, perhaps, was most celebrated for the motion pictures in which he utilized an enormous canvas. He handled crowds with imagination; he had an eye for exciting composition that has not been surpassed. His visual bread-and-circuses were vastly popular with ticket purchasers. But long beyond the memories of the battle scenes of "The Birth of a Nation" and the stirring panoramas of "Intolerance" the eclectic cherish the intimate moments of his films, and the delightful minor masterpieces which cost a mere fraction of the epics.

Griffith had a heart—a great heart. It was discernible throughout his work. He had a passionate love of people as well as humanity, and he never lost that quality. To the very end, D. W. was acutely interested in new faces and lives. He never tired of listening to strangers unburdening themselves and their problems. The pathos of others cut into his consciousness. It was from his heart that Griffith created his unforgetable film figures.

It has been my privilege during the last few years to see many of the Griffith films; a few for the first time, many of them again. D. W.'s interest in his past triumphs was only casual. His thoughts focused with more attention on the writing he was doing at the moment, on the writings of others that might lend themselves to future motion pictures. He dreamed of doing a film based on Goethe's "Faust"; a few Louis Bromfield novelettes intrigued him; and he was vastly enthusiastic about a film based on Clemence Dane's "He Brings Great News."

But to please Mrs. Griffith and his small circle of friends, Griffith would occasionally run his old films. I recall with pleasure one of his favorites, "Wilful Peggy," which did a great deal in raising Mary Pickford to the status of America's Sweetheart. And "Friends," which was Mary's last picture with Griffith before she signed with the Famous Players company. One of my favorites was "The Musketeers of Pig Alley," the first of the gangster pictures, and one of the first films to clearly reveal the luminous acting quality of Lillian Gish.

Some of the films Griffith hadn't seen in years. Some he only vaguely remembered; which isn't curious for a man who made five hundred motion pictures during his career. Of course he had seen "The Birth," "Intolerance" and "Broken Blossoms" innumerable times. But we also ran "surprises" such as "Home Sweet Home," a picture with several parallel plots which had Lillian, Blanche Sweet and Harry Walthall in the cast, and which presented Mae Marsh in her delightful delineation of "Apple-Pie Mary"; "The White Rose" with Mae and Ivor Novello, a lovely film made in the bayou country of Louisiana; two superb idylls of the American countryside, "True Heart Susie" and "The Romance of Happy Valley," in which Lillian Gish gave two of the finest performances of her illustrious career; "Isn't Life Wonderful?", the fragile and lovely film made in post-World War I Germany; and "Judith of Bethulia," Griffith's most acclaimed picture prior to "The Birth of a Nation."

D. W. invariably pretended to be amused by my personal enthusiasm for "'Way Down East." I have seen his screen adaptation of the Lottie Blair Parker melodrama some thirty times, and each occasion reveals a new and exquisite facet. Three years ago, Lillian Gish gave a joint birthday party for Griffith and me, and "'Way Down East" was shown. The guests included Mary Pickford and Buddy Rogers, Mr. and Mrs. Richard Barthelmess, and Dorothy Gish. The picture had all its old power and appeal for us. But D. W. was unhappy. The print was the sound reissue version, which caused the visual tempo to quicken. And the tumultuous ice break climax had been re-cut.

Griffith was a perfectionist, never satisfied with his own achievements. There wasn't a single re-showing which didn't cause him to cry, "I'd like to do that over!" At times, he would walk out, secluding himself from his friends, to brood alone on the film that was being projected and how he would like to right a directorial error of decades before.

Such perfectionism is rare in motion pictures today, where the word "genius" is heard only as often as the word "boxoffice."

In the motion picture Griffith created a new art form, the only new art form of the twentieth century. His entire film career was a battle against standardization and assembly-line production. He made fortunes and lost them. He gained international fame, and then was forgotten in his own generation.

But posterity will remember and reverence David Wark Griffith as long as film, a projector and a motion picture screen exist.

A Sad Ending For D.W.

David Wark Griffith, The Small Town Kentuckian Who Became the First Genius of American Films, Died Under Circumstances Which Then, And Since, Have Nagged at Hollywood's Conscience

By HOMER CROY

(This account of the pathetic petering-out of a greater career is reprinted herewith by permission of the author and copyright owner, Homer Croy. It constitutes Chapter 16 of "The Star Maker," published by Duell, Sloan & Pearce.—Ed.)

He moved into a side-street hotel in Hollywood. Theatrical trunks stood in the room and there were files for office papers. But, littered, paint-scarred Indian clubs lay piled in the corner.

January 22, 1948, his birthday, came. Seventy-three—the true date he had hidden so long, but now he did not care. The important thing was to get on with his writing and he threw himself into it more earnestly than ever. He had so much to say, so little time to say it in. He would make the final revision of "The Treadmill." Why, he had been working on that for 31 years. But that was all right. It took time to produce epochs.

Now and then doubt came and stood by his side. After all, was he gifted beyond others? He had contributed more to motion pictures than anybody who had ever lived, but he scorned them, and since he scorned them, he looked on himself as a failure.

A new idea developed. He would make a world-important picture about Christ and Napoleon. He would show a boy seeing the face of Christ in the willows, as he himself had done that morning on the way to school. He would have the thread run through the story, as the Rocking Mother had done in "Intolerance." In the story he would contrast the ways of Christ and Napoleon and would show that the road of love was better than the road of blood. It was a great, a stirring, an important idea. It would be 72 reels long and would run for eight hours; audiences would have to go for three evenings to see it all. But they would go willingly—even eagerly—for it would deal with their souls and why they, themselves, were on this planet. From the tremendous profits he would have money enough to produce "The Treadmill." He threw himself into the scenario, writing till dawn, as he had done so many times before. Now that he had the story, who would produce it? He did not have enough money; the studios looked on him as a ghostly figure out of the past.

He felt sensitive about this, and took umbrage easily. Men who had claimed him as friend found him hard to get along with. He kept more and more to himself. His tall, erect figure, with a big flopping hat, walked along the street—the street where once he had attracted so much attention. A new generation, however, had come along. He was out of the minds of the old stars and they paid little attention to him, and he was too proud to make advances. He became the Forgotten Man of Hollywood.

He let his letters accumulate without opening them, nor did he open telegrams or answer telephone calls. Once he had liked to go into the dining room of a hotel, for there had always been a flutter that the great director had come and could be seen by anyone who wished, but now he had his meals served in his room and ate alone and in embittered silence.

Reporters tried to interview him, but he would not see them. Finally however Ezra Goodman, representing P M, a New York paper, did get to see him. Griffith talked of how wide his reading was and how much he had read during his lifetime and how well he had remembered it. He spoke of the great new film he was going to direct and of "The Treadmill." He said there had been no improvement in motion pictures in 10 years and that 40 years earlier he had made movies from poems and that no one would dare do that today. He spoke of "Pippa Passes" and proudly told how it had been reviewed by the New York Times.

His mind went back, oftener and oftener, to the people he had known in the early days: Edwin S. Porter, "Mr. McCutcheon," as he called him, Billy Bitzer, Mack Sennett, Mary Pickford, the Gish sisters, the ill-fated Bobby Harron, who had committed suicide. Each night he got out his papers and manuscripts and pored over them, making notes, now and then, with his little gold pencil.

He began to complain about "not feeling up to par"; it was the summer heat, he said, for July was upon him. His head "didn't feel right."

He had relatives in Santa Ana, near Los Angeles, and they came to see him. He seemed to want to have his family around him. Some of his nieces and nephews had never seen Crestwood, nor LaGrange; they had missed a great deal, he said; it was where their family had come from. He spoke of the old farm and of the death of his father from the five wounds he had received in the War Between the States. He spoke of his sister Mattie who had read to him stories of the days of old, and who had given him what little education he had. He spoke of the Meffert Stock Company and of Adolph Lestina who had told him that to be a playwright one first had to be an actor. He spoke of the way "The Birth of a Nation" had been received and how people had denounced him.

A brain hemorrhage developed. He died in the Temple Hospital at 8:24 on the morning of July 23, 1948.

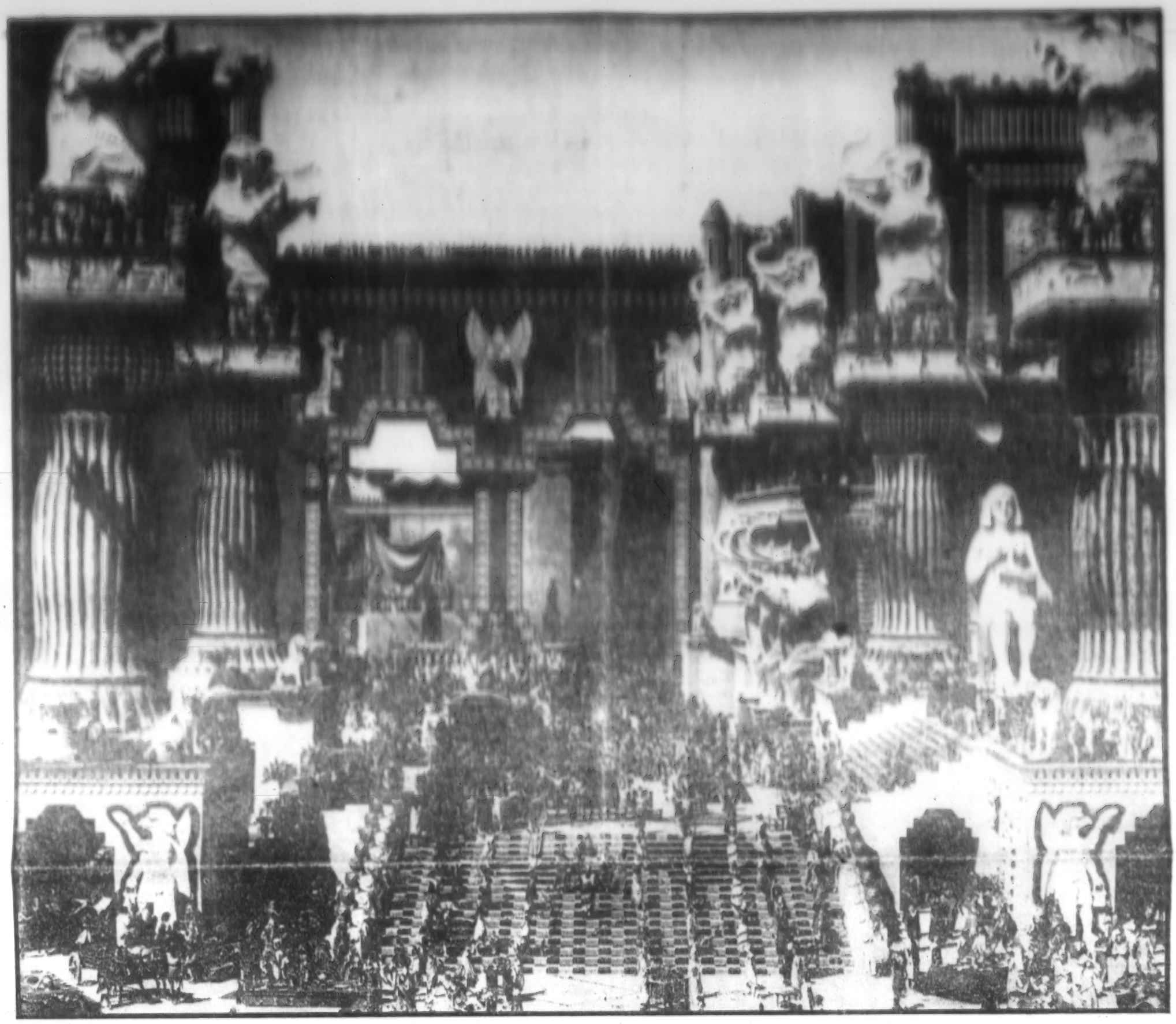
He had not made a picture in 16 years and many of the stars did not know that he was still living. They were saddened, they said, that the greatest director of all had died in obscurity and poverty. One paper ran the headline AGED FILM MAN PASSES, and two paragraphs dealing with his career and a mention of what the paper called "the controversial picture"—The Birth of a Nation."

The press associations got out obituary releases, most of them were wrong, for they were based on the misinformation that, over the years, had gone into the newspaper files.

Personal Memory from Mae March: "During his last days, he walked up and down the streets, a lone, solitary figure. He was acknowledged to be the greatest director who had ever lived, yet no one gave him a chance to direct. With John Ford I went to the funeral parlor where the body lay in state. The attendant told us that only four persons had come to pay their respects, one of them Cecil B. DeMille. But next day, at the funeral, matters were different. The story was in the papers, and photographers would be present. The picture people came trooping."

His funeral was a perfunctory one—for Hollywood. Services were held the next day in the Masonic Temple. A tribute was paid by Charles Bracken, representing the Academy of Motion Picture Arts and Sciences, and a eulogy was delivered by Donald Crisp who had played General Grant in "The Birth of a Nation." He lamented the fact that Hollywood had been cold to The Master and that Griffith had "beat against the doors of Hollywood," and that the doors had not opened. The honorary pallbearers were Lionel Barrymore, John Ford, Samuel Goldwyn, Rich-

(Continued on page 258)



For a flash-back to Babylon in *Intolerance,* Griffith put thousands of extras on this set, the like of which had not been seen before 1916.

Photos from Museum of Modern Art

not worked in the movies since then. His wife divorced him last year and he lives alone today.

Money has always been a bother to Griffith. He lost the fortune he had made from *The Birth of a Nation* on *Intolerance,* becaused he believed in the latter's message of good will toward men. *Intolerance* was a box-office failure, but is today recognized as a milestone in the history of motion pictures. When the Alexandria Hotel in Los Angeles, where Griffith had lived when he first came to Hollywood, went bankrupt and was gone over by auditors, a packet marked *D. W. Griffith – Personal* was found in one of the vaults with $20,000 in cash that he had completely forgotten. Recently, Griffith's lawyer brought him a check for $3000, representing certain income. The check was never deposited and was apparently thrown out with the wastepaper.

Atom on tail of a louse

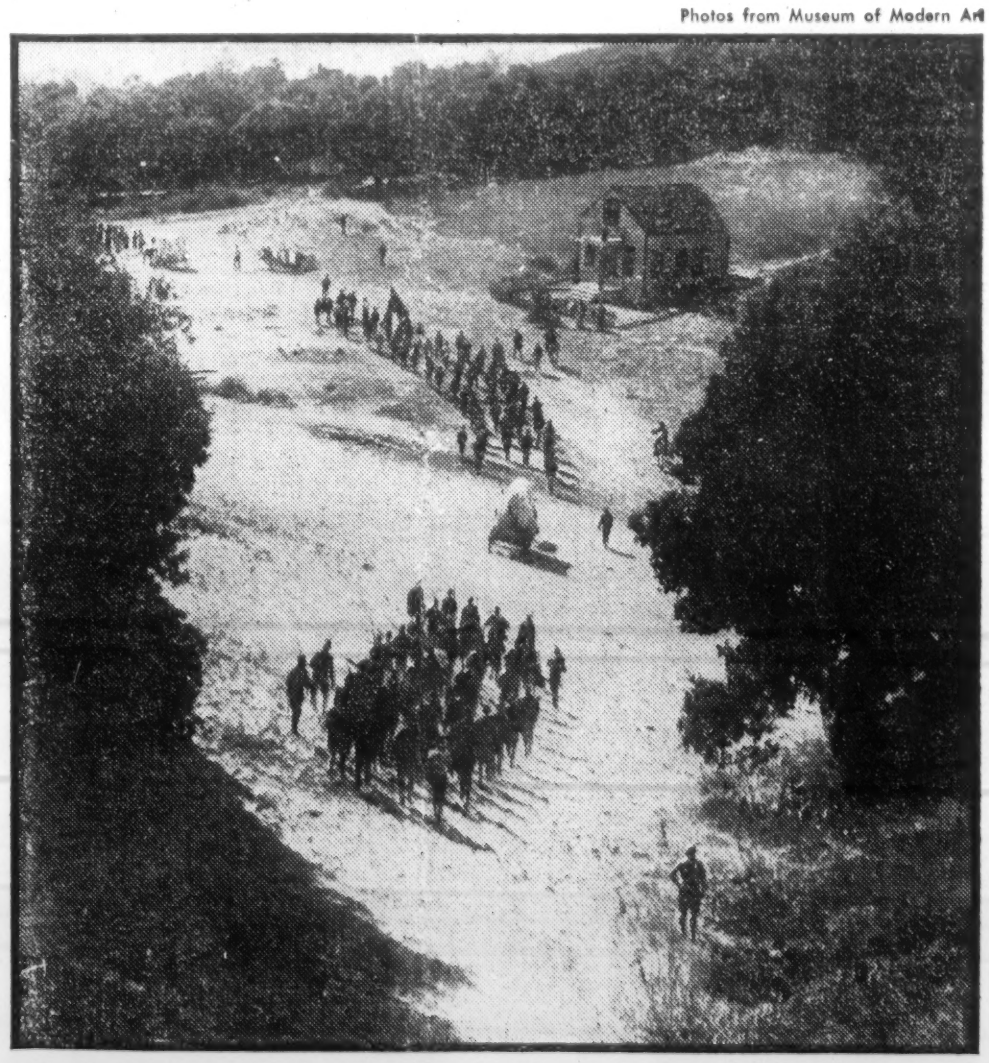
Griffith leaned back. "It is my ambition to see *The Treadmill* produced," he said. "It's a play that I have been writing over the years. It is so beautiful, it is too good for anyone to see. It is a story of the beginning of life to the ending of life. It is a play about the earth and solar system, with the idea of eternal recurrence. I began it when I was 18 or 19. It says that the universe is nothing but foredoomed to annihilation, of the essence of dust. It is the greatest dream any man has had—ah, the superb egotism of this old man in a cheap hotell

"It says that not man is God, but woman, the poor mother of the skies, and she has an ugly duckling running around her backyard and she is worried because the great son, Orsus, is streaming through the skies, streaming fecundity, for twice 3000 trillion miles. And then all the little planets are drinking up the fecundity and each little planet is revolving and re-revolving through the great Heavens. And then the poor mother wonders and says, 'Where is my great son lost in the depth of eternity?' And then she finds one of the little planets, a trio of little ducklings, lost, a little duckling—his name was Earth—the ugliest duckling of them all—Earth, an atom on the tail part of a louse.

"There has been no improvement in movies since the old days," said D. W. Griffith from his easy chair. "We did Browning and Keats then, *Pippa Passes.* Today you don't dare do those things. Imagine anyone doing Browning today. They have not improved in stories. I don't know that they've improved in anything.

"What the modern movie lacks is beauty —the beauty of moving wind in the trees, the little movement in a beautiful blowing on the blossoms in the trees. That they have forgotten entirely. They have forgotten that no still painting—not the greatest ever—was anything but a pallid still picture. But the moving picture! Today they have forgotten movement in the moving picture—it is all still and stale. The moving picture is beautiful, the moving of wind on beautiful trees is more beautiful than a painting. Too much today depends on the voice. I love talking pictures properly done. Sometimes the talk is good, often very bad. We have taken beauty and exchanged it for stilted voices.

"In my arrogant belief," said D. W., "we have lost beauty."



Griffith recreated Sherman's March to the Sea in *The Birth of the Nation.*

Friends View Griffith Body Lying in State

Friends and admirers of the pioneering motion picture producer, D. W. Griffith, assembled at his bier at W. A. Brown Mortuary yesterday to view the "master's" body lying in state.

The body is in a gunmetal gray bronze casket in a private room at the mortuary, 1815 South Flower street.

Among the film luminaries who stood in silent tribute at Griffith's bier were Mae Marsh, one of his early great stars, and Directors John Ford and Cecil B. DeMille.

In his final slumber Griffith, who died last Friday, wears morning clothes—a black coat, gray-striped trousers, an Ascot tie with pearl stickpin, and a gray vest.

The body will remain on view all today.

Tomorrow the casket will be removed to the Masonic Temple, Hollywood. There Hollywood will meet in memorial services to honor the man whose services to the film industry will never be forgotten.

The rites, commencing at 2 p. m., will include a eulogy by Charles Bracken, vice president of the Academy of Motion Picture Arts and Sciences.

Donald Crisp, associated with Griffith in early days of the photoplay, will also speak.

After the services the body will be taken aboard an airplane and flown to Kentucky.

There, in a wooded cemetery near the city of Crestwood, David Wark Griffith will be laid to rest beside the graves of his mother and father.

It was announced yesterday that Producer Harry Sherman, a long-time friend of the **"Birth of a Nation"** producer, would head a committee to seek a memorial for Griffith in a Los Angeles park.

FINAL RITES

Services for Griffith Tomorrow

David Wark Griffith, famous film pioneer and the man who lifted the budding film business to the status of a major industry with his renowned film, "Birth of a Nation," will be paid final honors tomorrow when his last rites are conducted at a memorial service arranged by the Academy of Motion Picture Arts and Sciences.

The services will be held at 2 p.m. in Hollywood Masonic Temple. And will consist of invocation by the Rev. Emil Brinistool; a tribute from the industry by the vice president of the Academy, Charles Brackett; hymns sung by Bob Mitchell Boychoir, and a tribute by Donald Crisp on behalf of those who worked under and with Griffith in the pictures which he produced and directed.

The honorary pallbearers will consist of those who actually were associated with Griffith throughout the years of his great contribution to the motion picture industry. They are: Lionel Barrymore, Richard Barthelmess, Monte Blue, Harry Brand, Charles Chaplin, Donald Crisp, Cecil B. DeMille, John Ford, Samuel Goldwyn, Sid Grauman, Carl Gregory, Alan Hale, Will Hays, Joseph Henaberry, Dell Henderson, Jean Herscholt, Theodore Huff, Walter Huston, Rex Ingram, Raymond Klune, Jesse L. Lasky, William LeBaron, Elmo Lincoln, Frank Lloyd, Jack Lloyd, Louis B. Mayer, Marshall Neilan, Eugene Pallette, Hal Roach, Joseph Ruttenberg, Joseph M. Schenck, Joseph Schildkraut, Mack Sennett, Albert E. Smith, James Smith, Herb Sterne, Seymour Stern, Karl Struss, Eric von Stroheim, Arthur Ungar, Raoul Walsh, Loyd Wright, S. Earl Wright, Adolph Zukor.

After the memorial service the body will be taken to Crestwood, Kentucky, for interment in the family plot.

Filmdom to Pay Final Honor to 'Master' Today

David Wark Griffith is going home today.

At midnight a plane will fly his body toward his native Kentucky Hills.

But first he will receive the homage of Hollywood and the film industry which his genius made great.

The "motion picture master" was alone when stricken at 74 in his hotel room last Thursday.

He was alone next morning when he died in Temple Hospital.

But he will not be alone on this, his last day in Hollywood.

MEMORIAL RITE—

For the last time the top men and women of motion pictures will gather at Griffith's feet.

The memorial service will be held in the Hollywood Masonic Temple, 6840 Hollywood boulevard, at 2 p. m.

There will be two eulogies. One will be by Vice President Charles Bracken of the Motion Picture Academy of Arts and Sciences. The other will go given by Donald Crisp, who played in the great pictures of Griffith's early days.

The Rev. Emil Brinnstool, a Methodist clergyman, will conduct religious services. The Bob Mitchell Boys' Choir render sacred music.

Griffith will be attended by 41 honorary pallbearers whose names read like a directory of film industry rank. Most of them were his associates in the history making days.

STUDIOS SILENT—

As the services begins all work will stop in the 10 major studios of the Motion Picture Producers' Association for a three-minute period of silence in respect for his memory.

Few "big names" were recognizable among some three hundred persons who filed past his gunmetal gray bronze casket as he lay in state yesterday, however.

All day long a trickle of men and women mounted to the somber second floor chapel of the W. A. Brown Mortuary, 1815 South Flower street, to look for a moment upon Griffith's face.

Mrs. Evelyn Baldwin Griffith, who was married to the film pioneer for 12 years, appeared early. She remained at the bier 20 minutes and left in tears.

Another early arrival was Mary MacLaren, actress of silent films. A few minutes later came Madame Sul-te-wan, 75-year-old Negro actress who played for Griffith in "Birth of a Nation."

Griffith's body will be interred in the wooded cemetery at Crestwood, Ky., besides the tombs of his father, Colonel Jacob Griffith, once of the Confederate States Army, and his mother, Mrs. Margaret Oglesby Griffith.



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12 Hours Flying Time
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uardia Airport
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6th St.

Here's REAL FAST relief for
ITCHING
SKIN TROUBLES
Zemo—a Doctor's *invisible* yet highly medicated antiseptic—promptly relieves itching of Skin ashes, Eczema and simil surface n and scalp

Bermuda Speaker Dies



IN A PRIMITIVE 1914 STUDIO GRIFFITH (CENTER) SUPERVISES A MELODRAMATIC SUICIDE PLAYED BY THE FAMOUS SILENT MOVIE STAR HENRY B. WALTHALL

MOVIES LOSE THEIR GREAT PIONEER

D.W. GRIFFITH, WHO MADE THE FIRST FOUR-REELER AND "THE BIRTH OF A NATION," DIES AT 73

David Wark Griffith, the son of a Southern family which had lost its money, was always an ambitious and frustrated man. He wanted to be a great writer, a dramatist. While he wrote his plays he worked as a police reporter, an elevator boy, a $15-a-week actor. Eventually he wrote 20 dramas, but only one was ever produced and it was a flop. In failure and shame he retreated into the infant movie industry—in the days when movies were just one-reelers and nobody, especially stage folk, took them seriously.

Around the cameras, it turned out, D. W. Griffith had a magic touch. Other people were making crude 12-minute miniatures, with the camera focused statically on a shallow and narrow set. Why not let the camera register the full sweep of a distant panorama? Why not move it in for close-ups of a face? Why not mount it on a moving train? He did all these things—and he found new tricks of lighting, of dissolving from one scene to another. He made the first good American movie, *Judith of Bethulia*, which was the unprecedented length of four full reels. Then he gambled his reputation and all his money on a film which ran 12 reels—*The Birth of a Nation*. Nobody had ever seen anything like it—and, so far ahead of his time was Griffith, perhaps nobody ever will again. For the first time the movies were established as a real and highly effective art form. Next came *Intolerance*, another great spectacle. But somehow Griffith, the marvelous innovator, could not keep up with the medium he had created. As America grew more sophisticated his story-sense grew to seem old-fashioned; he turned out some failures and then slipped into obscurity. Last week, at 73, he died as he had begun—still a frustrated and lonely man.

CONTINUED ON NEXT PAGE

"Soaping" dulls hair— Halo glorifies it!



✓ *Not a soap, not a cream—cannot leave dulling film!*

✓ *Quickly, effectively removes dandruff from both hair and scalp!*

✓ *Gives fragrant, soft-water lather even in hardest water!*

✓ *Leaves hair lustrously soft, easy to manage—with colorful natural highlights!*

Yes, "soaping" your hair with even finest liquid or cream shampoos hides its natural lustre with dulling soap film

✓ Halo—not a soap, not a cream—contains no sticky oils, *nothing* to hide your hair's natural lustre with dulling film. Made with a new patented ingredient, Halo brings out glossy, shimmering highlights the very first time you use it! Its delightfully fragrant lather rinses away quickly, completely in any kind of water—needs no lemon or vinegar rinse. For hair that's naturally colorful, lustrously soft, easy to manage—use *Halo* Shampoo! At any drug or cosmetic counter.



Halo reveals the hidden beauty of your hair!

GRIFFITH CREATED NEW STARS



AS AN ACTOR Griffith appeared in a few early productions like this one made at the famous Biograph studios before his genius as a director was discovered.



BATTLE SCENE in *The Birth of a Nation* was example of his skill at getting motion and realism into movies. Movie cost $100,000 and grossed $18 million.

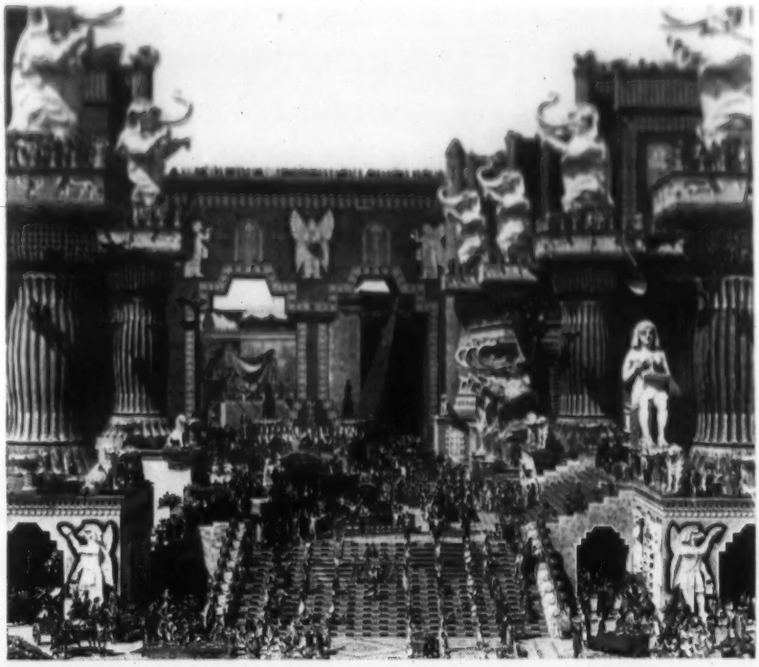


"WAY DOWN EAST" (1920) presented Richard Barthelmess, Lillian Gish. Movie industry was astounded by fact Griffith paid a record $175,000 for story.

AS WELL AS NEW TECHNIQUES



MARY PICKFORD, shown here in an early melodrama directed by Griffith, was one of his discoveries. He also aided Lionel Barrymore, Mabel Normand.



THE SPECTACLE, shown here in Babylonian scene from *Intolerance*, was a Griffith innovation. Nobody had ever before built such an expensive set as this.



"ORPHANS OF THE STORM" (1922) teamed Lillian Gish with her sister Dorothy. By this time it was apparent that his inventiveness had been spent.


October
16th - 31st
Aspects of
Film History
every Mon
and Tues
THE
NATIONAL
FILM
ARCHIVE
Presents a tribute to Eisenstein
and Griffith and Aspects of
Film History, a cycle devoted to the
development of the art of the film
National Film Theatre · South Bank of the Thames · Waterloo 3232



GRIFFITH - EISENSTEIN COMMEMORATION PROGRAMMES



THE BIRTH OF A NATION (Griffith, 1914)

STRIKE (Eisenstein, 1924)

INTOLERANCE (Griffith, 1916)

BATTLESHIP POTEMKIN (Eisenstein, 1925)

BROKEN BLOSSOMS (Griffith, 1919)

OCTOBER (Eisenstein, 1928)

THE GENERAL LINE (Eisenstein, 1929)

WAY DOWN EAST (Griffith, 1920)

ORPHANS OF THE STORM (Griffith, 1921)

ALEXANDER NEVSKY (Eisenstein, 1938)

AMERICA (Griffith, 1924)

ORPHANS OF THE STORM

IVAN THE TERRIBLE—PART I (Eisenstein, 1945)

AMERICA

ISN'T LIFE WONDERFUL (Griffith, 1924)

ABRAHAM LINCOLN (Griffith, 1930)

IVAN THE TERRIBLE—PART I

THE BIRTH OF A NATION

(Griffith 1914)

The first major epic of Griffith based on a story of the American Civil War. The vast canvas involved, the mass of detailed observation, and the exciting use of all the technical devices he had previously discovered made this film the sensation of its time. Its influence on the whole development of the cinema was unparalleled. A large cast includes such players as Lilian Gish, Mae Marsh, Henry B. Walthall and George Siegmen.
(Wednesday, 15th October. 7.00)

(Eisenstein 1924)

The entry of the young Russian theatre director into films was as dynamic as the style he made his own. Taking the incident of a strike at a factory which is brutally suppressed he produced a film powerful, violent and dazzling in its sheer virtuosity. That a major force had appeared in the cinema it was not difficult to see but as the film's showing in Western Europe was limited it is only today that it has become possible to assess the merits of this outstanding film.
(Thursday, 16th October. 6.00, 8.30)

(Griffith 1916)

Griffith, like Eisenstein, was a committed artist and during the world upheaval he was much concerned with promoting international understanding and tolerance. Taking four stories that covered different periods of history and far-flung parts of the globe he wove a magnificent dramatic tapestry. The death of Christ, the fall of Babylon, the Massacre of St. Bartholomew and a case of modern injustice made up a film which stands unique in the history of the cinema.
(Friday, 17th October. 7.00)

BATTLESHIP POTEMKIN

(Eisenstein 1925)

Perhaps the most famous film ever made. Originally intended as part of a longer film, the subject of the mutiny and the incidents at Odessa so fascinated Eisenstein that he allowed them to mould his ideas into a film which is now world famous.
(Saturday, 18th October. 3.00, 6.00, 8.30)

(Griffith 1919)

As well as being a director of large spectacle films Griffith could handle the intimate human document with equal skill. This moving and tragic idyll of Limehouse tells of the love of an East End waif for a Chinese boy. These roles are played with amazing understanding by Lilian Gish and Richard Barthelmess.
(Sunday, 19th October 1.00, 6.00, 8.10)

(Eisenstein 1938)

The spectacular dramatisation of a dramatic event. The story of the Soviet Revolution of 1917 filmed on the actual locations and with the full co-operation of the Soviet Government. The creative frenzy of Eisenstein is nowhere so evident as in this commemorative picture.
(Monday, 20th October 1.00)

(Eisenstein 1929)

A propaganda film for tractors and cream separators becomes in Eisenstein's hands a poetic vision of the earth and those who tend it. The film possesses a biblical strength enhanced by the superb photography of Eduard Tisse.
(Tuesday, 21st October 6.00, 8.10)

(Griffith 1920)

Just as Shakespeare raised to the status of great art the inferior conceptions of others, so did Griffith create from the humbless melodramatic material films which remain long in the memory. The tragic heroine of this old barnstormer is given a new vivid life from the sensitive performance of Lilian Gish as she plays out her story against a turbulent background of stormy landscapes.
(Wednesday, 22nd October 6.00, 8.30)

(Griffith 1921)

The French Revolution was not new to the screen when Griffith decided to tackle the subject. His flair for crowd scenes and colourful incident got full scope in this film and a popular success was inevitable. The performance of The Gish Sisters was again outstanding.
(Thursday, 23rd October, Sun, 26th October 6.00, 8.30)

(Eisenstein 1938)

After a long retirement from the screen Eisenstein belatedly completed his first sound film which proved a surprising innovation for him. The formal decorative beauty and the stylish operatic convention resulted in a film of highly individual character. The battle on the ice is a highlight of film editing.
(Friday, 24th October. 6.00, 8.30

(Griffith 1924)

It is generally conceded that Griffith's powers as a director were on the wane after the early twenties but this film was much admired—and hated when it first appeared. A love story of the American War of Independence it featured Carol Dempster. Because of its anti-British feeling the film's release was held up in Britain but it was subsequently released as LOVE AND SACRIFICE.
(Saturday, 25th October. 1.00, 6.00, 8.10. Tuesday, 28th October. 6.00, 8.10)

(Eisenstein 1943)

Never has an historical pageant been so powerfully depicted on the screen. The collaboration of Eisenstein, Prokofiev and Cherkassov produced a film of great visual beauty, impressive acting and aural richness. That Eisenstein did not live to complete the trilogy is one of the ironies of cinema.
(Monday, 27th October. Friday, 31st October. 6.00, 8.10)

(Griffith 1924)

Carol Dempster and Neil Hamilton play the lead in an unusual film dealing with hunger and defeat in post-war Germany. The film has been compared with Pabst's JOYLESS STREET and was in fact largely photographed in Germany.
(Wednesday, 29th October. 6.00, 8.10)

(Griffith 1930)

The appearance of this film gained for Griffith the distinction of being hailed as the best director of 1930. It was an outstanding film of its day and contains sequences of great beauty as well as a distinguished performance by Walter Huston in the title role.
(Thursday, 30th October. 6.00, 8.30)

The fate of QUE VIVA MEXICO is one of the tragedies of the cinema. Having shot magnificent material for a film which was to have been his most ambitious to date, Eisenstein had to return to Russia leaving behind all the negative. Jay Leyda, one of Eisenstein's pupils, has assembled in shooting order characteristic sections of the footage and used it to illustrate the master's method of composition.
(Sunday, 16th November. 3.00)

ASPECTS OF FILM HISTORY

Over the next twelve months, on Mondays and Tuesdays, an historical survey of the history of the cinema will be presented in which the outstanding films of the various national schools of cinema will be included. Through this cycle it will be possible to follow the rise of great directors and observe the changing styles of cinema over the years. The series will range in roughly chronological sequence and will provide a unique opportunity of participating in a living history of the movies. As well as the established classics many new and exciting revivals will be added from time to time and already in the first series we are able to announce the great Francesca Bertini in ASSUNTA SPINA, Paul Wegener in THE GOLEM, Richard Barthelmess in TOL'ABLE DAVID and James Cruze's THE COVERED WAGON.

NOVEMBER

3

Early actualities of the cinema have been fascinatingly assembled by Nicole Vedres to recreate the world in which the cinema began. More specifically Roger Leenhardt has told the story of that beginning in the supporting film.
(6.15 and 8.10)

4

(France 1913)

(Italy 1918)

Two of the greatest actresses of the theatre at the beginning of the century have had their work preserved on celluloid. To Mercanton's QUEEN ELISABETH Bernhardt transferred all her theatrical bravura while five years later the more restrained and contemplative Duse secured a more permanent and lasting glory in Grazia Deledda's story ASHES.
(6.15 and 8.30)



PARIS 1900



CENERE

10 CABIRIA

(Italy 1914)

Giovanni Pastrone's masterpiece based on an idea of Gabriele d'Annunzio took two years to make. This epic of the Punic wars is that remarkable thing, a spectacle film with taste. Its battles on land and sea, the eruption of Etna and the crossing of the Alps by the army of Hannibal never reform the main story—the fate of the young girl Cabiria stolen from her home by pirates.
(6.00 and 8.30)

11 CIVILISATION

(U.S.A. 1916)

Thomas Ince was one of the pioneers of the American Cinema and as a producer welded his production units into well-knit teams. His insistence on the importance of the film script influenced contemporary American film-practice and in this film which he personally directed he made an anti-war allegory which is one of the few films of the time which can stand beside the work of Griffith.
(6.15 and 8.30)

17 ASSUNTA SPINA

(Italy 1913)

Realism appeared at an early stage in the Italian Cinema in spite of the more characteristic spectacular films. In Literature and the Arts generally, Verismo had dawned and in this tale of jealousy in a working class milieu in Naples the art of the great Italian star Francesca Bertini is seen to advantage. Particularly striking are the location scenes chosen by the director Gustavo Serena.
(6.15 and 8.30)



CABIRIA



ASSUNTA SPINA

18

MICKEY

(U.S.A. 1918)

Early American comedy is most easily thought of in terms of Mack Sennett slapstick and bathing beauties. One of the most famous comediennes of the time was Mabel Normand, a partner of Chaplin but a great artist in her own right. In MICKEY, directed by F. Richard Jones and supervised by Mack Sennett, her impish charm appears at its most captivating. (6.15 and 8.30)

24 & 25

INTOLERANCE

(U.S.A. 1916)

Perhaps the most complex visual pattern ever conceived in film terms. The death of Christ, the Destruction of Babylon, the Massacre of St. Bartholomew and a modern tale of injustice formed the basis of D. W. Griffith's great canvas. The influence of this film on the future history of the cinema was considerable and the virtuosity of its direction and editing never fail to arouse the wonder and admiration of modern audiences. (7.00)

DECEMBER

1 & 2

THE CABINET OF DR. CALIGARI

(Germany 1919)

Dr. Robert Wiene's expressionist masterpiece was one of the first films to explore the subjective approach to cinema. It is a nightmarish imagining of a madman and features the sensational actors Werner Krauss and Conrad Veidt. Its settings by Reimann, Warm and Rohrig are unique in film design.
(6.15 and 8.30)



THE CABINET OF DR. CALIGARI



MICKEY

8

(Sweden 1919)

The finest realism of the Swedish cinema is most aptly illustrated by this magnificent film of medieval times. Its story of love and vengeance is set against the snow-clad countryside and its finale is one of the most beautiful that the screen has seen.
(5.00 and 8.30)

9

(U.S.A. 1919)

An adaptation of Thomas Burke's "Limehouse" story gave Lilian Gish and Richard Barthelmess their two finest roles. An intimate work of Griffith's which is nothing less than a major film.
(6.00 and 8.30)

15 & 16

(Germany 1920)

The first and the greatest of the monster films as well as the most beautifully designed film of the German Cinema. A tale of the medieval Ghetto and of the magic monster created by Rabbi Low. Paul Wegener makes a memorable figure of the monster as well as directing the film in collaboration with Henrik Galeen. This is the first presentation of the film at the National Film Theatre.
(6.00 and 8.30)



BROKEN BLOSSOMS



THE GOLEM

22 THE PARSON'S WIDOW

(Denmark 1921)

Carl Dreyer is usually associated with somber films but the amusing comedy of a penurious divinity student who inherits the Parson's Widow along with the parsonage contains many lighthearted touches as well as a moving and unforgettable performance from Halvar Karlberg in the title role.
(6.00 and 8.30)

23 FOOLISH WIVES

(U.S.A. 1921)

Erich von Stroheim's mordant satire on the modes of the idle rich. Set in Monte Carlo of the twenties it has dissected the decadence and heartlessness of the International Set on the Côte d'Azur. Von Stroheim as a professional reducer gives a cynical power to his creation.
(6.00 and 8.30)

29 NANOOK OF THE NORTH

(U.S.A. 1920)

The explorer Robert Flaherty decided to make a living record of the life of the Esquimaux people and in doing so became one of the most individual and poetic of film makers. He told the story of man's struggle against nature and brought great artistic insight as well as trained powers of observation to bear on his work.
(6.15 and 8.30)



NANOOK OF THE NORTH



FOOLISH WIVES

30 THY SOUL SHALL BEAR WITNESS

(Sweden 1920)

The most sensational of the Swedish films based upon the legend of the Phantom Coach. It is one of the great films of one of the greatest masters of the cinema, Victor Sjostrom. Beautifully composed and acted, the film won universal acclaim in its day.
(5.00 and 8.30)

JANUARY

5 & 6 TOLABLE DAVID

(U.S.A. 1921)

Great art is often deceptively simple. This story of a boy's growth to manhood and the responsibilities he has to face becomes in the hands of Henry King, its director, and Richard Barthelmess, its star, one of the great films of the American Cinema. A ballads feud provides the obvious action, but the sympathy and understanding of people, situation and environment give it universal appeal. A film which truly withstands the ravages of time.
(5.00 and 8.30)



TOLABLE DAVID



THY SOUL SHALL BEAR WITNESS

Printed by Kent Paper Co., Ltd., London and Ashford, Kent.

series IV

MOTION PICTURE SHOWINGS
FROM THE FILM LIBRARY OF
THE MUSEUM OF MODERN ART

american contemporary gallery

speakers:

RONALD COLMAN

LILLIAN GISH

D. W. GRIFFITH

MAE MARSH

MARY PICKFORD

HENRIK SARTOV

RUTH ST. DENIS

NAN GRANT

CONSTANCE TALMADGE

The Griffith Festival Series beginning January 14, 1944

With Series IV of the history of the motion picture, the American Contemporary Gallery will devote itself to the work of D. W. Griffith. This series, presented with the cooperation of Herb Sterne, film editor of SCRIPT Magazine, will give contemporary film makers an opportunity to study the work of the man who is the acknowledged source of inspiration to the great directors of every country in the world. I am grateful for the privilege of sharing in this tribute to a great artist, the first tribute of its kind to be presented in Hollywood.

Clara Grossman.

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series IV: **THE WORK OF D. W. GRIFFITH**

FRIDAY, JANUARY 14
The Beginnings

1907 Rescued from an Eagle's Nest
1908 At the Crossroads of Life
1909 The Lonely Villa
1909 A Corner in Wheat
1909 1776 or The Hessian Renegades
1911 The Lonedale Operator
1912 The Musketeers of Pig Alley

FRIDAY, JANUARY 21
The Epic Film

1915 The Birth of a Nation

FRIDAY, JANUARY 28
The Social Film

1916 Intolerance

FRIDAY, FEBRUARY 4
Drama

1919 Broken Blossoms

FRIDAY, FEBRUARY 11
Melodrama

1920 Way Down East

FRIDAY, FEBRUARY 18

1924 Isn't Life Wonderful?

FRIDAY, FEBRUARY 25
The Sound Film

1930 Abraham Lincoln

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Hotel

It would be unjust to view the early Biograph pictures on the first program here as you would those of today. These pictures were hurried but exploratory efforts in search for a new form of expression through the medium of the motion picture camera.—D. W. Griffith

NOTES ON GRIFFITH'S CREATION OF FILM FORMS

(from THE LIFE AND TIMES OF D. W. GRIFFITH, a definitive biography in preparation)

By Barnet Bravermann

In the field of film mechanics Griffith was more than an innovator. When he sought the closeup, the extreme long shot, the fade, parallel action and other effects during his Biograph days, he was motivated solely by dramatic necessity. He did not seek them for their own sake as tricks or stunts.

●

When he endeavored to obtain the image of a player whose feet are cut off at the bottom of the screen or whose eyes fill the screen, he wanted to present an idea, a state of mind or emotion more forcefully than if the character were shown full length in a scene.

At the time William (Billy) G. Bitzer, who had been with Biograph ten years before Griffith began directing, was the head camera man. Griffith's first request for the closeup of an actor's face was met with Bitzer's positive insistence that it was "impossible because the

background would be out of focus." Another camera man was finally persuaded to take the picture. Subsequently Griffith began using closeups of feet, hands and objects in the structure of his films. This cutting from the middle of a scene to the closeup of a player or of an object was the first weaning of the motion picture from the stage and the beginning of the camera's mobility.

●

"Impossible" also was the camera man's retort when Griffith said he wanted an extreme long shot of a village. He was informed that the people in the village would look unrecognizable as humans. When he finally secured the first extreme long shots in RAMONA they amazed his studio colleagues.

●

While at Biograph Griffith was dissatisfied with the abrupt ending of his pictures. More than that, he wished to denote the passage of time or change of place between sequences smoothly. He also wanted to indicate the reverie of a character. Taking an ordinary cigar box he held it before the camera lens. As the camera man photographed the ending of a scene, Griffith slowly raised the lid of the box and obtained the gradual fadeout of the final action. Later Griffith engaged a country blacksmith to construct an improvement on the cigar-box method. The finished gadget—an iris—in principle was the forerunner of the various current methods employed in passing gradually from one sequence to another.

●

Although French Impressionists since 1860 had painted objects against the sun and photographic pictorialists by 1900 were producing topflight results with reflected lighting, Griffith in 1908 was discharged at Biograph for introducing these pictorial values to the screen. Shortly after he began directing Griffith was admonished by the camera man that when photographing a scene the light, when facing an object, must come from over the director's left or right shoulder. But Griffith had his mental reservations about this direct lighting. He observed that landscapes appeared more impressive pictorially when the light came from behind the object.

But when he asked the camera man to take the scene in that manner the latter refused on the ground that to do so was against studio instructions, and that furthermore the faces would reproduce black.

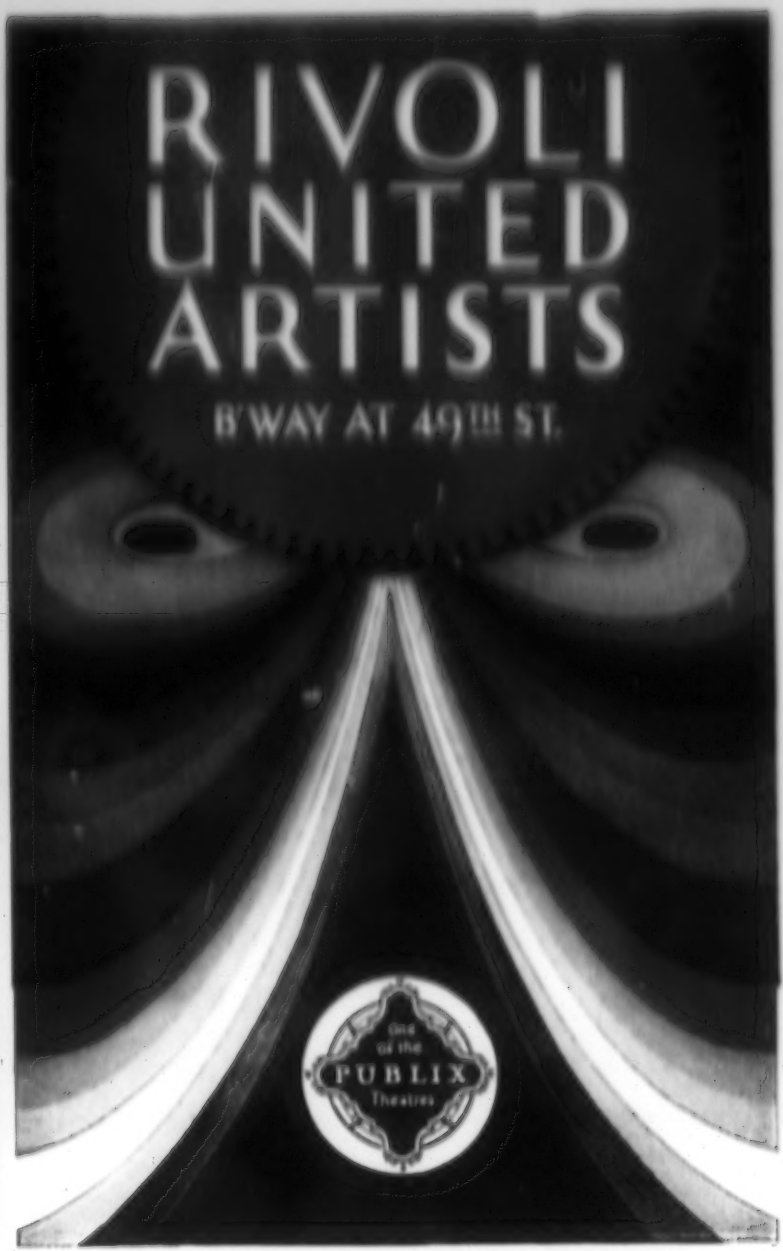
Griffith persisted, only to see that although the landscapes had a beautiful pastoral quality the faces of the players appeared in tones that were much too dark. The problem puzzled him for weeks. One day at a 25c luncheon Griffith observed a boy and a girl at a table as they were seated with their backs to the sun. In front of them on the table was a cheap Italian red-striped tablecloth. He noted the light reflected from the tablecloth on the faces of the boy and girl. On the following Sunday Griffith spent $7.00 on an experimental scene in which he used a bedsheet for a reflector. The finished result not only retained the beauty of the landscape but the faces of the players were no longer black. Instead they revealed a play of beautifully delicate tones. The first picture in which he thus used the new lighting promptly led to the firing of Griffith for his pains. However, when J. J. Kennedy, president of Biograph, accidentially saw the picture he remarked in glowing terms about the effect of the indirect lighting and said, "Why, it looks like a steel-engraving." Thereupon Kennedy at once instructed the Front Office to re-employ Griffith in the hope that he would continue making more successful "mistakes."

●

It may be well to add that years before the advent of the JAZZ SINGER, Griffith had speculated on sound as a complementary medium for the motion picture. This early interest in sound was given form in his DREAM STREET (1921), the first major film to present the use of sound and dialogue. Due to the general tendency of the film industry as a whole to regard experimental efforts coldly, Griffith was unable to develop further his ideas on sound.

●

The importance of Griffith as America's solely significant contribution to cinema is to be found not only in his great feature films of later years but, moreover, much of that importance is to be traced to the numerous basic film forms which he evolved; to his methods in directing players and exploiting the resources of the camera; and in his development of cutting or editing as a creative function.



WORLD PREMIERE "THE STRUGGLE"

The RIVOLI THEATRE

Proudly presents the world premiere of

Mr. D. W. GRIFFITH'S

latest production

"The STRUGGLE"

from an original story by
ANITA LOOS and JOHN EMERSON

featuring

HAL SKELLY

CAST

JIMMIE WILSON	HAL SKELLY
FLORRIE, his wife	ZITA JOHANN
NINA, cabaret girl	CHARLOTTE WYNTERS
DAN WILSON, *Jimmie's* sister	EVELYN BALDWIN
JOHNNIE MARSHALL, her beau	JACKSON HALLIDAY
MARY, *Jimmie's* daughter	EDNA HAGAN
SAM, his friend	CLAUDE COOPER
COHEN, insurance collector	ARTHUR LIPSON
A CATTY GIRL	HELEN MACK
MR. CRAIG, *Johnnie's* employer	CHARLES RICHMAN
AL, a gigolo	SCOTT MOORE
TONY, a mill worker	DAVE MANLEY

Thursday Evening — Dec. 10, 1931
9 o'clock P.M.

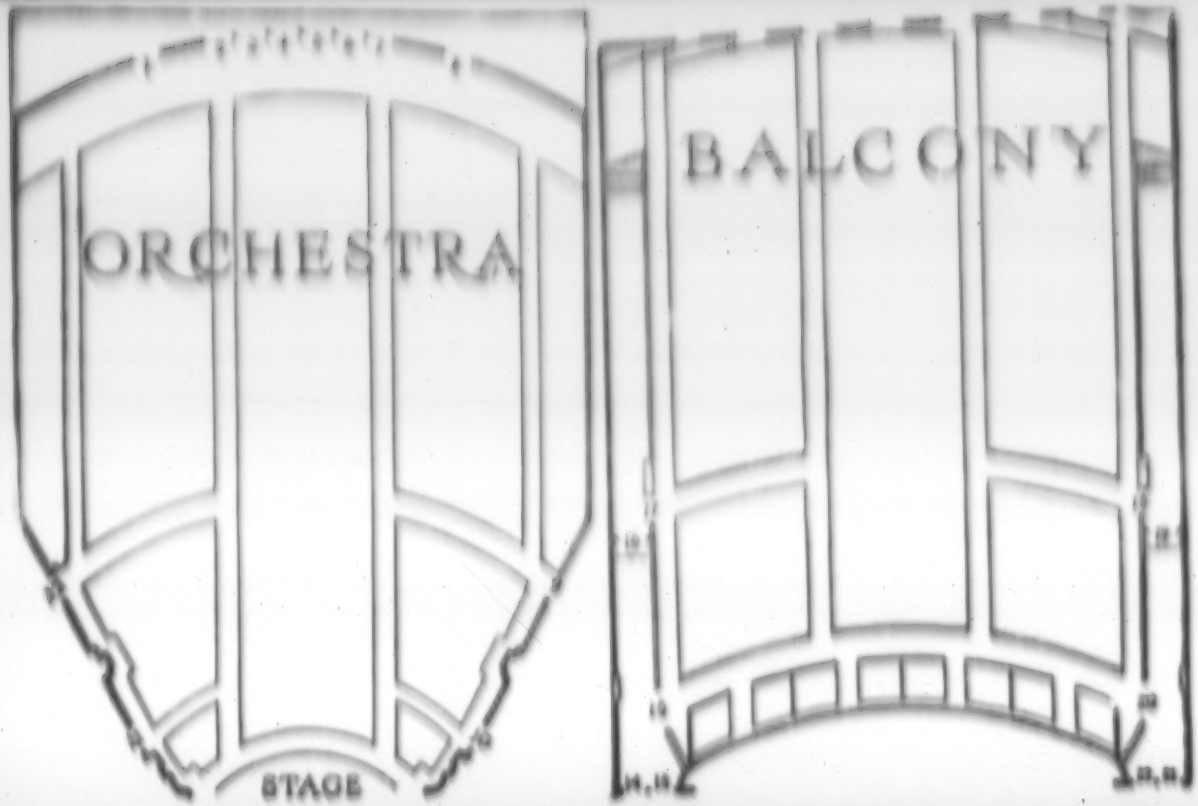


D. W. Griffith cast aside all pretensions, all frills in his search for the soul of a man. He searched far and wide for a true type to portray the forceful character he had built within his mind. He selected. . .

Hal Skelly the dynamic star of "Burlesque," and the memorable hero of "The Dance Of Life" for the soul-stirring character moulded for the screen by Anita Loos and John Emerson.

WE acknowledge the unusual performance of Miss Zita Johann, star of last season's stage hit, "Tomorrow and Tomorrow".

To-Nite Only! Mr. Skelly will make a personal appearance on the stage immediately following "The Struggle".


ORCHESTRA
STAGE
BALCONY



D.W. GRIFFITH'S

The Birth of a Nation

DIRECTION OF
EPOCH PRODUCING CORPORATION
H. E. AITKEN
PRESIDENT

SOUVENIR

THE BIRTH OF A NATION

The Most Stupendous and Fascinating
Motion Picture Drama Created
in the United States

Founded on Thomas Dixon's Story

"THE CLANSMAN"

PRODUCED UNDER THE PERSONAL DIRECTION OF

D. W. GRIFFITH

Scenario by D. W. GRIFFITH and FRANK E. WOODS

Music by JOSEPH CARL BREIL

Photography by G. W. BITZER

DIRECTION OF

EPOCH PRODUCING CORPORATION

H. E. AITKEN, President

PUBLISHED BY
THE EPOCH PRODUCING CORPORATION
420 LONGACRE BUILDING
NEW YORK CITY

D. W. GRIFFITH, Presents

THE BIRTH OF A NATION

AN HISTORICAL DRAMA IN TWO ACTS

NOTE.—There will be an intermission of eight minutes between Acts I. and II.

CAST OF CHARACTERS

COL. BEN CAMERON	HENRY WALTHALL
MARGARET CAMERON, the elder sister	MIRIAM COOPER
FLORA, the pet sister	MAE MARSH
MRS. CAMERON	JOSEPHINE CROWELL
DR. CAMERON	SPOTTISWOODE AIKEN
WADE CAMERON, the second son	J. A. BERINGER
DUKE CAMERON, the youngest son	MAXFIELD STANLEY
MAMMY, their faithful old servant	JENNIE LEE
HON. AUSTIN STONEMAN, Leader of the House	RALPH LEWIS
ELSIE, his daughter	LILLIAN GISH
PHIL, his elder son	ELMER CLIFTON
TOD, the younger son	ROBERT HARRON
JEFF, the blacksmith	WALLACE REED
LYDIA BROWN, Stoneman's mulatto housekeeper	MARY ALDEN
SILAS LYNCH, mulatto Lieutenant-Governor	GEORGE SEIGMANN
GUS, a renegade negro	WALTER LONG
ABRAHAM LINCOLN	JOSEPH HENABERY
JOHN WILKES BOOTH	RAOUL WALSH
GEN. U. S. GRANT	DONALD CRISP
GEN. ROBT. E. LEE	HOWARD GAYE
NELSE, an old-fashioned negro	WILLIAM DEVAULL
JAKE, a black man faithful unto death	WILLIAM FREEMAN
STONEMAN'S SERVANT	THOMAS WILSON

Cabinet Members, Generals, Military Aides and Attaches, Secretaries, Senators, Representatives, Visitors, Soldiers, Abolitionists, Ku Klux Klansmen, Plantation Crowds and Mobs.

THE GRIFFITH TRADE MARK

All pictures produced by David W. Griffith have the name Griffith in the upper corners of the film and the initials D. G. on the lower border line. There are no exceptions to this rule. Mr. Griffith has several new productions under way which will be announced from time to time. His next big production will be "The Mother and the Law," a story of modern life in America.

Entire production under the personal direction of D. W. GRIFFITH

Photography by G. W. BITZER

Music by JOSEPH CARL BREIL

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David Wark Griffith

"The most beautiful pictures ever put on canvas, the finest statue ever carved, is a ridiculous caricature of real life compared with the flickering shadow of a tattered film in a backwoods nickelodeon."

THE above assertion was made by Dr. E. E. Slosson, of Columbia University in an article entitled "The Birth of a New Art" which was published in the Independent of April 6th, 1914.

On April 1st, 1914, David Wark Griffith, the subject of this sketch, set to work laying the ground plans for a great picture which has since been introduced to the world under the name "The Birth of a Nation."

Neither Dr. Slosson nor Mr. Griffith knew of the other's mental processes. While one was proclaiming the dawn of a new era the other was at work upon the long looked-for American play. It is rare to find prophesy and fulfillment so closely linked together.

No discussion of the relationship of motion picture art to contemporary life can be complete without a knowledge of what D. W. Griffith has done to develop and enlarge the artistic standards of motion photography. There is in his work a distinctive touch of individual craftsmanship; an all embracing attention to detail which has come to be known as the Griffith art.

No form of expression seeking to reveal the truths and beauties of life has ever made such progress within a given lapse of time as motion photography. Perhaps this is because motion is the essence of realism and life itself is but a part of the impulse of the universe, motion.

In developing the dramatic possibilities of the screen dramas Griffith has shown that he is not only a poet. He is a master technician. His accomplishments are the major part of the history of motion pictures in America. He is the creator of practically every photographic and dramatic effect seen today. He is responsible for nearly every innovation of the past decade. He was the first producer to bring rhythm and perspective into motion pictures and make them the background of his story.

Griffith's poetic imagination stretches across dreamy dales, through swaying trees, back to distant mountains with their snow crested tops blazing in the sunlight, it reaches across the lapping waves of a deep blue sea to what seems the end of the universe. From one of these far away vistas he brings forth a young girl and shows her progress until she comes so close you see a tear drop quiver on her eyelid before it falls to her cheek. This you see so clearly that through her eyes you read her innermost emotions. It seems almost too intimate, too realistic.

And then in a flash you see great plains and on them nations grappling in their death throes and worlds battling for military supremacy. Such sequences and multiplicities of action appear quite simple now, yet they had to be carefully thought out. We say with pride that an American invented the technique required to produce them.

When Griffith began directing picture plays the idea of showing human beings otherwise than full length was regarded as rank heresy. He created the "close up."

When he first photographed the faces of his actors, withholding everything not essential to the needed effect, audiences that now applaud, showed their disapproval by stamping their feet upon the floor. Critics said his characters did not walk into the pictures, but swam in without legs or arms. He next conceived the idea of the "switch back." By this device he shows a character under certain circumstances and the next instant by switching the action back to something seen before he makes you see what the character is thinking of. An improvement upon the original idea he accomplished by the slow fading in and out of mystical or symbolic figures which make you see what other characters are thinking of, thus avoiding the harsh jumping from one scene to another which had been the rule before.

While Griffith was making these mechanical improvements he was keenly alive to the needs of improved screen acting. No ten other men in America have developed so many film favorites. He is a born director of people, and can discover latent talent in a camera recruit quicker than any other man in the world. He loves to work with raw material and see a young player blossom into the full power of poetic expression. His aim has been to produce natural acting. The old jumpy-see-sawing of the arms and pawing of the air, mis-named pantomime, has disappeared under his watchful care. In less than six years Griffith has made screen acting a formidable rival of that seen on the legitimate stage.

These developments are but details of the forward movement of the art of motion photography. The old stilted forms have passed. The motion picture artist must henceforth be capable of taking infinite pains. He must have the poetic imagination and the technique to give expression to his dreams. With these requisites he becomes the super-artist of the new movement. This Griffith, whose vision leaps to the furtherest ends of the world of fancy—pausing here to note the smile in the eyes of Youth; then to see the shadow of sinister crime fall across the vision of unsuspecting Purity; picturing now a tear on a child's cheek; now a nation in the throes of war, while roses bloom and pastoral scenes, such as Corot never dreamed of reproducing, form the background. These are the things that Griffith's art shows as no drama of the spoken word could hope to do. A new epic force illuminates human vision and human figures alive with the instincts and purposes of life obey the will of the super-artist.

This pioneer who has done so much to show the possibilities of this new art is unresponsive when it comes to his personal life. He thinks only of his work. He holds that people are interested in the deeds that men do, rather than in who the men are. We asked Mr. Griffith for a biographical sketch. He answered that he was born in Kentucky, that he grew up in a house like most boys; started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of the time under his hat.

A TRIBUTE TO

"THE BIRTH OF A NATION"

BY

RUPERT HUGHES

WHEN a great achievement of human genius is put before us, we can become partners in it in a way by applauding it with something of the enthusiasm that went into its making. It is that sort of collaboration that I am impelled to attempt in what follows.

When I saw "The Birth of a Nation" the first time, I was so overwhelmed by the immensity of it that I said:

"It makes the most spectacular production of drama look like the work of village amateurs. It reduces to childishness the biggest things the theatre can do."

For here were hundreds of scenes in place of four or five; thousands of actors in place of a score; armies in landscape instead of squads of supers jostling on a platform among canvas screens. Here was the evolution of a people, the living chronicle of a conflict of statesmen, a civil war, a racial problem rising gradually to a puzzle yet unsolved. Here were social pictures without number, short stories, adventures, romances, tragedies, farces, domestic comedies. Here was a whole art gallery of scenery, of humanity, of still life and life in wildest career. Here were portraits of things, of furniture, of streets, homes, wildernesses; pictures of conventions, cabinets, senates, mobs, armies; pictures of family life, of festivals and funerals, ballrooms and battlefields, hospitals and flower-gardens, hypocrisy and passion, ecstasy and pathos, pride and humiliation, rapture and jealousy, flirtation and anguish, devotion and treachery, self-sacrifice and tyranny. Here were the Southrons in their wealth, with their luxury at home, their wind-swept cotton fields; here was the ballroom with the seethe of dancers, here were the soldiers riding away to war, and the soldiers trudging home defeated with poverty ahead of them and new and ghastly difficulties arising on every hand.

Here was the epic of a proud brave people beaten into the dust and refusing to stay there.

The pictures shifted with unending variety from huge canvasses to exquisite miniatures. Now it was a little group of refugees cowering in the ruins of a home. A shift of the camera and we were looking past them into a great valley with an army fighting its way through.

One moment we saw Abraham Lincoln brooding over his Emancipation Proclamation; another, and he was yielding to a mother's tears; later we were in the crowded theatre watching the assassin making his way to and from his awful deed.

The leagues of film uncoiled and poured forth beauty of scene, and face and expression, beauty of fabric and attitude and motion.

"The Birth of a Nation" is a choral symphony of light, light in all its magic; the sun flashing through a bit of blown black lace and giving immortal beauty to its pattern; or quivering in a pair of eyes, or on a snow-drift of bridal veil, or on a moonlit brook or a mountain side. Superb horses were shown plunging and rearing or galloping with a


Lillian Gish
as
Elsie Stoneman
Mae Marsh
as
Flora Cameron
Miriam Cooper
as
Margaret Cameron
Henry Walthall
as
Col. Ben Cameron
Ralph Lewis
as
Austin Stoneman

heart-quickening glory of speed down road and lane and through flying waters. Now came the thrill of a charge, or of a plunging steed caught back on its haunches in a sudden arrest. Now followed the terror of a bestial mob, the hurrah of a rescue, streets filled with panic and with carnival. Life is motion and here was the beautiful moving monument of motion.

"What could the stage give to rival all this?" I thought. "What could the novel give? or the epic poem?" The stage can publish the voice and the actual flesh; yet from the film these faces were eloquent enough without speech. And after all when we see people we are merely receiving in our eyes the light that beats back from their surfaces; we are seeing merely photographs and moving pictures.

I had witnessed numberless photoplays unrolled, pictures of every sort and condition of interest and value. I had seen elaborate "feature-films" occupying much time and covering many scenes. But none of them approached the unbroken fascination of "The Birth of a Nation."

The realism of this work is amazing; merely sit at a window and actually rolls by. The grandeur of mass and the minuteness of detail are unequalled in my experience. And so the first impression of my first view of this was that it was something new and wonderful in dramatic composition and in artistic achievement.

In his novel "The Clansman," the Rev. Thomas Dixon had made a fervid defence of his people from the harsh judgments and condemnations of unsympathetic historians. With this book as a foundation, David W. Griffith built up a structure of national scope and of heroic proportions.

Of course, size has little to do with art. A perfect statuette like one of the exquisite figurines of Tanagra is as great in a sense as the cathedral of Rheims. A flawless sonnet of Milton's need not yield place to his "Paradise Lost." A short story of Poe's has nothing to fear from a cycle of Dumas novels, nor has "The Suwanee River" anything to fear from the Wagnerian tetralogy.

And yet we cannot but feel that a higher power has created the larger work, since the larger work includes the problems of the smaller; and countless others. The larger work compels and tests the tremendous gifts of organization, co-ordination, selection, discipline, climax.

One comes from this film saying: "I have done the South a cruel injustice, they are all dead, these cruelly tried people, but I feel now that I know them as they were; not as they ought to have been or might have been, but as they were; as I should probably have been in their place. I have seen them in their homes, in their pride and their glory and I have seen what they went back to. I understand them better."

And after all what more vital mission has narrative and dramatic art than to make us understand one another better?

Hardly anybody can be found today who is not glad that Slavery was wrenched out of our national life, but it is not well to forget how and why it was defended, and by whom; what it cost to tear it loose, or what suffering and bewilderment were left with the bleeding wounds. The North was not altogether blameless for the existence of slavery, nor was the South altogether blameworthy for it or for its aftermath. "The Birth of a Nation" is a peculiarly human presentation of a vast racial tragedy.

There has been some hostility to the picture on account of an alleged injustice to the negroes. I have not felt it; and I am one who cherishes a great affection and a profound admiration for the negro. He is enveloped in one of the most cruel and insoluble



GEN. ROBT. E. LEE'S LAST STAND ON THE



FAMOUS BATTLEFIELD OF PETERSBURG, VA.

riddles of history. His position is the more difficult since those who most ardently endeavor to relieve him of his burdens are peculiarly apt to increase them.

"The Birth of a Nation" presents many lovable negroes who win hearty applause from the audiences. It presents also some exceedingly hateful negroes. But American history has the same fault and there are bad whites also in this film as well as virtuous.

It is hard to see how such a drama could be composed without the struggle of evil against good. Furthermore, it is to the advantage of the negro of today to know how some of his ancestors misbehaved and why the prejudices in his path have grown there. Surely no friend of his is to be turned into an enemy by this film, and no enemy more deeply embittered.

"The Birth of a Nation" is a chronicle of human passion. It is true to fact and thoroughly documented. It is in no sense an appeal to lynch-law. The suppression of it would be a dangerous precedent in American dramatic art.

If the authors are never to make use of plots which might offend certain sects, sections, professions, trades, races or political parties, then creative art is indeed in a sad plight.

"Uncle Tom's Cabin" has had a long and influential career. Perhaps no book ever written exerted such an effect on history. It was denounced with fury by the South as a viciously unfair picture. It certainly stirred up feeling, and did more than perhaps any other document to create and set in motion the invasion and destruction of the southern aristocracy. Yet it was not suppressed because of its riot-provoking tendencies. And it is well that it was not suppressed.

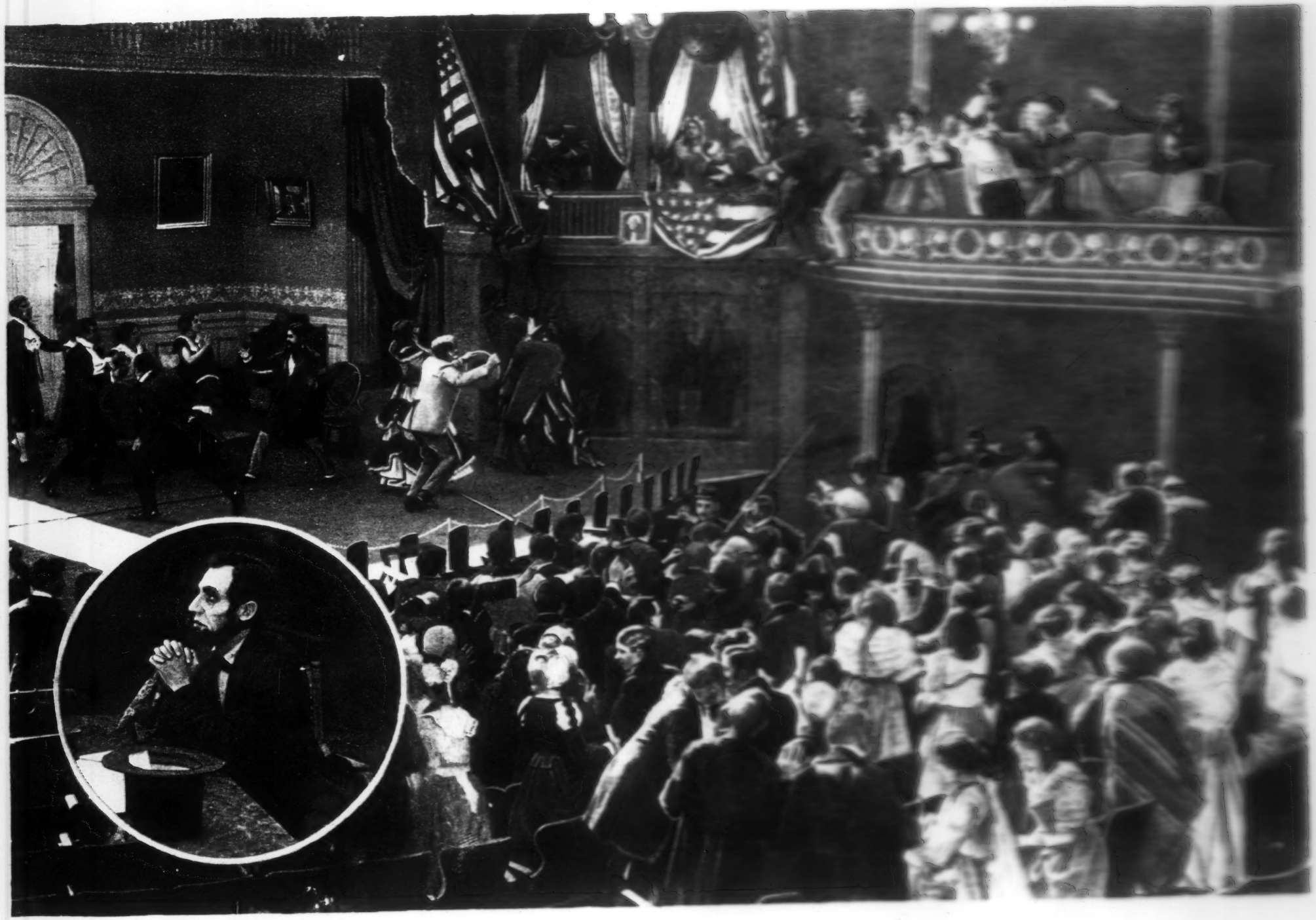
"The Birth of a Nation" has no such purpose. It is a picture of a former time. All its phases are over and done, and most of the people of its time are in their graves. But it is a brilliant, vivid, thrilling masterpiece of historical fiction. Thwarting its prosperity would be a crime against creative art and a menace to its freedom. The suppression of such fictional works has always been one of the chief instruments of tyranny and one of the chief dangers of equality.

I saw the play first in a small projecting room with only half a dozen spectators present. We sat mute and spellbound for three hours. When I learned that it had to be materially condensed it seemed a pity to destroy one moment of it. The next time I saw it was in a crowded theatre and it was accompanied by an almost incessant murmur of approval and comment, roars of laughter, gasps of anxiety and outbursts of applause. It was not silent drama so far as the audience was concerned.

The scene changed with the velocity of lightning, of thought. One moment we saw a vast battlefield with the enemies like midgets in the big world, the next we saw some small group filling the whole space with its personal drama; then just one or two faces big with emotion. And always a story was being told with every device of suspense, preparation, relief, development, and crisis.

I cannot imagine a human emotion that is not included somewhere in this story from the biggest national psychology to the littlest whim of a petulant girl; from the lowest depths of ruthless villainy to the utmost grandeur of patriotic ideal.

All of the seven wonders of the world were big things. I feel that David W. Griffith has done a big thing and he has a right to the garlands as well as the other emoluments. "The Birth of a Nation" is a work of epochal importance in a large and fruitful field of social endeavor. In paying it this tribute of profound homage, I feel that I am doing only my duty by American art, merely rendering unto Cæsar the things that are Cæsar's.



FORD'S THEATRE, WASHINGTON, D. C., APRIL 14, 1865
—ABRAHAM LINCOLN, OUR FIRST MARTYRED PRESIDENT

A NATION IS BORN

AMONG our fathers lived a poet-leader who dreamed a new vision of humanity—that out of the conflicting interests and character of thirteen American States, stretching their territories from the frosts of the north to the tropic jungles of Florida, there could be built one mighty people. For eighty years this vision remained a dream—sectionalism and disunity the grimmest realities of our life.

Lord Cornwallis, the British Commander, had surrendered at Yorktown, Virginia to the allied armies of the Kingdom of France and the original thirteen States by name—New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Virginia, Maryland, North Carolina, South Carolina, and Georgia. Through seventy-five years of growth and conflict these States clung to their individual sovereignty, feeling with jealous alarm the slow but resistless growth of a national spirit within the body of the Federal Union. This new being was stirred at last into conscious life by Daniel Webster's immortal words—

"LIBERTY AND UNION,
ONE AND INSEPARABLE,
NOW AND FOREVER!"

The issue, which our fathers had not dared to face—whether the State or the Union should ultimately have supreme rule—was joined in 1861 over the problem of the Negro.

The South held with passionate conviction that we were a Republic of Republics, each State free and sovereign. The North, under the leadership of Abraham Lincoln, held that the Union was indestructible and its sovereignty supreme.

Until Lincoln's day the right of each State to peaceful secession was scarcely disputed, North or South. New England had more than once threatened to withdraw long before South Carolina in her blind rage led the way.

And yet, unconsciously, the new being within had grown into a living soul, and, in the mortal agony of four years of Civil War and eight years of more horrible Reconstruction, a Nation was born.

THOMAS DIXON.

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THE STORY OF THE PICTURE



THE FIRST ship that brought a cargo of African slaves to North America started the series of troublous events preceding the birth of a great nation. Abolition was subsequently advocated, but the idea of social equality was never considered. The South declared it would secede, if in 1860 a Republican president was elected. That president, Abraham Lincoln, issued a call for 75,000 volunteers. For the first time in American annals he used the Federal power to subdue the sovereignty of individual States.

The Stoneman boys of Pennsylvania had been house guests at Piedmont, S. C., of their boarding-school chums, the Cameron boys. Phil Stoneman and Margaret Cameron, "fair as a flower," had looked, longed and loved. Ben Cameron had never met Elsie Stoneman, yet the daguerreotype of her he had pilfered from Phil seemed about the dearest, sweetest thing in the world. The younger lads of the two houses—too young for sentiment and romance—frolicked like friendly young colts. Most charming and lovable of all the Cameron clan was the Doctor and Mrs. Cameron's youngest daughter Flora.

When War casts its shadow over the land, Phil and Tod Stoneman are summoned to fight for the Stars and Stripes; Ben Cameron and his two younger brothers, for the Stars and Bars. The grim years drag along. Piedmont gayly enters the conflict, but ruin and devastation follow. The town gets a foretaste of rapine and pillage in the raid of a mixed body of white and colored guerillas against it. The scale of events inclines to the Union cause. Southern wealth and resources are burned or commandeered by Sherman in his march to the sea. Meantime two of the Cameron boys have perished in battle, one of them face to face with his dying Chum Tod. Grant is pressing the Confederacy in the famous campaign around Petersburg. When Confederate supplies are running low, one of their provision trains is cut off and the "little Colonel," Ben Cameron, is called upon by Gen. Lee to lead a counter attack and thus, by diverting the enemy, aid in the rescue of the train. We see the panorama of a battlefield flung over many miles of mountain and valley, the opposing intrenchments and the artillery fire, Col. Cameron and his men forming for the advance, their charge over broken ground, the grim harvest of death that swept most of them away, the bayonet rush of the devoted few right up to the trenches, the physical hand-grapple with the enemy, and Cameron,

sole survivor, gaining the crest of the Federal works and falling wounded into the arms of Capt. Phil Stoneman, U. S. A., his erstwhile bosom friend. Prisoner in a Washington hospital, Ben Cameron slowly recovers from his wound. Like an angel of mercy Elsie Stoneman, Phil's sister, appears in the role of a volunteer nurse. Poor Ben falls desperately in love with her whose picture he had carried about for years. She and Ben's mother visit Lincoln, "the Great Heart," who clears the "little Colonel" of an odious charge and hands Mrs. Cameron the boy's papers of release.

It seemed to Austin Stoneman, leader of Congress and Elsie's parent, that Lincoln was pursuing too mild a policy with the prostrate South. "I shall treat them as if they had never been away" was Lincoln's gentle answer to Stoneman's demand that the leaders be hanged and measures of reprisal adopted. What was there in Stoneman's life that made him so bitter to the Southern whites? Stoneman purposed to establish the complete political and social equality of the negroes. He was grooming a half-breed protege, one Silas Lynch, to go South as the "leader of his people."

The War ends in 1865 with the encirclement of the Southern army and the surrender of Robert E. Lee to U. S. Grant in the historic house at Appomattox Courthouse. There follows a terrible tragedy—the assassination of President Lincoln by Wilkes Booth in the crowded scene of a festival performance at Ford's Theatre on April 14, 1865. The South feels—and feels truly—that it has lost its best friend.

A few years later comes the real aftermath. Austin Stoneman, now supreme through the Congressional power of over-riding President Johnson's veto, goes south to supervise his "equality" programme. Elsie accompanies him, and so does Phil. They arrive in Piedmont and take a house next door to the Camerons. Elsie accepts the gallant little Confederate colonel, Ben Cameron, but the shadows of war-time hang too heavily over Margaret Cameron to permit her to make up at once with Phil. Meanwhile the reign of the carpet-baggers begins. The "Union League," so-called, wins the ensuing State election. Silas Lynch, the mulatto, is chosen Lieutenant-Governor. A legislature, with carpet-bag and negro members in overwhelming majority, loots the State. Lawlessness runs riot. Whites are elbowed off the streets, overawed at the polls, and often despoiled of their possessions. Ben Cameron then leads the white men of the country in organizing the "invisible empire" of the Ku Klux Klan. Devoted women of the South make the white, ghost-like costumes behind locked doors. Austin Stoneman boils with rage over this newest development. Lynch's spies bring evidence that the garments are being made by the Camerons and that Ben Cameron is night-riding. Stoneman bids Elsie to disavow her "traitorous" lover, and she, astonished and wounded that Ben is engaged is such work, gives him back his troth.

Little Flora Cameron, the joy and pride of the Cameron household, was sought after by the renegade family servant Gus, who had become a militiaman and joined Lynch's crew. Often had Flora been warned by her brother and parents never to go alone to the spring in the woods hard by the cliff called Lover's Leap. Little heeding the admonition, she took her pail one day and started off. Gus the renegade followed. Frightened by his approach, the little girl broke into a run. Gus ran too. Colonel Cameron, learning that she had gone alone, hastened forth and was the third person in the chase. Desperately the little girl zigzagged this way and that, dodging the burly pursuer, then, almost cornered, she climbed to the jutting edge of Lover's Leap whence, as Gus approached nearer, she leaped to her death. Brother Ben discovered the poor dying girl a few minutes later. Gus escaped, but he was afterwards captured, tried and



SHERMAN'S MARCH TO THE SEA—REFUGEES FLEEING FROM ATLANTA



THE COMING OF BROTHERLY LOVE INTO THE HALLS OF PEACE

found guilty. Then the Ku Klux Klan sent a messenger to the Titan of the adjoining county asking for re-inforcements to overawe the carpet-baggers and negroes.

The next outrage upon the unhappy family was the arrest of Dr. Cameron for having harbored the clansmen. As the soldiers were parading him to jail, Phil Stoneman, now a warm sympathizer with the southerons, and some others organized a rescue party. They beat down the militia; the Doctor and his wife, Margaret, Phil and the faithful servants fled out into the country where they found refuge and warm hospitality in the log cabin of two Union veterans. The cabin was fortified and preparations were made against the militia's attack.

We must now leave the handful of whites defending the log cabin from the militiamen and visit Lieutenant-Governor Lynch's mansion in Piedmont. Miss Elsie Stoneman is there on the errand of appealing to Lynch, the "friend" of her father in behalf of her brother and the Camerons. But instead Lynch siezes this opportunity to declare his "love" for his patron's beautiful daughter, says he will make her queen of his empire, and orders a negro chaplain to be sent for to perform a forced marriage. At this crucial moment, word is received of Congressman Stoneman's return. Lynch goes out to tell him that he (Lynch) aspires to the hand of the white man's daughter. Then Stoneman, the "social equalizer," the theoretical upholder of the intermarriage of blacks and whites, finds all his theories upset by the personal fact. Rage and storm as he will, Stoneman too is helpless. There is but one hope anywhere in prospect—the courageous and chivalric host of Ku Klux riding for dear life towards Piedmont.

Ben Cameron, the "little Colonel," is at their head. They are armed to the teeth and pledged to victory or death. As they rush the little mountain town, their guns mow down the militia troops opposing them; the Lynch mansion is taken, and Ben and his men bursting into the room free the Stonemans, Ben taking the overjoyed Elsie in his arms. But there is other work afoot. Quickly a detachment of the clansmen remount and hurry to the scene of the attack of the cabin. The little party within its besieged walls are almost at the last gasp. The militia raiders are forcing the doors, already half a dozen of them have gained the inside of the cabin, when the crack! crack! crack! of the Ku Klux rifles announce rescue and safety. The surprise attack routs the raiders completely, and the men and women of the party hug and kiss their deliverers.

There is little left to tell. To Ben and Elsie, to Phil and Margaret, the sequel is a beautiful double honeymoon by the sea. To the American people, the outcome of four years of fratricidal strife, the nightmare of Reconstruction, and the establishment of the South in its rightful place, is the birth of a new nation. Lincoln's plan of restoring the negroes to Africa was dreamed of only, never carried out. The new nation, the real United States, as the years glided by, turned away forever from the blood-lust of War and anticipated with hope the world-millenium in which a brotherhood of love should bind all the nations together.



ACTS ABOUT "THE BIRTH OF A NATION"

There are over 5,000 distinct scenes in "The Birth of a Nation."

18,000 people and 3,000 horses were utilized in making the narrative.

Mr. Griffith worked for 8 months without a let up to complete the picture.

The approximate cost of the production was $500,000. The women's dresses of the period of 1860 used up 12,000 yards of cloth. Over 25,000 yards of white material were sewed into the costumes of the Ku Klux Klans.

200 seamstresses worked for two months to make these costumes historically correct and appropriately picturesque.

5,000 works and reports on the history of the Civil War and the periods immediately leading up to and following the great conflict were searched for authentic data. This research was conducted by four college professors specially engaged upon it.

Every piece of ordnance or musketry in the battle scenes is an exact reproduction of the artillery and arms used on both sides during the war of the 60's.

For the assassination of President Lincoln, Ford's Theatre, Washington, was reproduced to the smallest detail. The scene itself was taken in the presence of several eye witnesses of the actual occurrence. These witnesses were in Ford's Theatre the night John Wilkes Booth's shot laid the great Lincoln low.

To depict the ravages of Sherman's March to the Sea, a city was specially built, only to be destroyed before the eyes of the spectators of the picture.

$10,000 a day was paid for the use of an entire county in order to reproduce the wild rides of the Klansmen.

West Point engineers laid out the great battle scene of Petersburg from maps and reports in the War Department at Washington. Intimate details of the action supplied by veterans who fought on either side.

Night photography was perfected for the first time to secure battle scenes in the dark. This detail cost $5,000.

Great artillery duels actually reproduced. Specially prepared shells exploded at a cost of $80 each.

A commissary and two hospital corps were maintained while the pictures were being taken. Not a human life was lost.

A musical score for 40 pieces composed and minutely synchronized to several thousand individual scenes.

The condensed production represents 12,000 feet of film. Nearly 200,000 feet of film was originally taken.

Recognition of a New Art

"The Birth of a Nation" as presented by Mr. D. W. Griffith in New York City was a revelation that raised the standard of motion pictures one thousand per cent. in a night. It was a radical departure to present this photographic spectacle in one of the first-class metropolitan theatres which had never been used for a motion picture production before. A further daring achievement was to present the work at the same scale of prices charged for the finest dramatic offerings on the New York stage. The reception of the production was quite as unusual. All the recognized New York critics attended the opening performance, many for the first time writing a serious review of a picture drama. The chorus of praise was unanimous as well as astonishing. This united verdict was but a repetition of the wonderful things said of the work by men in every walk of life. U. S. Senators, Congressmen, artists, writers, illustrators, diplomats, historians, clergymen, in fact men of every profession expressed their appreciation in no uncertain terms. A few extracts from this world-wide chorus will serve to illustrate the case:

"It shows war as it actually is."
—RICHARD HARDING DAVIS

"In the short space of three hours the audience sees, hears and feels a period of fifteen years."
—REV. FATHER JOHN TALBOT SMITH

"It will take the whole country by storm."
—BOOTH TARKINGTON

"I know it is true because I lived through the actual realities it depicts."
—REV. THOMAS B. GREGORY

"It is worth $5 a seat."—*N.Y. Evening Journal*

"You see, as the angels looking down from Heaven must have seen, exactly what took place fifty years ago."
—DOROTHY DIX

"The biggest attraction of the season. It brings the audiences to their feet as no theatrical play has in many, many years."
—JAMES S. METCALFE, in *Life*

"The most glorious accomplishment in any art I have ever seen."
—GOVERNOR HIRAM JOHNSON of California

"Only a genius could have conceived and produced such an inspiring spectacle."
—AMY LESLIE, *Chicago Daily News*

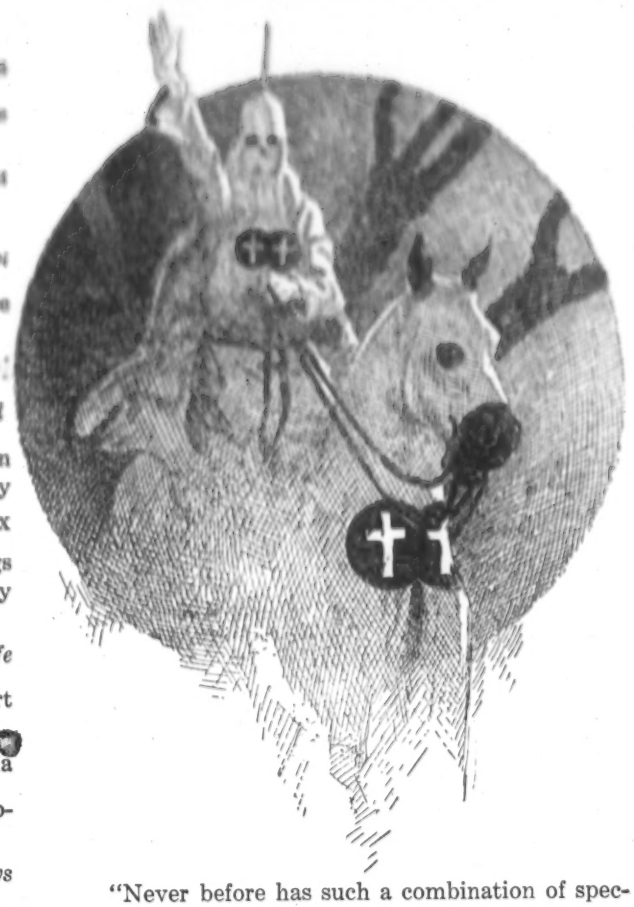
"The true greatness of the picture lies in its emotional appeal." —*New York News*

"A new epoch in the art is reached."
—*New York Herald*

"It is big and fine." —*Evening World*

"Wins popularity because of its thrilling war scenes." —*New York Tribune*

"A masterpiece of a new form of art."
—*Chicago Tribune*



"Never before has such a combination of spectacle and tense drama been seen." —*N. Y. Sun*

"Achieved a striking degree of success."
—*New York Times*

"Made a profound impression." —*N. Y. Press*

"Swept a sophisticated audience like a prairie fire before a whirlwind." —*New York Mail*

"Beyond doubt the most extraordinary picture that has been seen." —*New York Globe*

Sunday Evening

SEPTEMBER 12th

at 8:30 p.m.

THE ACADEMY OF MOTION PICTURE ARTS & SCIENCES

Special Showing from the Academy Archives

of

DAVID WARK GRIFFITH'S

THE BATTLE, 1911

with BLANCHE SWEET *and* CHARLES WEST

MAN'S GENESIS, 1912

with MAE MARSH, ROBERT HARRON *and* WILFRED LUCAS

JUDITH OF BETHULIA, 1913

with BLANCHE SWEET, HENRY B. WALTHALL, MAE MARSH, LILLIAN GISH *and* ROBERT HARRON

A representative portrayal of Griffith's contributions to motion picture technique prior to THE BIRTH OF A NATION, *1914.*

ACADEMY AWARD THEATRE

9038 MELROSE AVE.

HOLLYWOOD 46,

CALIF.

PROGRAM NOTES

by

HOWARD WALLS
Curator Academy Film Collection

☆

The first public appearance of the motion picture in America took place in New York City on April 14, 1894, when the Edison Kinetoscope peepshow made its bow as a Broadway sensation.

Just two years later, in 1896, the Vitascope was perfected and the motion picture found its way to the screen.

The type of films, however, remained substantially unchanged in the transition from the peepshow to the screen. Brief, single-scene pictures, less than a hundred feet in length, were all that audiences could expect from the new medium, and such films persisted as the only offerings of the earliest producers. No one engaged in film production at the time recognized the power of the motion picture to tell a story with several sets and scenes in feature-like fashion.

By 1900, movie patrons had become surfeited with the unvaried nature of the entertainment and were wishing for something better. Then, through the parallel efforts of American, French, and English film-makers, the photodrama, or story film, slowly emerged as a possible new art form. In 1903, Edwin S. Porter's THE GREAT TRAIN ROBBERY, the first big box-office success, climaxed the development and insured a new permanency to the movies.

With no precedence to guide them, producers the world over approached the story film in terms of the theater and employed stage-like techniques. The essential, distinguishing characteristics of the cinema seemed just as obscurely hidden from them as the story idea had been. With the motion picture camera assuming the role of a spectator watching a stage play, the photodrama became stereotyped and static.

This was the film world that greeted David Wark Griffith when he arrived at the Biograph Company to direct his first picture, THE ADVENTURES OF DOLLIE, in June, 1908.

No art stands still for long. Griffith, fresh from fail-

ure at play writing and play acting, sensed a difference between the photoplay and the drama of the stage. From his very first picture, he was determined to establish the distinction. The photoplay as we know it today is an outgrowth of this ambition.

With Griffith, the camera began to follow the action. By various camera placements, he transported the spectator now near, now far from the action, then into and around it. It is not precisely known just how many of today's camera techniques were discovered by Griffith. Only an extensive and systematic study of the first thirty years of photoplay achievements will reveal this. The important point, however, is that Griffith was the first to find a way to use cinematic devices effectively to enhance dramatic intensity within the framework of the motion picture medium. The end result was that indefinable quality called "atmosphere". As Griffith himself so aptly put it: "I began to seek after atmosphere and effects and the clues to causes. If I have had a measure of success, that effort was largely responsible, for it started me in the right direction".

Like many another artist, Griffith needed a little time to develop his ideas. The first three of his six successful years with Biograph gave him the opportunity. By combining a realistic attitude with poetic insight, he was able to impart such great color and warmth to his works that by 1911 he had gained a renown that made his name a synonym for the photodramatic art.

The Academy is pleased to present THE BATTLE, MAN'S GENESIS, and JUDITH OF BETHULIA (made in 1911, 1912 and 1913, respectively) as examples of Griffith's work which brought his career with Biograph to a brilliant close and led to his climactic BIRTH OF A NATION in 1914.

☆

THE BATTLE

Produced by Biograph, 1911.
Based on an original synopsis by George Terwilliger.
Photography by G. W. ('Billy') Bitzer.
Directed by David Wark Griffith.

Cast: The Girl.....Blanche Sweet
The Boy.....Charles West

The "atmosphere" that Griffith was seeking began to reach a high peak with THE BATTLE. This forcefully dramatic film, based on a Civil War battle theme, is one of Griffith's first attempts at spectacle, and vividly portrays his early ability to handle difficult crowd scenes realistically and convincingly.

Seymour Stern, one of Griffith's biographers, says of THE BATTLE: "It was not the first film on the American Civil War, but probably was the first of the combination *battle-and-genre* films on this subject, which prepared the way for THE BIRTH OF A NATION, and through which Griffith generated the romantic legend of the Old South. With its appearance, the American Civil War and, in particular, the glory of the Old South, became more prominently featured than ever before in Griffith's creative expression and output".

MAN'S GENESIS

Produced by Biograph, 1912.
Photography by G. W. ('Billy') Bitzer.
Directed by David Wark Griffith.

Cast: Weakhands.....Robert Harron
Lilywhite.....Mae Marsh
Bruteforce.....Wilfred Lucas
Grandfather
in the Pro-
logue.....W. Chrystie Miller

MAN'S GENESIS is described in a sub-title to the film as "A Psychological Comedy Founded upon the Darwinian Theory of the Evolution of Man". In connection with the picture, one outstanding critic of the day, Louis Reeves Harrison, wrote that Griffith had fallen short of his true genius by employing a comic treatment for a serious theme. He said, in effect:

"The monkey-like gestures of the characters are out of place. A great photoplay does not belittle humankind and its struggles up the path of progress".

However one may view this criticism today, it is important to notice that Griffith wanted to make films with a message and that he was willing to sacrifice convention to achieve his goal. MAN'S GENESIS superbly proves it.

JUDITH OF BETHULIA

Produced by Biograph, 1913.
Based on a play by Thomas Bailey Aldrich.
Scenario by Frank Woods.
Photography by G. W. ('Billy') Bitzer.
Directed by David Wark Griffith.

Cast: BLANCHE SWEET as Judith, widow of Manasseh.
KATE BRUCE as Judith's maid.
HENRY B. WALTHALL as Holofernes.
J. J. LANCE as Holofernes' servant.
H. HYDE as Captain of the Guards.
ALFRED PAGET as Keeper of the Slaves for Holofernes.
MAE MARSH as Naomi.
ROBERT HARRON as Nathan.
LILLIAN GISH as the Jewish mother.
CHARLES H. MAILES as General of the Jews.
MESSRS. OPPLEMAN AND LESTINA as priests.

JUDITH OF BETHULIA is a spectacle drama based on a Biblical story taken from the Apocrypha. It was Griffith's first four-reel achievement and his last film for the Biograph Company.

The Italians had attempted long, spectacular films before Griffith (e. g. QUO VADIS, 1912); hence, most film historians believe that this foreign influence forced Griffith into making the long and spectacular JUDITH OF BETHULIA. Griffith denied that he even saw the Italian product and insisted that he arrived at big spectacle through his own experiences at film making. Whatever the facts, JUDITH OF BETHULIA shows Griffith not only developing the true spectacle but surpassing the Italians. Griffith was greater because he knew, among other

things, how to handle avalanche-like action.

It is interesting to view JUDITH OF BETHULIA today through the Biograph advertising that emphasized the spectacular nature of the film:

> "In four parts. Produced in California. Most expensive Biograph ever produced. More than one thousand people and about three hundred horsemen. The following were built expressly for the production: a replica of the ancient city of Bethulia; the mammoth wall that protected Bethulia; a faithful reproduction of the ancient army camps, embodying all their barbaric splendor and devices; chariots, battering rams, scaling ladders, archer towers, and other special war paraphernalia of the period.
>
> "The following spectacular effects: the storming of the walls of the city of Bethulia; the hand-to-hand conflicts; the death-defying chariot charges at break-neck speed; the rearing and plunging horses infuriated by the din of battle; the wonderful camp of the terrible Holofernes, equipped with rugs brought from the far East; the dancing girls in their exhibition of the exquisite and peculiar dances of the period; the routing of the command of the terrible Holofernes, and the destruction of the camp by fire. And overshadowing all, the heroism of the beautiful Judith".

But Vachel Lindsay, in his ART OF THE MOVING PICTURE, gives us our best approach to this important picture:

> "There are four sorts of scenes alternated: (1) the particular history of Judith; (2) the gentle courtship of Nathan and Naomi as types of the inhabitants of Bethulia; (3) pictures of the streets, with the population flowing like a sluggish river; (4) scenes of raid, camp, and battle, interpolated between these, tying the whole together. The real plot is the balanced alternation of all the elements. So many minutes of one, then so many minutes of another. As was proper, very little of the tale was thrown on the screen in reading matter, and no climax was ever a printed word, but always an enthralling tableau".

This combination of the four movements, enhanced by expert cutting, gave JUDITH OF BETHULIA tremendous emotional sweep and power, and presaged the coming greatness of THE BIRTH OF A NATION and INTOLERANCE. Griffith, by now, clearly knew what a motion picture is and what it is not.

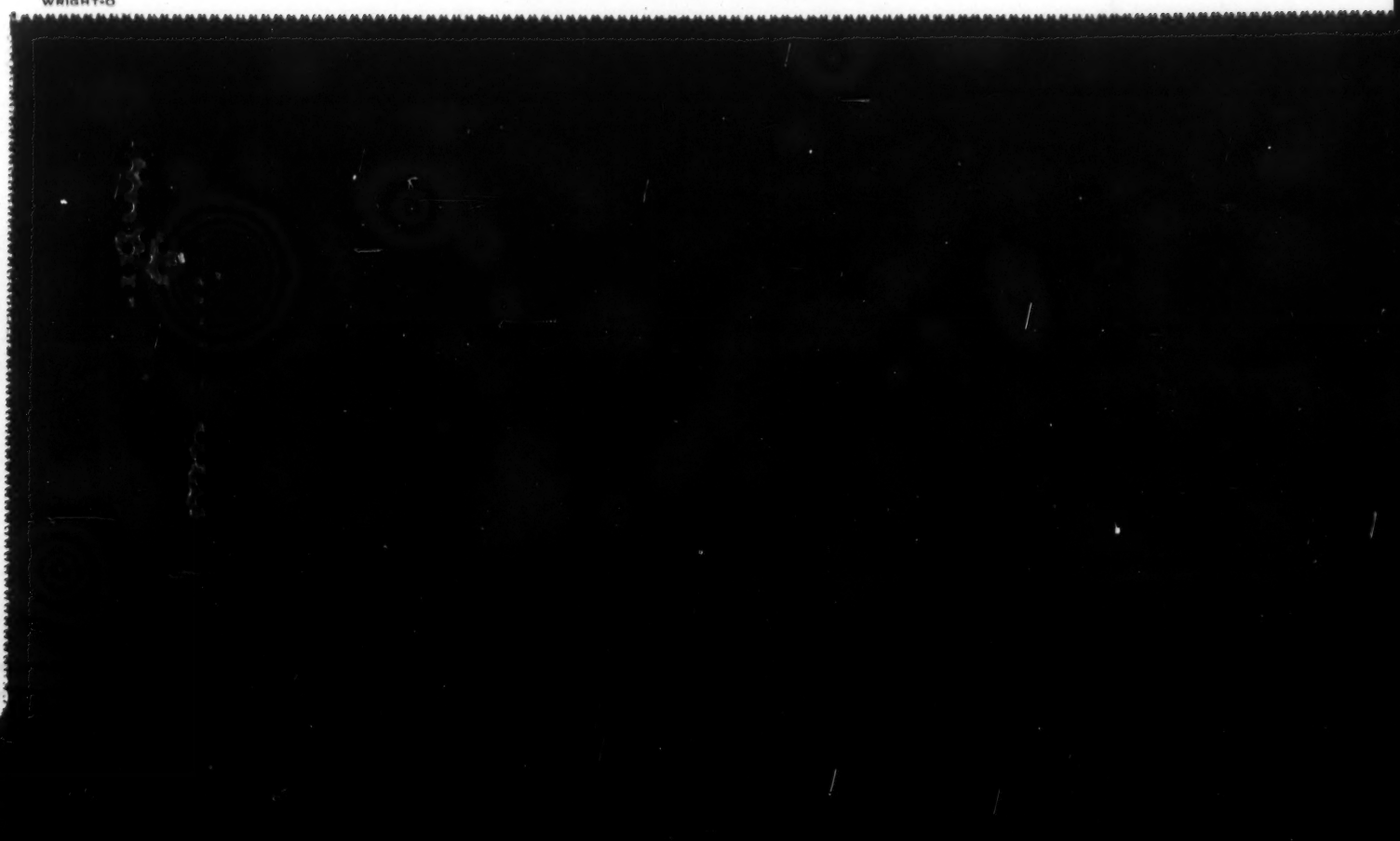
-4-

" ABRAHAM LINCOLN "

SOUND VERSION

PLEASE RETURN THIS SCRIPT TO PRODUCTION MANAGER
WHEN PICTURE IS COMPLETED

WRIGHT-O



SEQUENCE 1

"BIRTH OF LINCOLN"

FADE IN On a very simple title:

"A TAVERN IN NEW ENGLAND
FEBRUARY 12th, 1809".

1. INT. NORTHERN TAVERN - NIGHT

We see about half the room. There is a door, back, and a fireplace, right. Fire in fireplace. Noise of storm outside. A winter night. Crude portrait of Washington, draped in mourning, hangs over fireplace, in full view.

Four men are angrily discussing politics around a corner of the table. Three of them are roughly dressed - small shopkeepers or workmen, in clothes of period. They are men of around 35. The fourth is better, though plainly, dressed; looks more intelligent, speaks with a better voice. He listens to the discussion at first, disapproving without taking part in it. He is seated in center of picture, with his back to the door.

(These scenes previous to Lincoln's birth are all played with a spirit of feverish excitement and with driving force -- the storm outside symbolizing the storm going on within them.) They (in their excitement) break in on each other occasionally; both parties have been drinking.

FIRST SPEAKER
(Sneeringly, leaning across table)
The United States! What's that? I'll fight for Massachusetts! I'll fight for New England! But as for the South --
(He sweeps a tankard to the floor)

SECOND SPEAKER
Right! The South is trampling upon us at every turn.

THIRD SPEAKER
We're tied to a crew of slavers -- damned aristocrats --

FIRST SPEAKER
We'll get out! We'll break up the Union.

SECOND SPEAKER
(Gesturing at portrait of Washington)
There was the one man who kept us together -

1. (Cont'd)

FIRST SPEAKER
But even he couldn't do it now! It'll take a bigger man than George Washington to keep those stars in that flag.

FOURTH SPEAKER
(Breaking in)
And how we need such a man!

(He picks up a tied bundle of brushwood from the side of the fireplace and flings it on the table)
There's your Union! Break it!

FIRST SPEAKER
(Trying to break whole bunch)
I can't!

FOURTH SPEAKER
Neither could England! Nor any power on earth -- while we stick together! But - cut the string --
(he does so)
-- and -- broken -- like that --
(He breaks individual sticks)

DISSOLVE OUT

DISSOLVE IN on title "A TAVERN IN THE SOUTH FEBRUARY 12th, 1809"

2. INT. VIRGINIA TAVERN * NIGHT

Same arrangement - table center, door back, fireplace right; draped portrait of Washington over fireplace. Noise of storm, same. Touches, such as difference in dress, southern voices, etc. show we are now in South.

Four Southerners are seated in similar positions to the four northerners in Scene 1. Their faces bear a vague likeness to the faces in the other group and they a re discussing politics as fiercely. Three of the men are roughly dressed -- the fourth, a cut above the others. His back is to the door.

FIRST SPEAKER
The North is trying to strangle us -- ruin us --

SECOND SPEAKER
They say they'll stop the slave trade. It's made them rich! We'll show them! Secede! Secede!

THIRD SPEAKER
(Looking at portrait of Washington)
It was one man that made the Union.
But now he's gone --

FIRST SPEAKER
We'll run up the rattlesnake flag again
instead of those damn stars!

SECOND SPEAKER
Virginia forever -- and a good long
rope for New England!

FOURTH SPEAKER
(Protesting)
Gentlemen -- gentlemen --

THIRD SPEAKER
(Fiercely)
What's the matter? Don't you like what
we're saying. Because if you don't --
(He fumbles for a pistol)

FOURTH SPEAKER
(Rising, hand also on pistol;
in voice of steel)
Put that down! You know my principles.
I hold slaves. I believe in slavery.
But it's splitting the Union apart --

The other speakers are taken aback for an instant; when they recover themselves and rear back at him --

(Let her split! Secede! Break it up!
(You talk like a traitor, Crittenden!
(Break up the Union...
(Sink the North in the sea...

They start forward as if to attack him and he backs out of the door, covering them with his pistol, as we

DISSOLVE TO

3. EXTERIOR OCEAN * NIGHT (1809)

Shot of a slave-ship in mid-ocean. Wind and storm.

CAMERA PANS

4. EXT. SIDE OF SHIP * NIGHT

rapidly along side of ship. We catch a glimpse of ship's name - SALEM LASS ** SALEM, MASSACHUSETTS.

4. (Cont'd)

(Through these scenes of slave ship, through the noises of wind and storm, we hear, faintly and indistinctly, the musical theme of the negro spiritual "Go Down Moses -- set my people free."

CAMERA STOPS PANNING

5. EXT. SHIP'S HATCHWAY - NIGHT

at open hatchway. Indistinct figures of sailors are lifting up bodies of dead negroes and passing them along, like a bucket brigade, to throw them overboard. Scene dim.

SOUND NO DIALOGUE

6. INT. SHIP'S HATCHWAY - NIGHT

Show down through hatchway at negroes, crowded in hold. Confusion of limbs and bodies. Guttural cries but no articulate speech. Scene dim - lit by one oil lamp.

7. EXT. SHIP - NIGHT

CAMERA PANS rapidly along deck, past bucket-brigade of sailors to side of ship....

8. EXT. SHIP - NIGHT

and stops, at side of ship, where bodies are being thrown into water. Dim bodies fall past camera into water. We hear them splash in the sea.

A VOICE
(Off screen)
How many dead?

SECOND VOICE
(Off screen)
Twenty-five

FIRST VOICE
(Off screen)
How many sick?

(Continued)

8. (Cont'd)

SECOND VOICE
(Off screen)
Forty-two

FIRST VOICE
(Off screen)
We won't make much money this trip.

SECOND VOICE
(Off screen)
Don't feel yourself. We've still
got three hundred under hatches.
Batten them down!

Musical theme of "Go down Moses" swells a little through storm noises, as we --

DISSOLVE THROUGH noises of storm increasing, into

9. LONG MOVING PAN SHOT - EXT. DAY

CAMERA PANS FROM ELEVATION sweeping over a scene of rolling prairie and low hills covered with thick underbrush and woods. Storm; howl of wind; creaking of branches....

10. CAMERA CONTINUES TO PAN - EXT - DAY

over woods, and picks up shot of wolf, which throws his head back and howls....

11. CAMERA CONTINUES TO PAN - EXT - DAY

Now a stony, desolate clearing comes into view. In its center is a bleak, one-room, log cabin, with one window and one door. No glass in window -- closed by plank-shutter.

12. CAMERA CONTINUES TO PAN - EXT - DAY

to side of cabin. There, somewhat protected from storm, a broad-backdd woodsman is chopping on a log. We hear the slug of his axe.

13. EXT. CABIN - DAY

CAMERA STOPS - at woodsman, chopping. A woman -- the midwife -- middle-aged ...roughly dressed...hurried, scolding voice, hurries into view of CAMERA from direction of cabin.

MIDWIFE
Tom Lincoln -- it's comin'

TOM LINCOLN
(Turning - stupid..calm)
Boy or gal?

MIDWIFE
Ain't fur enough along fer a tag - yit.

She turns toward cabin again, listening. Crash of tree blown down, off screen.

TOM LINCOLN
(Putting down axe and turning to midwife)
How's Nancy standin' it?

MIDWIFE
She's prayin!

They both start for cabin.

CAMERA FOLLOWS THEM to door of cabin.

DISSOLVE IN

14. INT. CABIN - DAY

A corner in the cabin. Nancy Hanks Lincoln, a worn girl, fairly young, but, with no great beauty, though a certain amount of sweetness in her face, is lying on a bed of corn husks on the dirt floor. The bed is covered by a worn bear skin -- it is her only covering. The midwife bends over her.

DISSOLVE TO

15. EXT. DAY

The storm - increasing in violence. Crashes of other trees blown down. Thunder.

DISSOLVE TO

16. INT. CABIN - DAY

The midwife is holding up the newly born baby by its feet and spanking its bottom.

TOM LINCOLN
Don't beat it like that!

The baby cries.

MIDWIFE
Needed some wind in its lungs. A pig's no good if it cain't squeal.

DISSOLVE TO

17 INT. OF CABIN - DAY

The midwife is holding baby, wrapped in blanket. Betsy Sparrow and Dennis enter and approach to look at baby.

BETSY SPARROW
(As midwife uncovers baby)
It's a boy -- long as an eel.

MIDWIFE
Well, he'll know who his paw is, anyhow, and that's more'n his maw knows about her paw.

Betsy Sparrow hushes the midwife with a gesture.

NANCY HANKS
(From bed, weakly)
Is it purty?

MIDWIFE
Homelier than a mud fence.

Baby cries loudly.

BETSY SPARROW
Brightest little rascal I ever heard. Lungs sound like a lawyer or a shoutin' preacher.

MIDWIFE
(Shaking her head)
Him and his maw had to fight thru blood to get him into the world.

17. (Cont'd)

DENNIS HANKS
(Moving forward, to Nancy)
What do you low to call him, Aunty?

NANCY
(weakly)
Abraham -- after his grandpaw.

DENNIS
Kin I hold him?

The midwife hands baby to Dennis. Baby immediately begins to cry. Dennis hands baby back.

DENNIS
Shucks, he's afraid. He'll never amount to nothin'.

CAMERA TRAVELS --

18. INT. CABIN - DAY

Shot of Tom Lincoln and Nancy.

NANCY
(Smiling weakly; in a weak voice)
Tom -- I give ya a boy.

TOM
Yes -- ya surely did, Nancy.

(He is embarrassed. Pause.
Noise of storm swells.
At last -)

He'll be a help -- when he kin handle an axe.

FADE OUT

END OF SEQUENCE 1.

SEQUENCE B.

"LINCOLN AS STOREKEEPER"

19 DAY - 1831 -INT.OFFUT-LINCOLN STORE,NEW SALEM,ILL.

FADE IN on a closeup of a paper handbill which announces in bold type the opening of Lincoln and Offut's store in New Salem, Illinois, with the date line:

"New Salem, Illinois. September 1, 1831.

G R A N D O P E N I N G!!!

The Finest Retail Store in Sangamon County!!

D. Offut, Prop. A. Lincoln, Clerk.

Calicoes, Linseys, Muskrat Traps, Fine Groceries, Powder and Ball, Buggy-whips, Calomel, Warming Pans and Bibles!

If you don't see what you want, we'll get it within three weeks!

Wagon-trains fitted out at short notice!

Feed for Man and Beast Teeth Drawn At Special Request

"Coonskins and Beaver-pelts taken in trade. But no plugged dollars!"

WATCH US GROW

The camera pulls back from this closeup over the shoulder of the person holding the handbill to almost a full shot which reveals the Lincoln-Offut store - a one room, country store, with bolts of calico on the shelves and a heterogeneous collection of boxes, bales, whiskey barrels,etc. - with Lincoln sitting at one end of the counter with his back to the audience. Before the camera stops, Offut and a bystander enter and stop. Offut indicates the man on the counter.

OFFUT
There he is. Ugliest - laziest - smartest man in New Salem. Ain't yuh, Abe?

(Contd.)

Then the man holding the handbill turns around smilingly and we see for the first time that it is Abraham Lincoln.

LINCOLN
(good-naturedly)
I don't mind my fuse--I'm behind it. It's the people in front that get jarred.

OFFUT
Whip any man in shoe leather! At least, I hope he can.

LINCOLN
Offut does the braggin' and I do the runnin'.

BYSTANDER
Better dust off them shoes then, stranger--you ain't here for long.

LINCOLN
(dryly)
That's so? I was aimin' to settle here.

BYSTANDER
This ain't no peaceable town.

LINCOLN
I'm a peaceable man.

BYSTANDER
Wait till Jack Armstrong gets hold of you. He'll throw you outa that door like a sack of meal.

LINCOLN
(Pantomiming with his hands)
Big fellow?

BYSTANDER
(Disgustedly)
No bigger'n you, but he's the champion of the country - never been licked; and when he sees you--
(The bystander rubs his hands together in pleased anticipation)

OFFUT
Folks can't spit in this town without his say-so.

(Contd.)

LINCOLN
(to Bystander)
He'll chuck me out of that door?

BYSTANDER
(Rubbing his hands,gleatingly)
Like a sack of meal!

LINCOLN
Pretty long chuck - for a peaceful man --

At this moment there is a gallop of horses outside, and, suddenly the body of a man jumps thru the doorway, planting his feet with a terrific slap on the floor. It is Jack Armstrong, the champion wrestler and the leader of the roughnecks known as the "Clary Grove Gang."

ARMSTRONG
Whar be he?

OFFUT
(Procestingly)
Now, Armstrong, can't you leave us be? You jus' broke up old man Simpson's store an' scattered his new clerk all over the country. Don't you ever rest?

ARMSTRONG
(roaring)
Whar be he? That yaller-livered baboon from Indianny!

LINCOLN
(quietly)
I come from Indianny - but not that part.

ARMSTRONG
Get down! Let's see what bones I wants to crack first!

Lincoln begins to uncoil, and slides down from the counter. As he turns to put his book on the counter, Armstrong catches him off his guard, seizes Lincoln's arms with both hands, and swings him out the door, following him as the crowd runs after them.

ARMSTRONG
Come on, and git yer neck broke!

80 EXT. STORE - DAY

Outside the store, Lincoln comes spinning out, but catches himself quickly and turns to face Armstrong. Armstrong throws his coat off, leaps up in the air, cracks his heels together. There are a few of the usual characters of the day lounging in front of the store. From out of the saloon next door runs Clary, the saloon-keeper.

Armstrong, who is short, powerful - with muscles and haunches of a wild steer - is aiming to get close to his man where he can have the advantage of his thick, muscular strength, but Lincoln seizes him with his long arms, holds him away, as they wheel and whirl desperately, Armstrong playing for a close hold.

(The following dialogue between Offut and Clary is said rapidly and simultaneously)

CLARY
(Shouting)
Betcha ten dollars, Offut, on the champion.

OFFUT
(greatly excited)
I'll take it. Ten dollars on Abe.

The crowd is bidding everything from knives to plugs of tobacco. There is great excitement among the group around. It increases as they see that Lincoln seems to be holding his own pretty well with the champion.

CROWD
Go at him, Shorty!
Watch out, Abe - don't let him get too close!

At this, Armstrong, butts his way in and gets one arm on a close hold, but Lincoln spins away from his hold. As he does, one long arm goes around Armstrong's neck, spinning him away from him. Armstrong turns, his temper up, and charges him like a bull--but as he comes in, Lincoln again wrestles him from a too close hold.

Armstrong, getting out of breath and temper, fouls Lincoln by heeling him viciously on the right foot and instep. This arouses Lincoln's temper. He seizes Armstrong by the throat, lifts him clear off the ground, and shakes him like a rag; then slams him to a hard fall, flat on his back. As the champion lays on the ground in the dust of defeat, his gang starts to swarm toward Lincoln. Lincoln gets his back against the wall, braces himself.

(Contd.)

20 (Contd.)

BYSTANDER
Holy Smoke! and he said he was a peaceable man.

LINCOLN
Now, come on--all of ye. I'm the big buck of this lick.

The roughnecks make another start for him. One long arm goes around the neck of one and tosses him aside. The others are closing in on him. Armstrong gets up off the ground.

ARMSTRONG
Hold on boys. He throwed me fair.

Armstrong reaches out his hand to Lincoln.

ARMSTRONG
What's yer name?

LINCOLN
Lincoln -- Abraham Lincoln.

ARMSTRONG
Well, Abe --we're goin' to make ye one of us.

Abe takes his hand - smiles good-humoredly.

21 INT.STORE - DAY

They go inside the store. Armstrong speaks as Lincoln goes behind the counter.

ARMSTRONG
Let's have some of that Rattle Snake Poison.

We come to Lincoln putting tin cups and a keg on the counter Armstrong notices that he hasn't a cup for himself.

ARMSTRONG
Come on, Abe - where's yours?

ABE
I don't care much for it.

ARMSTRONG
Aw, come on, Abe.

Lincoln comes from behind the counter.

(Contd.)

LINCOLN
Well, I'll drink with you, if you take it like I do.

ARMSTRONG
How's that?

LINCOLN
Lift up the barrel and drink it out of the bung.

ONE OF THE GANG
Ain't no man livin' can do that.

Lincoln picks up the barrel of whiskey, sits on the ground, rolls the barrel up his long knees, takes a drink out of the bung hole. The crowd looks on in astonishment. In these rough, pioneer days, physical strength and skill were necessary if one expected to win the respect of his fellow men.

Now Lincoln rises, sets the barrel down, spits out the mouthful of liquor he had taken into a spittoon.

ARMSTRONG
(to Abe)
Ain't ye drinkin?

ABE
No.

ARMSTRONG
Reformer?

LINCOLN
No, I don't regulate nobody's drinkin' -- jus' my own.

The whole group laughs.

FADE OUT.

END OF SEQUENCE 2.

SEQUENCE 5

"COURTSHIP OF ANN"

FADE IN

22. EXT. BANK OF STREEM - DAY (1834)

The bank of the stream. There is a valley beyond it. A little barefoot country girl is driving three cows home. They have bells around their necks and their chiming can be heard as they move lazily homeward. The little girl is singing as she goes, "Twenty Years Ago."

SONG: My lids have long been dry, Tom, but tears
come to my eyes;
I thought of her I love so well, those
early broken ties;
I visited the old churchyard, and took
some flowers to strew
Upon the graves of those we loved, some
twenty years ago.

23. EXT. BANK OF STREAM - DAY

CAMERA PANS down the stream and, added to the girl's distant voice, we hear the murmur of the stream.

24. EXT. BANK OF STREAM - DAY

CAMERA STOPS at a green bank by a spring; the valley is the background where the little girl is driving the cows home. To the left, at a distance, an ox cart with white oxen; a farmer is loading cut wood into the cart.

By the spring in the foreground, is seated Ann Rutledge, her hands around her knees. Lincoln comes on and sits quietly beside her. For a time nothing is said. The girl's clear, sweet voice, the music of the fields, and the tinkling of the bells, go on.

Lincoln, in a subdued and tremulous voice, speaks to Ann as though he had not been able to think of anything to say.

LINCOLN
It's awful nice about this time of day.

ANN
Yes, Abe.

Continued

LINCOLN
(losing courage)
May I tell you -- a -- sort of a story, Ann?

ANN
Of course, Abe.

With a gesture, she makes him sit down beside her. He does not speak.

ANN
(encouragingly)
Well?

LINCOLN
Well -- there was a town in Illinois -- called -- called --

ANN
(smiling)
New Salem?

LINCOLN
That's it. And in that town there was -- the prettiest girl in the world.

ANN
What was her name?

LINCOLN
Let me see....
(he smiles)
Ann Rutledge!

ANN
Abe!

LINCOLN
Yes. But what I'd like to know about that girl is -- did she ever take a little time off to think about gettin' married?

ANN
Well, maybe.

LINCOLN
Because there's an Abe Lincoln hangin' around that's a pretty good catch.

ANN
What's he like?

Continued

LINCOLN
Oh, he's a big merchant -- owner of three stores -- all bankrupt.

ANN
Is he handsome?

LINCOLN
His paw said Abe had been cut out -- with an axe.

ANN
(with the same tender, whimsical spirit that is Lincoln's)
Politician too, I hear.

LINCOLN
Got less property and more debts than anybody that's ever run for Legislature.

ANN
Now, Abe -- you'll do all right when you get started.

LINCOLN
There's something I'd like to start, if I knew I could finish it -- you know, Ann, I've always done a lot of dreaming, but -- lately -- when I dream, it seems your face always gets mixed up in it.....

ANN
Does it really, Abe? Tell me about the missing?

LINCOLN
You know, I feel I'm goin' to be seein' that face till the day I die. But it'd certainly be hard for you -- to look at my face that long.

ANN
Everybody to his own opinion.

LINCOLN
Meaning?

ANN
I think it's the dearest, kindest, most beautiful face in the whole world.

LINCOLN
Ann, oh Ann -- that's just flattery -- but I love it.
(then, very happily, but with a whimsical smile)
I'm like little Jimmie Watkins, he got a hunk of gingerbread the other day and said "I guess there's nobody loves gingerbread like I does - and gets so little of it."

ANN
Oh, Abe.

ABE
(seriously again)
Will you marry me, Ann -- I mean when I get out of debt and can support you?

Ann nods her head slowly and very seriously -- with a touch of the same spirit of tender whimsicality that is Lincoln's mood.

ANN
You know, I've intended to for a long time Abe. That is, of course, if you asked me.

LINCOLN
You mean --

ANN
Yes, Abe. You've got your gingerbread.

Lincoln looks at her as tho he could hardly believe those welcome words. He draws closely to her; her heads drops on his shoulder.

FADE OUT

END OF SEQUENCE 3

SEQUENCE 4.

"DEATH OF ANN"

25. INT. LOG HOUSE - DAY (July - 1835)

Ann Rutledge on her bed in a log house. Slants of light are on her face, coming from an open clapboard door. Ann Rutledge, who had the reputation of being the most beautiful girl in the neighborhood, lies fever burned. Aunty Lou a middle-aged, country woman, is trying to give her water from a cup. Two other middle-aged women are talking together in low tones by the door. They are the religious, kindly sort who love death-beds.

DISSOLVE TO:

26. EXT. LOG HOUSE - DAY

Lincoln, arriving outside the house, is met by a middle-aged woman and the country doctor.

DOCTOR
She's been asking for you, Abe.

LINCOLN
I came as soon as I could. I had the fever pretty bad, myself.

The doctor looks at Abe.

DOCTOR
I've got to tell you the truth, Abe.

Lincoln braces himself, fearing the worst.

DOCTOR
It's -- it's hopeless. Perhaps by tomorrow - no longer, Abe.

The towering, tremendous figure that is Lincoln seems to be stricken with grief more terribly than death. Silently he goes thru the doorway. CAMERA FOLLOWS HIM into log house.

27. INT. LOG HOUSE - DAY

CAMERA FOLLOWS Lincoln into room. He passes women at door. He sits by Ann Rutledge's bed, trying to conquer his grief. He takes her hand in his; is close to her side in their last hour together. She moves weakly as if to get close to this great hulk of a man, trying to hide and control the terrible thing inside him.

CONTINUED

ANN
(weakly)
I'm so glad you came. Are you all right now, Abe.

LINCOLN
Yes, don't bother about me, Ann. I'm all right now.

ANN
I know the truth. It's good-bye, dear.

LINCOLN
No, no, Ann dear; you're not going to leave me; I won't let you!

ANN
We've got to be brave, dear.
(with a change of tone - looking upward)
Oh, don't take me away - don't take me away, it's so dark and lonesome - dying ----

LINCOLN
Ann - Ann, you mustn't - let go.
(Lincoln tries terribly to restrain himself)

ANN
I wish they'd sing - I wouldn't be so afraid.

Abe turns distractedly to the open door where the other women are and looks appealing at Mother Lou, who comes to the door-way.

MOTHER LOU
Shall we sing, Sweet Bye and Bye, Ann?

ANN
(weakly)
Yes, Aunty.

The three old women, the farmer, and the doctor are just outside. The three women start singing softly; the men do not join in.

VOICES
In the sweet bye and bye -- we shall meet on that ever green shore....

Lincoln's arms go around Ann as he drops on his knees; their faces come close together.

ANN
We will -- meet there -- dear --

Continued

37. CONTINUED

LINCOLN
(in heart-broken tones)
I love you so.

ANN
I love you so.....

Lincoln's head is down; Ann is looking at him. CAMERA MOVES thru the dim light to the window.....

36. INT. LOG HOUSE - AT WINDOW

As the singing voices softly go on, the light dims out in window.

VOICES
We shall meet bye and bye - where there'll be troubles no more.....

FADE OUT

FADE IN

29. INT. HOUSE OF BOWLING GREEN - NIGHT (1835)

A few weeks later, in a room in a poor farmhouse (the home of Bowling and Nancy Green, who are taking care of the grief palsied Lincoln) we discover Bowling and Nancy Green, Nancy is at work with a spinning wheel near the fireplace. Dr. Allen enters.

DR. ALLEN
Is he any better, Bowling?

BOWLING
Not much. He is like a sick child.

DR. ALLEN
He was lost five days before we found him.

BOWLING
We took his pocket knife away from him -- we was afraid something might happen.

Continued

Lincoln, with an attitude of despair, enters. He carries an armful of wood. There is heard the low hum of the wheel inside the room; the beginning of a driving snow and wind storm outside. The doctor speaks to him, assuming a cheerful air.

DR. ALLEN
Well, Abe, you're looking better.

Lincoln pays no attention to him. He goes aimlessly around the room, then seems to sense where he should put the wood and, with the same air of a man in a dream, puts it down by the fireplace.

GREEN
There's no use trying to talk with him; he just can't answer.

MRS. GREEN
Come now, Abe, you've got to work for your board.

DR. ALLEN
If we could only think of something that would just bring him back -- I guess time's the only thing.

The wind, with a sudden awakening, drives fiercely against the house. The sound of the blowing wind seems at last to bring some sort of life inside Lincoln. He turns suddenly and looks around. He goes to the door, while the others watch. He opens the door and looks out at the night of fiercely tumbling wind and black horizons, and then he speaks in a terrible voice of protest and agony.

LINCOLN
I can't bear to think of her - out there alone -
(His voice seems a part of the rain and storm. He clenches his hands)
The rain and storm shan't beat on her grave.

At this he goes out into the storm; the two men look at each other for a long time and then follow after him.

DISSOLVE TO:

30. EXT. CEMETERY - NIGHT - (1835)

A little country cemetery, over which sobs the driving wind and rain. Lincoln comes wildly on. Beneath a pine tree is the grave of Ann Rutledge. At the head of the grave is a plain wooden slab upon which her name is written. Lincoln throws himself across her grave. He stretches out his great arms around the little mound and calls out to her:

LINCOLN
Oh, Ann - Ann - my Ann - Oh - why
can't I hold on to anything.....?

There is the moan of the wind in the pine boughs, rising and falling like a great organ sobbing.

As the long weeks passed, the old-time order of control came back to him. It was said that the shadow of this, that he had been thru, was fixed in his eyes forever. He was a changed man, keeping to himself the mystery of his change.

END OF SEQUENCE 4

SEQUENCE 6.

"LINCOLN LOSES HORSE"

FADE IN

31. EXT LONELY PRAIRIE ROAD - DAY(1838)

Lincoln, on horseback, is coming slowly along. He is met by a horse and buggy. In the buggy is a sheriff's officer.

OFFICER
Hello, Abe

LINCOLN
How are you?

The officer gets out of the buggy.

OFFICER
Abe, you've been a captain in the Indian War.

LINCOLN
Guilty.

OFFICER
And you've been in the Legislature.

LINCOLN
Guilty

OFFICER
And you've been a stump speaker and a politician and a surveyor.

LINCOLN
Guilty

OFFICER
Have you ever had yo' hoss taken away from you for debt, Abe?

LINCOLN
Not guilty.

OFFICER
Well, that's goin' to happen to you right now.

He serves Lincoln with the papers and Lincoln slowly gets off his mount, turns it over to the officer. Lincoln starts to take the saddle bags behind the saddle, from the horse.

OFFICER
Sorry, Abe, belongs to the horse.

LINCOLN
I got a book in there.

He puts the saddle bags back on the horse, but takes the book.

OFFICER
You can keep that, no good, nohow.

LINCOLN
One thing you've not attached, Sheriff.

OFFICER
What's that?

LINCOLN
(Tapping his forehead to indicate his brains)
In here.

OFFICER
Maybe ain't worth it.

Lincoln bursts out laughing at the joke on himself. The officer hitches the horse to the back of the buggy, gets in and drives off. Lincoln waves a farewell to him, sighs a bit, puts the book under his arm, takes out his mouth harp, begins playing a lively air, braces up and goes with a determined stride up the hill the opposite direction.

FADE OUT

END OF SEQUENCE 5.

SEQUENCE 6.

"LINCOLN MEETS MARY TODD".

FADE IN

52. INT. BOUDOIR NIGHT (1840)

Interior of boudoir or dressing room - dressing table and mirror. Mary Todd, a handsome, vivacious, tempestuous girl, of 22 is seated in front of the dressing table, putting a flower in her hair. Her sister, Mrs. Minian Edwards is bustling about putting a few last touches on her costume. Both women are dressed in ball-room gowns. Mary's, but very low for the time. A little negro maid is kneeling at Mary's feet putting on her slippers. Old-fashioned dance music coming through from off scene.

MRS EDWARDS
My goodness, Mary Todd -- just think - he'll be down stairs in a few minutes to take you to the ball! The catch of America! Stephen A. Douglas! Think of being his wife!

MARY TODD
Don't be in such a hurry sister! I'm not even engaged yet -- much less married!

MRS. EDWARDS
But if he proposed....!

MARY TODD
How do I know he's going further than anyone else in Springfield? When I pick a husband, sister, I'll pick a man!

MRS EDWARDS
(irritatedly)
I don't know what you're talking about.

MARY TODD
(Cooly)
A lot of people seem to think that a man named Abraham Lincoln is going even further than Mr. Douglas.

MRS. EDWARDS
Mary Todd, have you gone crazy? You compare an unknown, cornfield lawyer, with a brilliant, cultured gentleman like Stephen A. Douglas! Why, if you ever saw the two together....

(Continued)

Mrs. Jayne, pretty, excited girl bursts in, announcing breathlessly:

MRS. JAYNE
He's here! Mr. Douglas is downstairs asking for Mary!

MRS EDWARDS
(Fussing over Mary)
Now be very careful and remember, he doesn't like to have girls too bold
-- or --

MARY TODD
(coolly)
Don't get so excited sister. And don't hurry me. I'll take care of myself.

FADE OUT.

FADE IN

33.

INT BALLROOM - NIGHT 1840.

The dance music continues through the dissolve, swelling as we open out on a ballroom. Ballroom should not be too de luxe. It is a pleasant, well-appointed, but countrified room and there is a good deal of pioneer atmosphere about both the room and the people. Some of the women are very well dressed. Mary Todd conspicuously the best - others wear simpler costumes - the men very vary greatly in their apparel. It is a democratic affair. Three fiddlers supply the music.

Open out on ballroom itself - then go to Douglas and Mary Todd who are dancing. They are the best dressed couple on the floor, and the best dancers. Douglas is an attractive, interesting, if somewhat squat man in his twenties.

DOUGLAS
You glide through the dance like grace, itself, Miss Todd.

MARY TODD
(Tapping him with her fan)
Always the politician, Mr. Douglas?

DOUGLAS
(with a killing glance)
Who would not be a politician, with so fair a constituency to win?

Mary throws him a look, they continue dancing.

34 SIDE OF THE ROOM

Lincoln, cleanly but hardly well dressed is standing watching the dance. He has on a huge pair of white kid gloves and is nervously pulling them. He looks shy and embarrassed.

Mary and Douglas come within his line of vision. Lincoln looks at her and is attracted.

35. CUT TO MARY

She sees Lincoln. Then, as if she couldn't believe that such a queer looking human could exist, she looks at him again.

36. CUT TO LINCOLN

He sees that the attractive Miss Todd is looking at him and looks pleased.

37. GO TO MARY

She realizes that the queer looking person she is staring at is real after all, and promptly bursts out laughing.

38. GO TO LINCOLN

He hears and sees Mary laughing. Wonders what she is laughing at. Finally realizes, with horror, that it must be himself.

39. GO TO MARY

She is pointing out Lincoln to Douglas and continuing to laugh.

40. GO TO LINCOLN

He hurriedly looks himself up and down to see if there is anything wrong with his clothes to cause Mary's laughter. Finds nothing - then disappears in back of some people and goes to a mirror to inspect himself. Still finds nothing wrong. Mary's laughter continues, ringing in his ears.

(Continued)

40. Cont'd.

Lincoln in front of the mirror, grows angry. His face takes on a look of anger and determination. He is going to interview this laughing young lady himself.

41. GO TO MARY

The dance is over. Dance music has stopped. Douglas has escorted her to a chair and is bending over her. She is laughing flushed with triumph. Other men are hurrying up to claim dances. She is the belle of the ball.

DOUGLAS
(playing with her fan)
Exquisite!

MARY
(looking up at him)
The fan, Mr. Douglas?

DOUGLAS
The fair owner, Miss Todd. May I look - a little closer ----
(bends over as if to take fan from her hand)

MARY
(about to give him the fan)
Why....

At this moment, Lincoln forces his way through the press of young men around Mary. The same expression of anger and determination is on his face.

LINCOLN
(Quietly to Mr. Douglas)
Mr. Douglas....

DOUGLAS
(turning from Mary to Lincoln)
suavely)
Yes, sir.

LINCOLN
I wonder if you would do me a great favor?

DOUGLAS
(polite)
Delighted.

LINCOLN
Then will you pray present me to this young lady?
(indicating Mary)

(Continued)

41. (Cont'd)

Douglas looks taken aback at first, then recovers himself showing that he conserns Lincoln's rivalry of no importance.

DOUGLAS
Why, of course -
(to Mary)
Miss Todd - -

MARY
(Turning her head back and rather startled at seeing the man she had laughed at so close to her)

Yes?

DOUGLAS
(a little mischieviously)
May I present one of the leading lawyers of Springfield...
(pause)
Mr. Abraham Lincoln.

MARY
(Starting up and realizing she has laughed at the man that she was so anxious to meet)

Mr. Lincoln!

Dance music strikes up for next dance.

LINCOLN
(Looking square at her, gravely but a little sardonically)
Will you honor me with the next dance, Miss Todd

MARY
(Confused, hardly knowing what she is saying)
Why - I - oh yes - delighted -

42. LINCOLN AND MISS TODD STARTING OUT ON DANCE FLOOR

Lincoln takes her hand and starts to lead her out on the floor. On the way.....

LINCOLN
Now Miss Todd, you thought my face was funny, and the way I dressed funnier... but the joke's on you.

(Continued)

MARY
(very confused)
Why --- I --- don't understand.

LINCOLN
(good naturedly)
Wait until you dance with me - then you'll know what's <u>really</u> <u>funny</u>.

As they start to dance, Lincoln looks down at her with a smile on his face. Mary meets his gaze a momentary embarrassment and then in appreciation of Abe's grand sense of humor, she bursts out in laughter and as Lincoln joins her in hearty laughter

<u>FADE OUT</u>

END OF SEQUENCE 6.

SEQUENCE No. 7.

"LINCOLN - AFRAID TO MARRY"

FADE IN:

43 EXT.LAW OFFICES OF STUART AND LINCOLN - DAY (Time 1840)

Shot of door, bearing the inscription:

LINCOLN AND STUART
ATTORNEYS AT LAW
SPRINGFIELD, ILLINOIS

DISSOLVE TO:

44 INT.LAW OFFICES OF STUART AND LINCOLN - DAY

The law offices of Stuart and Lincoln in Springfield--an untidy room, with shabby, worn futniture, two desks, old chairs, bookcase with lawbooks; lawbooks scattered about on desk, etc. A bachelor's establishment that never gets really dusted. Window back; door into other room right.

Lincoln is tying his wedding tie in front of a cracked glass. His coat, vest are on a chair. These are the best clothes we have ever seen him in. Herndon, Lincoln's friend of the time and later to be his law partner, a young man of about 22 or 23, is watching Lincoln dress and is talking to him. He is respectful, but every time he takes a good look at Lincoln in his wedding finery, mirth overcomes him.

Open scene with

HERNDON
(highly amused,but trying to keep a straight face)
Well, Mr. Lincoln, she got you!
I thought she would when she first started after you."
(He chuckles. Lincoln is fussing about - very perturbed)

LINCOLN
Now Billy--don't worry me. I'm going to be married--and I'm scared to death.

HERNDON
Don't be alarmed--there's many a bite worse than a bride's.

(Contd.)

44 (Contd.)

LINCOLN
I know, Billy, but that woman scares me. She's got the ridiculous idea that I could even get to be President.

HERNDON
Oh, don't take that seriously - Every spunky girl thinks her husband ought to be President.

LINCOLN
((dubiously)
Well, it's a pity to fool her. She's a fine woman, smart as pepper--isn't she, Billy? And pretty--

HERNDON
She'll be a great help to you Mr. Lincoln--but you'll have to keep climbing with her.

45 INT.EDWARDS' PARLOR - DAY

In the parlor of the Edwards' house, a group of guests are awaiting the wedding ceremony, buzzing to each other and casting glances at Mary Todd, who is standing in her wedding dress, with Mrs. Edwards -- Mr. Edwards and the minister in the center of the room. The parlor is cleared for company; chairs pushed back, etc.

MRS. EDWARDS
I've got the best supper you ever tasted -- and the cake! Wait till you see the cake!

MARY
(nervously looking toward the door)
What can have happened to Mr. Lincoln - it's long after--

MRS. EDWARDS
He would be late at his own wedding. Never mind, Mary--if he doesn't come soon, I'll send John over to the office--

46 INT.LAW OFFICES - DAY

Herndon stands, fully dressed - Lincoln is sitting, twaddling with his wedding clothes. Throughout this scene Herndon laughs respectfully and in subdued manner.

(Contd.)

46 (Contd.)

HERNDON
(speaking impatiently)
For Heaven's sake, you've got to hurry! It's almost time.

LINCOLN
You go ahead, Billy. I doubt if there's a word in the dictionary that could tell how I feel.

Billy starts toward the door.

LINCOLN
What does a man do when his head is alright but his legs are cowardly.

HERNDON
My cure is to get drunk.

LINCOLN
My legs are too frightened to pay any attention to liquor.

HERNDON
I'll go ahead and tell them you're coming.

Lincoln is having a terrible struggle to button his collar which persists in snapping open. Finally, with a rough jerk, he breaks the button in two and disgustedly pulls it out of the shirt, looks at it and throws it on the floor. Then he opens the bureau drawer and while looking for another button, stops short as he sees something which affects him very much.

CUT TO:

47 CLOSE UP

Insert of bureau drawer which shows a miniature of Ann Rutledge in the hand of Lincoln. Lincoln is a battery of contending emotions playing upon him until he seems to almost go out of his mind. He holds out his long arms and, in a great voice tremulous with yearning, cries:

LINCOLN
Ann -- Ann, how can I ever forget--

He looks toward the front door of the office, then back at the miniature of Ann Rutledge and reaches a decision, tears off the collar, throws it on the floor, grasps his hat and coat and picks up the miniature and goes out another door.

46 INT.EDWARDS' PARLOR - DAY

The guests, Mary and Mrs. Edwards are still waiting, Mary is pacing up and down the floor in a tantrum. A young man speaks to Mrs. Edwards.

YOUNG MAN
We looked everywhere, but we can't find him.

Herndon enters and goes directly to Mrs. Edwards.

HERNDON
Can't find him --not in the office!

MRS. EDWARDS
What on earth happened to him?

HERNDON
Well, he was in a terrible state when I left him. He was so frightened and upset-- I imagine he--
(his voice trails off)

Mary is still pacing the floor in a terrible temper.

MARY
I could just kill him.
(turning to the astounded guests)
You may as well all go home. This is whataTodd gets for engaging herself to a country baboon.

With this she flounces out of the room.

FADE OUT

END OF SEQUENCE 7.

SEQUENCE 8.

"RECONCILIATION"

FADE IN:

49 INT.FRANCIS HOME - D.Y (Time 1842)

A room in the house of Mrs. Francis--a mutual friend of Lincoln and Mary Todd. The room is comfortable but not as luxurious as the Edwards' house.

Mrs. Francis, age thirty,is talking to Miss Jayne, younger.

MRS. FRANCIS
You know, my party was just an excuse to get Mary and Mr. Lincoln together again.

MISS JAYNE
You certainly are a matchmaker--to reconcile those two people after what happened two years ago.

MRS. FRANCIS
Well, we all like Mr. Lincoln - and Mary is just the girl to push him along.
(turning to the open door at the side of the room)
Sssh. There she is.

Enter Mary Todd. This time she is quiet, for her, and seems a little uncertain, a little pathetic, and more than a little nervous. We feel sympathy for her.

MISS JAYNE and
MRS. FRANCIS
(greeting her effusively)
Mary, how sweet you look...
What a lovely dress...
etc.

A knock is heard at outside door. Mary moves nervously and looks around room, as if this time she might be the one to run away.

MRS. FRANCIS
(brightly)
And there's Mr. Lincoln!
(she hurries out to open the door)

(Contd.)

MARY
(in a low voice to Miss Jayne)
It - it seems so strange, Julia--
having things end this way--

MISS JAYNE
(comfortingly)
Now Mary, it's just the way they should end. You and Mr. Lincoln will make a great man.

Mary straightens up at this.

Enter Mrs. Francis with Lincoln. Lincoln seems greatly changed...more settled, determined, decided. He is dignified.

LINCOLN
Good morning, Miss Jayne.
Good morning, Mary.

(These three greetings are all spoken simultaneously)

MISS JAYNE
Good morning, Mr. Lincoln.

MARY
Good morning, Mr. Lincoln.

MRS. FRANCIS
It's all settled for tonight.
We're going to have the regular
Episcopal service.

MISS JAYNE
The first time in Springfield--
just imagine!

As Lincoln goes close to Mary, Mrs. Francis and Miss Jayne exit --

MRS.FRANCIS
(at doorway)
Come Julia--we'll leave the happy
pair alone.

They exit, talking in a buzz to each other.

LINCOLN
Mary, you don't have to bother any
more. I think I've settled down at
last.
(he pauses for a second
and puts a meaning in this
that Mary does not know.)
The past is dead. I hope I can make
your future all you desire. (Contd.)

MARY
We will say no more about it, Mr. Lincoln. I really think, after all, you need me.

Lincoln puts his arms gently around her. Her head goes upon his breast.

LINCOLN
You'll need a lot of patience to put up with me, Mary, but, if anybody could do it, I'm sure you're the one.

FADE OUT.

END OF SEQUENCE 8.

SEQUENCE 9.

"LINCOLN IN SOUTH"

50 FADE IN

EXT.CRITTENDON HOME (1856) DAY.

On a greensward - beautiful Kentucky landscape; in the background the colonial house of the Crittenden family. We see a beautiful little girl of nine or ten; dainty, and very exquisitely dressed. A boy, some four or five years older, is also well dressed. They have the attitude of childish lovers. This scene is played on, or near, a stile box.

THE BOY
Well, you kissed him. I saw it.

THE GIRL
John Clark, you're the biggest fibber in the world; I certainly did not.

The last is in very indignant tones.

JOHN
Well, what were you doing?

GIRL
I just couldn't help it. He's twice as big as I am, and he kissed me.

JOHN
(very seriously)
Did you like it?

GIRL
I certainly did NOT.

The boy absent-mindedly takes out a book he has in his pocket. The girl looks at it.

GIRL
Why, John Clark, are you reading that terrible 'Uncle Tom's Cabin'?

JOHN
Who told you it was terrible?

GIRL
Everybody says so. My daddy says so, too, and he knows more than anybody.

(Contd.)

50 (Contd.)

JOHN
Well, Miss Crittendon, my daddy knows just as much as Mr. Crittendon does, and he says there's a lot to it.

The girl stamps her foot in great indignation.

GIRL
That book certainly fills me with indignation.

She says this as though she is proud of the word.

At this point Mr. Lincoln and Mr.Crittenden and Mr. Speed approach the stile box and the two children. They overhear the last remark.

CRITTENDON
Why, Lucy Lee, what's the matter with you all?

LUCY LEE
(paying no attention to the visitors, in her indignation)
Daddy, John Clark's turning into a regular low-down Yankee. He even says that 'Uncle Tom's Cabin' is a good book.

CRITTENDON
Well, baby, lots of people seem to think so.

LUCY LEE
You don't Daddy.

Lincoln, as tho to break up the embarrassing situation, opens his arms to Lucy Lee.

LINCOLN
Now, Lucy, don't get your dander up. Come and tell Uncle Abe what it's all about.

Lucy Lee responds to Lincoln's overture, goes into his arms, and sits upon his knee as she talks.

LUCY LEE
I like you, Mr. Lincoln. You may live in Illinois, but you came from our Kentucky. Thank Goodness Gracious, you're no Yankee.

The boy, John, comes and stands sheepishly by the side of Lincoln. As Lincoln gives Lucy Lee a paternal little hug, he speaks.

(Contd.)

LINCOLN
Now, Lucy Lee, don't you children start fighting. We grown-ups are going to settle all this business peaceably. Aren't we, Mr. Crittendon?

The two men smile in friendly manner toward each other.

An old slave and a young one are on one side, serving mint juleps and cake to the little group. They are well dressed as house servants and seem contented and well taken care of.

Lucy Lee calls out to the older slave.

LUCY LEE
Uncle Easter - Uncle Easter.

The old slave comes with an expression of great affection to his little mistress. She puts her arms impulsively around his neck. The young negro grins, showing his white teeth, in happy appreciation of the scene.

LUCY LEE
Now tell me Uncle Easter - aren't you happy here?

EASTER
I wouldn't want to be no whar else in the world.

At this Lucy Lee turns with a triumphant look upon John. She turns to the young slave.

LUCY LEE
And you, Mose?

YOUNG SLAVE
Lands sake, baby, I certainly has no cause to complain. We'se got our holidays. Don' have to work in no rain.
(He glances to Mr.Crittendon)
Yes, I declares, myself, things is mighty easy around dis place. I'se not moving no whar.

He emits an unrestrained laugh, infectious and happy. Uncle Easter looks at him in stern disapproval and Mose checks himself into overdone dignity.

LUCY LEE
(Turning triumphantly to John)
Now, you see.

(Contd.)

As John puts the trouble-making book back into his pocket, Lincoln takes Lucy Lee's hand.

LINCOLN
Why not make up and be friends.

LUCY LEE
(Impulsively)
All right, I won't fight him any more.

At this, Lincoln puts his arms around the boy and draws him affectionately to him. He puts Lucy Lee's hand in that of the boy's, gives them a great smile, as he hugs them both. Here, Bob, Lucy Lee's older brother, who has been sitting at foot of stile, looks up to John.

BOB
I've been waiting for you, John.

JOHN
Have you, Bob?

Bob takes John by the hand and they start off. Lucy Lee follows, but Bob turns and speaks to her.

BOB
Come on, let's go--you run along and play sis. John and I got business - big business - we're going drilling.

Lucy Lee looks poutingly after them and then starts off toward veranda. All the children turn to say their goodbye to Mr. Lincoln - which are all spoken simultaneously.

BOB
(turning quickly)
Goodbye, Mr. Lincoln.

LUCY LEE AND JOHN (together)
Goodbye.

LINCOLN
(with friendly gesture)
Goodbye children.

The boys leave, followed by Lucy Lee. Lincoln and Speed turn to Crittendon.

LINCOLN
(extending his hand)
Well, Mr. Crittenden, til we meet again.

(Contd.)

CRITTENDEN
(shaking hands with Lincoln & Speed)
Goodbye, sirs. We wish you good luck.

LINCOLN
Present my compliments to your other guests.

(All thru this has been the scene in the background of the pleasant, delightful atmosphere of the old South...The delightful days that shall be no more.)

51 EXT.ROAD IN KENTUCKY. (1856) - DAY

Scene on the road, the same white wash fences carrying on as the part of this same estate fronts the highway.

At the cross roads is a trough for watering horses.

There is a group of twelve to fifteen negroes--slaves. Six of them are in manacles, chained together. One is a beautiful young mulatto girl, scantily clad, showing her slim, sensuous figure. She is about sixteen or seventeen. By her side is a little girl of thirteen or fourteen.

Against the fence are an old negro man and woman. They are tied and worn as tho from a long journey. Two white slavers, one carrying a whip and the other one a rather heavy switch are seen. One of the slaves speaks to the other.

FIRST SLAVER
Come on, Vermont, stir your bones. Get those niggers started.

VERMONT
Do something yourself, Cracker; you Southerners are so darned lazy you can't eat without help.

The two men call to the slaves.

SLAVERS
Come on, you. Get up there. Get a move on.

There is a movement among the slaves, picking up their bundles and starting down the road.

We go to the old negro slave, mentioned above, who, worn out from the journey, has fallen by the fence in his exhsuation.

(Contd.)

FIRST SLAVER
Get up, there. Quit your shamming. Move on.

As he speaks, he cracks his whip over him.

OLD NEGRO
Please massa, don't beat me. Jest lemme die. I cain't - I cain't go no furder.

At this Lincoln and Speed enter the scene.

SLAVER
Get up, I told you.

As he raises the whip, Lincoln and Speed start forward. Speed goes angrily before the slaver.

SPEED
Don't you do it.

SLAVER
What business is it of yours?

SPEED
Drop that whip or you'll find out.

The slaver, seeing the attitude of both Lincoln and Speed, drops the whip.

DRIVER
Oh, he's just soldiering--but all right, I'll give him some rest and come back and get him.

The other slaves are seen, bunckles on backs, going down the road, chanting in strange, fascinating jungle tones.

OLD NEGRO
Thank you, massa, thank you. If I rest, I'll be alright.

Lincoln makes a gesture of pity and despair.

SPEED
(quickly)
Too bad, but...

LINCOLN
(Gravely)
It's worse than that, Speed. It's the rock that's splitting the North and South apart. Bitterness everywhere. Riots and lawlessness. I tell you if something isn't done to settle this slavery question soon - there's going to be a revolution in this country.

(He puts his hand on Speed's shoulder; they walk along - half to himself; pathetically)

And I tell you - if I - if I were only the man to hit this thing -- I'd hit it hard.....

FADE OUT.

END OF SEQUENCE 9.

SEQUENCE 10

"LINCOLN-DOUGLAS DEBATES"

FADE IN

52. EXT. DEBATING GROUND - NIGHT - Late summer 1858

Fade in on long shot

Get an interesting Menzies composition shot to indicate a huge crowd of people standing in front and around a debating platform, on which can be seen the group of participants. In the immediate foreground near camera, we hear the following dialogue from three listeners.

FIRST LISTENER
Douglas is a prize speaker, but wait until ole Abe gets ahold of him about slavery.

SECOND LISTENER
(belligerently)
You're crazy!

THIRD LISTENER
(closing in menacingly)
Abe Lincoln stands no more chance beating Douglas for the Senate than I do.

As the three men start to brawl, we dissolve to, Closeup of Douglas.

DISSOLVE TO:

53. CLOSE UP OF DOUGLAS

Strikingly lighted by torch; an impassioned, violent face, laboring greatly.

DOUGLAS
There must be no issue of slavery.

54. CLOSE UP - LINCOKN'S FACE

Whimsical, dignified, tolerant.

LINCOLN
We must face the facts.

DISSOLVE TO:

55. CLOSE UP OF DOUGLAS

DOUGLAS
I'll run Mr. Lincoln out of ---

DISSOLVE TO:

56. CLOSE UP OF LINCOLN

LINCOLN
I will not throw mud.

DISSOLVE TO:

57. CLOSE UP OF DOUGLAS

DOUGLAS
Let each state mind its own business,
and this Republic can exist forever,
divided into free and slave states.

DISSOLVE TO:

58. CLOSE UP OF LINCOLN

LINCOLN
Above all and beyond all, we must
preserve the Union. A house
divided itself must fall.

Thru these scenes are heard cheerings of a great multitude of listeners to the famous Lincoln-Douglas debates.

FADE OUT

FADE IN

89. INT. LINCOLN HOME, SPRINGFIELD, ILLINOIS - Night (Fall-1858)

Mary Lincoln is at window of room, watching the victorious parade for Douglas go past. She sees a transparency go by - "DOUGLAS ELECTED" - and hears the cheering:-

"DOUGLAS! DOUGLAS! HOORAY FOR DOUGLAS!"

She turns away from the window. Her face shows disappointment and doubt. She stares off into a corner of the room. We feel she is wondering what would have happened if she had married Douglas. The cheering dies out.

Mrs. Lincoln broods, then she throws her head back, suddenly, as if listening to a child's cry from upstairs. She goes to foot of stairs.

MRS. LINCOLN
(in soft voice, questioningly)
Tad?

She listens again. No sound. She turns back. Her eye falls upon an old coat of Lincoln's hung carelessly over the back of a chair. She crosses to it and looks at it. First she makes a little mouth at it. Then she sees the sleeve is muddy, picks up a clothes-brush and starts brushing it, fiercely. She is so occupied that when the door opens softly and Lincoln comes in, she does not see him. Lincoln looks dejected, beaten.

LINCOLN
(questioningly)
Mary?

She does not hear him. He clears his throat. She turns and sees him. Goes to him.

LINCOLN
I'm - home - Mary.

She puts her hands in his and looks in his face, smiling, now.

MARY
(gently)
You must be tired, Mr. Lincoln.
Sit down - I'll get your supper
in a minute.

FADE OUT

END OF SEQUENCE 10

SEQUENCE 11

"LINCOLN OFFERED NOMINATION"

FADE IN

60. INT. LAW OFFICES OF HERNDON & LINCOLN, SPRINGFIELD - DAY - SPRING 1860

LINCOLN
(speaking with humorous wistfulness)
Well, Billy, I feel like the boy who stubbed his toe. It hurt too bad to laugh, and he was too big to cry. I am forty-nine years old, Billy, and a failure in everything. If I died today, nobody's ever know I'd ever lived.

At this, there enters John Fell, the famous politician from the East, and his secretary. After greeting Lincoln, the secretary begins to speak in a forceful manner, as tho full of great tidings.

SECRETARY
Mr. Lincoln, I want you to meet Mr. John Fell, one of the most important men in Eastern policits.

LINCOLN
Glad to meet you, Mr. Fell.

FELL
I'm honored, indeed, Mr. Lincoln.

LINCOLN
This is my partner, Mr. Herndon.

FELL
Glad to know you, Mr. Herndon.

HERNDON
Happy to meet you, sir.

LINCOLN
Won't you sit down, gentlemen?

FELL
Mr. Lincoln, your campaign against Douglas has made you a national figure. I am here to ask you if you will consider being the Republican party's candidate for the Presidency?

CONTINUED

Lincoln stares at Fell, a little dazed; Herndon, who can hardly contain himself with the thrill and happiness of this news, leans over toward Lincoln and, in a half-whisper, says:

HERNDON
Did you say forty-nine years old and a failure in everything?

Lincoln turns to him with a smile of appreciation.

At this point, there is a knock on the door, followed immediately by the entrance of an excited young man who fairly rushes into the room before anyone can say a word, and hands Mr. Fell a copy of a newspaper extra. Fell grasps the paper quickly and reads aloud snatches of the big headlines.

FELL
(reading)
"COUNTRY ON VERGE OF ANARCHY." "JOHN BROWN RAIDING AND KILLING IN KANSAS." "SOUTH INFURIATED." "NEW YORK THREATENS TO QUIT UNION."

It is a dramatic moment. Fell looks up from the paper to Lincoln.

LINCOLN
New York mustn't do that; we've got to keep the front door on the hinge. There can be no secession; the Union must be preserved.

Fell walks toward Lincoln quickly.

FELL
Mr. Lincoln, the crises is here and we believe you are the man.

Everyone in the room turns to Lincoln, who seems thoroughly conscious of the responsibility about to be placed on his shoulders. He is thoughtful - moved.

LINCOLN
Gentlemen, I feel - deeply grateful --

Two of Lincoln's children come in breathlessly. The elder one, Willie, speaks:

WILLIE
Paw, maw says if you don't come on hope, you won't get no supper.

The other boy sees a pen, bends the stub, aims playfully at a spittoon, throws the pen and hits it, at which he is much pleased. Herndon starts to protest as the younger boy follows up this action by rumpling up some legal papers on the desk. Herndon has seen this, and other things much worse perpetrated by Lincoln's children. Lincoln never seems to notice it.

LINCOLN
You see, gentlemen, I have another crisis; the soup and the country are boiling over together!

WILLIE
Maw's boiling, too.

Lincoln smiles indulgently; puts his arm over the boy's shoulder, and turns to the group.

LINCOLN
Good-night, gentlemen. I will see you soon.

FROM GROUP
Good-night, Mr. Lincoln.

Lincoln picks up the newspaper and, with his children on either side of him, his arms around their shoulders, he goes down the steps.

END OF SEQUENCE 11

SEQUENCE 18

"LUCY LEE AND JOHN"

LAP DISSOLVE TO:

61. EXT. CRITTENDON HOME - 1860 - NIGHT

Full size long shot of the garden and part of the house in the immediate foreground and the dark silhouettes of a negro orchestra which is playing and singing a sentimental Southern melody. This music is heard faintly from the FADE IN and grows a little in volume as the camera comes to the full size shot just described.

The camera passes over the orchestra, across a small garden, and stops in a medium close up of Lucy Lee and John Clark. They are now eighteen and twenty, respectively. If possible, this set is identical with the set in which we first saw them as children.

Lucy Lee has white jasmine in her hair; John Clark is a handsome and well-dressed young man. They are engrossed in a tender, romantic love scene, over which comes the soft strains of the darkie music and crooning. During this scene, we hear once or twice from afar the faint, but ominous sound of a military bugle.

As Lucy Lee melts into John's arms, the curtains part in a window located behind them and the camera moves past the young people toward the window. As the camera approaches the window, we DISSOLVE thru to a front CLOSE SHOT

DISSOLVE

62. CLOSE SHOT - INT. CRITTENDON HOUSE - NIGHT

Young Bob Crittendon, a boy of twenty, and his father, Mr. Crittendon, are seated in front of the window on opposite sides of a small table, smoking and sipping coffee. Bob has opened the curtains of the window to point out John and Lucy Lee to his father.

BOB
Listen, Dad, I want to tell you something pretty serious -

CRITTENDON
(smiling)
Go ahead, Bob.

CONTINUED

BOB
All right, John Clark - is a Yankee -- at heart - -

He stares at Crittenden to see how Crittenden takes this terrible revelation. Crittenden is unimpressed.

CRITTENDON
Yes?

BOB
(eagerly and very seriously)
But, Father - don't you see - my best friend - the man who wants to marry my sister - a Yankee! Why, if Mr. Lincoln's elected, we're going to fight the Yankees and ---

CRITTENDON
Steady, son.

Bugle call in distance; it is now louder.

BOB
But aren't we? Listen to that! The Home Guards - drilling already!
(looking out of the window)
Why, I ought to go out there right now and --

CRITTENDON
(dominantly; restraining him)
Let those two people alone, Bob. They're young and happy. Let them be happy while they can.

BOB
But, dad --

CRITTENDON
John Clark was born a Unionist, just as you were born a Southerner. You can't change that. But, don't try to spoil your friendship. Keep it.

BOB
(Muttering)
I couldn't fight him - I couldn't -

Continued

CRITTENDON
(moving closer and hugging him affectionately)
We'll hope it doesn't come to that,
(but he shakes his head)

Thruout this whole scene, we hear the faint strains of the darkie music and at least twice, in growing volume, the menacing sounds of a military bugle.

CUT TO

63. EXT. NIGHT CRITTENDON HOME - MEDIUM CLOSE UP - GARDEN

Lucy Lee and John are still close together. Lucy Lee shivers.

JOHN
(solicitously)
Cold, honey?

LUCY LEE
No. But, everywhere you go - bugles - everybody talking war.

JOHN
Forget it. There isn't going to be any war.

LUCY LEE
That's what you always say. What kind of a Southerner are you, anyway, John Clark?

JOHN
I'm a Lincoln Northerner -
(Lucy Lee draws away)

LUCY LEE
Yes?

JOHN
-- and a Lucy Lee Southerner.
(he takes her in his arms)
Ah, I wouldn't change this for a barrel of stars - for keeps, Lucy Lee?

LUCY LEE
For keeps.

JOHN
No matter what happens?

LUCY LEE
For keeps, John.

The music continues all thru this scene. FADE OUT on a much stronger bugle call.

END OF SEQUENCE 12

SEQUENCE 15

"BOOTH IN RICHMOND"

FADE IN

64. EXT. FRONT OF BUILDING AT RICHMOND,VA. (1860) - DAY

A Sign reads: RICHMOND TOBACCO CO. Several groups are talking in great excitement. Two men bring on a negro, middle-aged. One of the men calls to the others: (This scene is played rapidly and with great excitement)

FIRST MAN
They've started it. This is going to mean war!

SECOND MAN
This darkie saw it himself. John Brown and a gang of abolitionists have captured the armory at Harper's Ferry. They're arming the slaves to rise up and murder us all.

OLD BILL
Yas suh - dey gived us all rifles.

ONE FROM THE GROUP
What did you do with yours?

OLD BILL
What'd I do? I throwed it down and I says - 'feet, you travel!'

RINGLEADER OF GROUP
They can't invade Virginia. Boys, go home and get your guns.

This is answered by various members of the group simultaneously.

VOICES
Yes, it's gone far enough. We'll be murdered in our beds by our own slaves.

ANOTHER
How many did they kill?

OLD BILL
Man, I didn't stop to know.

CONTINUED

At the edge of the crowd enters a dashing, handsome, manly figure with two beautiful girls, daintily dressed. The handsome young man is very attentive, particularly to one of the young ladies. Both girls are gushing over him.

YOUNG MAN (John Wilkes Booth)
Pardon me, just a moment; we'll hear more about the desecration.

With an affected, show-off manner, he theatrically strides to the group in time to hear the last part concerning the raid at Harper's Ferry.

VOICES OF THE GROUP
(John Brown...
(...Abolitionist...
(....outrage....)

The young man takes the center of the stage.

YOUNG MAN
Outrage is not the word. I'll shoot on sight every Abolitionist who dares defile the sacred soil of old Virginia.

The crowds applaud this slightly exaggerated speech vehemently.

RINGLEADER
We'll show 'em they can't fool with us.

The young man strides quickly and dashingly back to the young ladies.

ONE YOUNG LADY
Oh, Mr. Booth, whatever will we do?

BOOTH
(in flamboyant manner)
Do? I told you what I'd do. Let loose the dogs of war!

Two cynical young men in the crowd are looking toward Booth.

FIRST YOUNG MAN
Who is he?

SECOND YOUNG MAN
That's the actor, John Wilkes Booth. He can't act, but the women are crazy about him.

Booth excuses himself from the young ladies.

BOOTH
When we are thru with John Brown, ladies, we will return to your favors.

Booth joins the crowd as they begin dispersing.

VOICE FROM MOB
Get your guns! Come on! We'll show them! Guns! Guns! Guns!

There is a general confusion and hubbub as they are moving off - in vengeance bound. The two girls who were with Booth stand watching.

FIRST GIRL
(looking after Booth)
Oh, isn't he grand?

SECOND GIRL
I'm going down to Norfolk with him as soon as he comes back.

FIRST GIRL
I declare to goodness, some girls have all the luck.

END OF SEQUENCE 13

SEQUENCE 14

"LINCOLN GOES TO WHITE HOUSE"

FADE IN

65. INT. HOTEL ROOM BACKING, SPRINGFIELD - DAY (1861)

INSERT of seven or eight baggage tags. Lincoln's hand is writing "A. Lincoln, White House, Washington, D. C." on one of the tags. As he finishes, the hands of Mary Todd Lincoln come into the insert. With her right hand she abruptly pulls the pen out of Lincoln's right hand, pushes Lincoln's hand out of the way and quickly, in bold letters, writes the word "PRESIDENT" in front of Lincoln's name and underscores "PRESIDENT."

As Mary Todd Lincoln's hands start to attach this tag to a nearby piece of baggage, Lincoln's good-natured laughter is heard off screen.

DISSOLVE TO

66. INT. CORRIDOR OF WHITE HOUSE - NIGHT (March 4, 1861)

CAMERA MOVES along the corridor with several soldier - orderlies who are carrying in the Lincoln baggage, labelled as in previous scene.

FIRST ORDERLY
(as he carries the baggage along)
Whew, I can't say so much for her disposition!

SECOND ORDERLY
(in terrified whisper)
Ssh, keep quiet!

MRS. LINCOLN'S VOICE (off scene)
Soldiers indeed! They can't even carry trunks! Here, you - no, the stupid-looking one - move that piano - and put that over there and - you idiot - Good heavens, don't look at me like a duck in a thunderstorm - do what I say - hurry - are you paralyzed? --

The soldiers look at each other through this and fairly run into....

67. INT. FAMILY DINING ROOM OF WHITE HOUSE - NIGHT

Mrs. Lincoln, in a tantrum, is giving orders as to where the baggage is to be put. A housekeeper is bustling about, unable to put a word in. Lincoln, too tired to offer any objections, is standing behind Mrs. Lincoln.

67. CONTINUED

MRS. LINCOLN (continuing)
Hurry! I never saw such a set of incompetents -- over THERE, I said -- over THERE! And as for you with the whiskers --

(Soldiers are running about, placing baggage, during this)

There - that's the last!

(She advances upon soldiers and housekeeper threateningly. She gives them a superb gesture of dismissal and, because they don't jump immediately, advances on them menacingly; then, half to herself)

Imbeciles!

She trots around among the baggage, fussing and shifting objects. Lincoln calmly goes to a nearby couch.

LINCOLN
(with a sigh of relief)
Well, Mary, we're here.

MRS. LINCOLN
(turning on him tartly)
Thanks to me! If it wasn't for my advice, you'd be out in Oregon, chopping trees!

LINCOLN
(rather sardonically)
Always right, Mary.

He sinks down on the couch which is too short for him. Mrs. Lincoln gives him a quick look to see if he is being sarcastic, but there is a smile on his face, so she turns her back and busies herself with the room. Meanwhile, Lincoln pulls over a chair, turns the back up and lies on the floor, his back against the overturned chairback, in an attitude of great relief.

MRS. LINCOLN
(running her finger along the edge of a table and looking at it, without turning back to Lincoln)
I've found out one thing, Abraham Lincoln. Servants are no better here, than in Springfield. This place hasn't been cleaned in a year.

Lincoln laughs. Mrs. Lincoln hears the laugh. She turns and discovers him - the President of the United States - lying on the floor; aghast, she makes a gesture of despair.

DISSOLVE OUT

END OF SEQUENCE 14

SEQUENCE 16

"FT. SUMTER FIRED ON"

DISSOLVE TO:

68. INT. CABINET ROOM AT WHITE HOUSE - DAY (1861)

Long table with ink-wells, paper, etc., chairs arranged on each side of table, vacant chair at head. This is meeting of Lincoln's first cabinet.

Seward, Blair, Chase, Cameron and the rest are present. Seward on right of table; others on left; a few standing. They are waiting for Lincoln. Air of excitement and tension. Seward is obviously the strong man of the group.

SEWARD
Gentlemen. Then we agree that the situation of our country is most ominous - most alarming.

ALL
(nod heads)
Yes, yes.

SEWARD
We agree that we must yield to the South's demands and withdraw from Fort Sumpter.

ALL
(nod heads)
Yes, yes.

SEWARD
We agree that our President must be firmly guided by us; that we must make every effort to control his inexperienced judgement!

At this sentence ends, there appears thru the open door, deep rear of scene, the slowly moving shadow of Lincoln - the familiar silhouette, stove-pipe hat, beard, rugged profile. (Lights make this shadow super-human in size)

All voices stop - all eyes go to the shadow as it moves forward into the room.

69. SAME SCENE - HOUR LATER

Lincoln is sitting at head of table, patient, dominant, a leader. The Cabinet look like little boys who have rebelled and have been spanked.

LINCOLN
Thank you, gentlemen. I shall shoulder all responsibilities. The relief shall go to Fort Sumpter.

CONTINUED

69. CONTINUED

SEWARD
(last flicker of rebellion)
The South will attack and take Sumpter.

LINCOLN
I am a man of peace - but the Union shall be preserved.

DISSOLVE TO:

70. EXT. SKY BACKGROUND DAY

The screen fills with the belch of cannon smoke, the roar of great guns, and voices cry.

VOICES
Ft. Sumpter has fallen.
The South has started War.

DISSOLVE TO:

71. INT. LINCOLN'S OFFICE WHITE HOUSE - DAY

Lincoln, is at desk, his cabinet around him. With the exception of Lincoln's secretary, none are very close to the desk.

SEWARD
Seventy-five thousand - it may be difficult to get that many volunteers.

Lincoln, who has been reading document, calling for 75,000 volunteer soldiers, now signs it gravely. A tremendous moment. Deliberately he sprinkles sand over his signature. With the same impressive deliberation, he gives paper to secretary who turns to go. Lincoln takes off his glasses and wipes his eyes without ostentation. An on-looker might think his eyes were merely tired. He puts his glasses back on again, clasps his hands together, in an attitude of silent prayer.

END OF SEQUENCE 15

SEQUENCE 14

"PREPARATIONS FOR WAR"

FADE IN

78. EXT. BALCONY OVER STREET IN NORTHERN CITY - DAY (1861)

A group of people on the balcony are looking down and up the street, intently. In the little crowd are two boys about fifteen or sixteen years old.

FIRST BOY
(excitedly)
Look - coming down the street - that's New York! And that's Massachusetts - Seventh Regiment!

SECOND BOY
(emphatically)
No - no. Massachusetts has gone by. Look - look! That's Pennsylvania.

Great cheering is heard from the street.

CUT TO:

73. EXT. SHOT DOWN STREET - DAY

Talking in crowd and the marching of soldiers. The armed legions of the North. About them, around them, are the waving banners and decorations of the mad tumult of the crowd. Over and thru this is heard a military band playing spiritedly -"John Brown's body lies amoulding in the Tomb."

BACK TO

74. EXT. BALCONY - DAY

The group there are singing in unison with the band. "John Brown's body lies a-moulding in the tomb, but his soul goes marching on."

CUT TO:

75. EXT. STREET - DAY

The marching legions, singing: "John Brown's body."

CUT TO:

76. EXT. STREET - DAY

The crowds on the street, also singing until it swells into a mighty chorus of "John Brown's Body."

DISSOLVE TO:

77. EXT. STREET IN RICHMOND - DAY (1861)

The army of grey; the Confederates. They are marching down the street in the opposite direction from that in which the northern army was marching - to give the effect that the two armies are marching toward each other. They have the same quick, determined stride as their brothers of the North; joyous, hopeful. A band is playing Dixie, and the troops are singing it. A tumult of voices from the crowd that lines the roadway is heard; handkerchieves are waved, hands in air. Individual cries from members of the crowd come out and over the general commotion.

CRIES
(Write me from Washington -
(Run them into the ocean!
(Virginia forever!
(Etc.)

FADE OUT

78. EXT. SIDE OF CRITTENDEN HOUSE (DAY)
ON THE EDGE OF A SIDE VERANDA OF THE HOME (1861)

In a secluded place, Lucy Lee, her father and her brother, Bob, are discovered. Lucy Lee is in the act of saying good-bye to her father and brother. They are in the Confederate uniform, going to their units. The father is a Lieutenant-Colonel of the Volunteers; the son, a second Lieutenant. Lucy Lee is just bidding farewell to her father - -

(All thru the following scene is heard the insistent, ominous beating from the distant drums by which the soldiers march)

LUCY LEE
Oh, daddy, daddy.

CRITTENDEN
Don't cry, honey. We'll be back soon.

LUCY LEE
(passionately embracing him
and smiling thru her tears)
I know it isn't going to last, one
Southerner could whip five Yankees.

Just then two old slaves, carrying baggage, come out of the house and pass by quickly. Crittenden disengages himself from Lucy'Lee's arms; gives an order to the slave....

CRITTENDEN
Easter - did you put in that whiskey?

EASTER
Yes, massa, four barrels.

Crittenden goes out of the scene, calling back as he goes.

One of the slaves had been smoothing out and helping arrange young Crittenden's uniform. Thru the scene between Bob, John and Lucy Lee, we feel that our three young characters have grown up overnight under the stress of war. We left them girls and boys. They are men and women now.

BOB
(calling off scene)
All right, Dusty.

He goes to Lucy Lee and embraces her.

LUCY LEE
Oh Bob - dear.

CONTINUED

BOB
Good-bye, Sis.

LUCY LEE
I put the good shirts in the bedding roll.

They finish their farewell scene. John Clark comes on, in civilian clothes. He and Bob face each other squarely.

BOB
Nothing to say, is there?

JOHN
Nothing.

BOB
Pretty bad, isn't it?

JOHN
Fierce!

BOB
Good-bye, Sis.

LUCY LEE
Good-bye, Bobby.

Bob exits giving John a slap on the back, which John returns affectionately.

JOHN
I just had to see you, Lucy Lee.

LUCY LEE
I had to see you. So, it's settled?

JOHN
I'm going North to enlist, tonight.

LUCY LEE
And you said nothing could change us.

JOHN
Oh, honey, don't you understand?

LUCY LEE
Oh, why did it have to happen?
(She bursts into tears. John comforts her)

JOHN
Dear - dear - don't you see dear - your father and Bob are doing their duty, the way they see it. I've got to do mine.

LUCY LEE
(tearing her handkerchief into shreds as if it were her flesh, she cries)
Take care of yourself - take care of yourself - even if I have to hate you.

JOHN
Don't. We can't hate each other. There's nothing else left in the world.

LUCY LEE
I didn't cry for Bob or Father. I ought to be ashamed.

JOHN
Just remember - it's for keeps, Lucy Lee. Whatever happens, when it's over, if I live, I'll come back to you.

Band strikes up as it approaches, playing "Dixie." John looks around - wants to be off unobserved.

JOHN
Good-bye, Lucy Lee, good-bye. You're not going to get away from me. I'll find you, wherever you are.

He goes. Lucy Lee looks after him. The band swells - it is very loud now. Lucy Lee falls on bench and puts her hands over her ears to shut out the noise of the band.

LUCY LEE
Stop it - stop it - stop it!

FADE OUT

FADE IN

78. INT. LINCOLN'S OFFICE IN WHITE HOUSE - DAY 1861

Lincoln is seated at his desk, apparently very calm. Blair and Chase are on opposite sides of desk, both in very excited frames of mind.

Through an open window, at one side of Blair and Chase, is heard the slow galloping of cavalry. From the distance, a bugle call and then another, and then a military band playing.

Blair, trying to drown out the sounds from the window, speaks:

BLAIR
Mr. President, the people demand a victory. We've got to take Richmond.

Blair can hardly be heard above the din of sounds coming from the street, and, just as he finishes, Lincoln looks up and makes a gesture toward the window. Mr. Chase quickly lowers the window, shuts out the sounds from the street and is obviously annoyed with the President's seeming lack of interest.

CHASE
(with spirit)
The country is discouraged. We must do something, Mr. President.

LINCOLN
(still apparently unconcerned)
It reminds me of a man building a boat to cross the river.

Mr. Chase and one of the Ministers seem very annoyed.

LINCOLN
(continuing)
He got impatient and started swimming.

There is a pause and one of the Ministers says:

MINISTER
Well, sir, what happened?

LINCOLN
(dryly)
He drowned. And we mustn't drown this country.

He looks around thoughtfully.

END OF SEQUENCE 16

SEQUENCE 17.

"FIRST BATTLE OF BULL RUN"

FADE IN

80. INT. TELEGRAPH ROOM IN WAR DEPARTMENT - DAY (1861)

There are half a dozen desks at which sit the operators - all are dressed in Union uniforms. Messengers and orderlies are passing in and out. Telegraph instruments chatter and click. One messenger and orderlies are by the window, rear, waiting to receive and deliver messages. Atmosphere is that of a smooth, well-organized military machine, working at high tension. Orderlies, messengers, operators are alert, alive, joyous. They are like men at a foot-ball game, watching their team win. The line of messengers waiting to take messages are straining like runners at a mark, before the starting gun.

Messenger dashes into room and joins end of line of messengers snapping into military posture as he does.

Messenger, second in line, speaks:

MESSENGER
(eagerly)
How did you come out

NEWLY ARRIVED MESSENGER
Come out? He darned near kissed me.

MESSENGER
(First in line - eagerly)
Who?

NEWLY ARRIVED MESSENGER
The Secretary of War! Gee, boys, we're just licking the tar out of 'em, all along the line. Who's next?

MESSENGER
(First in line. Nervously, shuffling his feet.)
Me. Gosh, I hope it's for the President! I want to see his face when he gets the good news.

A message is coming in over the First Operator's instrument. All messengers lean forward eagerly.

First Operator has started taking message down in swift, snappy, military fashion, but as message goes on, his excitement mounts, overcoming discipline.

(Continued)

80 (Cont'd.)

He throws his arm up like a man who has just seen his team make a touchdown.

FIRST OPERATOR
Yaow!

He snaps back into discipline at once, and calls....

FIRST OPERATOR
Ready here!

Messenger first in line jumps forward to take message from him.

FIRST OPERATOR
(proudly)
For General Scott! Marked 'Private'
Rush it! It's victory!

Messenger grabs message and starts to fairly run out of door, grinning all over.

81. INT. GENERAL SCOTT'S OFFICE - WAR DEPARTMENT - DAY (1861)

General Scott, a man of 75, and Lincoln, are anxiously waiting for news from the battle. Lincoln is pacing up and down.

LINCOLN
(nervously)
Well, General Scott?

SCOTT
We're winning, Sir. I'm sure of it.

LINCOLN
I wish I .....

He breaks off as we hear the sound of running footsteps. Lincoln and Scott both stare eagerly at the door. A knock is heard.

SCOTT
(impatiently)
Come in!

Messenger dashes in, salutes, gives telegram to Scott, who tears it open breathlessly.

SCOTT
(reading telegram)
Rebel resistance broken at Bull Run -
our Army sweeping ahead -

(Continued)

81. (Cont'd)

Messenger has stayed long enough to see Lincoln smile at this good news; now, he salutes again and exits.

SCOTT
(turning to Lincoln)
Mr. President -if they rout the Rebels now, and capture Richmond - it means the end of the war!

LINCOLN
(deeply moved)
Thank God!

SCOTT
(with mounting enthusiasm)
And you, sir - this victory will silence your enemies forever. You will be the greatest President in our history!

LINCOLN
(Smiling)
It doesn't matter what they think of me, General, but, we'll have saved the Union.

He takes Scott's hand and shakes it firmly, in gratitude and relief.

LINCOLN
Will you give me the telegram, General? I want to take it to Mrs. Lincoln, myself.

FADE OUT

FADE IN

82. INT. TELEGRAM ROOM AT WAR OFFICE - DAY

Later in the day of scene #81. The smooth-running military machine of the telegraph office is now disorganized and in confusion. Some of the operators have their coats off - the instruments chatter wildly - messengers and operators look tired, dejected, dazed. Messengers entering bump into messengers going out and swear nervously. General Scott, his attitute that of a broken man, is standing behind the line of operators.

SCOTT
I will receive all messages here.

Nobody answers.

(Continued)

A messenger with a telegram in his hand goes up to Scott. Messenger forgets to salute. Scott does not even notice the omission.

MESSENGER
(in a shaky voice)
For the President, sir. Where is he?

SCOTT
Bad news? Give it to me.

He takes telegram and stuffs it in his pocket without looking at it. Messenger returns to line of messengers.

SECOND MESSENGER
(to first)
Say, don't he know, yet?

FIRST MESSENGER
The President? Nope!

SECOND MESSENGER
I hope I don't take him the telegram.

Lincoln enters happily, and goes at once to General Scott.

LINCOLN
Well, General, what news, now?

Scott shakes his head. Lincoln looks around and takes the situation in. His face stiffens, the muscles of his jaw tighten.

LINCOLN
And the first reports?

SCOTT
(Shaking his head)
Over-confidence.

LINCOLN
I should have known.

Down the line, operator 5 receives a message which begins to tick off. Scott goes toward the instrument hastily. Lincoln follows him.

SCOTT
(starting to read telegram over operator's shoulder)
Please give exact number of crocks of plum jam issued to 4th brigade - -

Scott swears under his breath, and walks away impatiently. As he does so, Operator 5 calls out,

OPERATOR FIVE
Ready here - for the Commissary General.

The attitude of all is now of the deepest suspense. Lincoln seats himself to watch the line of telegraph instruments. There is a long pause. Then the instrument nearest to Lincoln begins to click. All eyes instantly go to this instrument, Lincoln moves as if to rise, then controls himself. Scott attempts to maintain his stoic dignity and wait till the message is written out. He does so for a time, but, unable to control himself longer, reads as the operator writes.

SCOTT
(reading)
The day is lost. The army is full retreat.

LINCOLN
Who is it from?

SCOTT
(still reading)
Our officers are making desperate efforts to reform the lines.
(to Lincoln)
It's official, Mr. President.

Lincoln looks with an expression of terrible disappointment, and utters the one word.

LINCOLN
L O S T.

SCOTT
Not yet, sir. If they can reform their lines ---

we DISSOLVE to the instrument, then BACK

SCOTT
(reading)
Impossible to reform lines. The men are a confused mob, entirely demoralized. You must make every effort to SAVE WASHINGTON.

Lincoln rises, and stands in deep thought.

DISSOLVE TO:

83 INT. LINCOLN'S OFFICE IN WHITE HOUSE - NIGHT (1861)

Lincoln is standing at window, backto CAMERA, his attitude one of thought and depression. We hear the peal of a distant alarm-bell.

LINCOLN
(to himself, in tones of terrible anguish)
Beaten! Defeated! Lost!

CAMERA RETREATS from Lincoln to show Hay, Lincoln's secretary, in middle of room, talking in low, tense tones to a military aide.

AIDE
The home reserves are gatherin, sir.

HAY
How many regulars can we muster?

AIDE
About eight thousand.

At this, there is a crashing peal of a nearby alarm bell. The air seems to be filled with the ringing. Then there is heard a bugle call, the galloping of horses, cavalry, this goes on through this scene and into the next.

HAY
How many guns?

AIDE
Four batteries.

HAY
Can we hold Washington?

AIDE
We'll do our damnedest, sir.

(The bugle call, galloping of horses, thunder of artillery - all is very rapidly done, expressing the desperation of an insufficient army gathering to the defense of the Capitol.)

Mrs. Lincoln enters in her usual state of nervousness, excitement and flurry. She speaks to Hay:

MRS. LINCOLN
Mr. Hay, is it true that we'll have to get out of Washington?

Continued

HAY
It is very serious, Mrs. Lincoln.

MRS. LINCOLN
For heaven's sake, what sort of an army have we, anyhow?

HAY
They did the best they could, Madam.

MRS. LINCOLN
Well, they might have considered US. It'll take forever to get these trunks packed - and that maid can't find my best purple dress.

HAY
I'm sorry, madam, for all of us.

At this, she bustles up to Mr. Lincoln.

MRS. LINCOLN
Well, Mr. Lincoln, they tell me we're leaving.

LINCOLN
(not wanting to be disturbed from his thoughts)
Just a moment, Mary, please.

MRS. LINCOLN
I must say, we've had a very short stay - and after such a long, hard trip.

At this, Lincoln turns to Mrs. Lincoln.

LINCOLN
Mary, I've hung up my hat right here, and here it stays until they knock it off with a bayonet. From now on, Mary, I'm going to run this war.

On these words ----

FADE OUT

END OF SEQUENCE 17

SEQUENCE 18

"COURT MARTIAL AND EMANCIPATION"

FADE IN

84 INTERIOR - MILITARY TENT - NIGHT (1863)

A court-martial is in progress. In the foreground is the emaciated, sorrowful figure of a Union soldier, standing before a desk. Behind the desk is seated the officer in charge of the court-martial. Two other officers, seated in camp chairs at his right and left.

COURT MARTIAL OFFICER

John Clark, you are accused of cowardice and desertion before the enemy. Do you plead guilty or not guilty?

CUT TO

85 CLOSEUP of the despairing face of John Clark. He starts to reply as we

CUT TO

86 EXTERIOR TENT - NIGHT

On one side of the tent is seen a line of tents stretching off into the distance. In front of the tent, the guard is being changed.

CALL
Corporal of the Guard, Post Three, fall in.

This call is repeated in the distance.

CALL
Corporal of the Guard, Post Three, fall in.

And again repeated, very far off, almost inaudibly.

CALL
Corporal of the Guard, Post Three, fall in.

The guard has now been changed. The old guards march off. As soon as they are out of sight, the two new guards on duty before the tent, relax. They look tired, muddy, and weary.

(Continued)

First soldier gives second soldier a plug of tobacco, surreptitiously.

FIRST SOLDIER
Well, we didn't get Richmond, did we?

As he takes a chew off the plug and hands it back, second soldier speaks.

SECOND SOLDIER
No, and the Rebs didn't get Washington.

FIRST SOLDIER
By jimminy, I thought they was goin' to get me.

The figure of Lincoln approaches, in the background, accompanied by two officers wrapped in cloaks. First soldier sees it, straightens up and nudges second.

FIRST SOLDIER
Look - there's the Old Man.

SECOND SOLDIER
Goin' the rounds himself. Say, he certainly works hard, don't he?

FIRST SOLDIER
If everybody worked like him, we'd be in Richmond by Christmas.

SECOND SOLDIER
Fat chance.

Lincoln has approached during these speeches, and is about to pass in front of the soldiers. Soldiers stiffen up and present arms. Lincoln acknowledges the salute absently by raising his hat.

VOICE FROM INTERIOR COURT MARTIAL TENT
The court finds you guilty -

Lincoln halts, and turns his head toward tent.

VOICE
And orders that you be condemned to death.

LINCOLN
(to his aides)
Just a moment ---

86 CONTINUED (1)

He starts to go toward tent. Two soldiers on guard stiffen and start to present arms again. He makes a motion for them not to and, as he comes toward the door of tent, he looks down at their boots which are very muddy. Then he looks at his own, which are equally muddy, and smiles. Looks back at soldiers. They smile, too.

LINCOLN
Bad weather, boys.

He starts to go into door of tent. As he does so, flaps of tent are opened and two other guards start to march John Clark out between them. Lincoln steps aside, looks at John Clark. John sees Lincoln, recognizes him, and drops his head.

LINCOLN
(to guards)
Just a minute, please.

87 INTERIOR TENT

Lincoln goes inside tent. The court martial officers spring up.

OFFICERS
(astounded)
The President!

LINCOLN
(politely)
You must pardon me, gentlemen, for this instrusion, but I heard - one of our soldiers -
(indicating John Clark)
sentenced to death --

COURT MARTIAL OFFICER
(quickly)
Yes, Mr. President. A bad example of cowardice, and desertion.

LINCOLN
(sitting down)
And the young man's name?

COURT MARTIAL OFFICER
(consulting record)
John Clark, sir.

(continued)

LINCOLN

John - Clark -
(he remembers the name and the boy, and turns to John
Do you remember me, John? It's a long time since I saw you three children : you, and Bob, and Lucy Lee.

JOHN

Yes, sir. I remember.

LINCOLN

Tell me about it, John.

JOHN
(In a weak, dead voice)
I think the findings of the court were just, sir.

LINCOLN

Is that all you have to say?

JOHN

Well, sir -- it was our first big battle. We were trying to take a stone wall. We'd been trying for years --

LINCOLN

Go on.

JOHN

Finally - tho - we got there...I was fighting - bayonet - we were all crazy - on top of the wall.

LINCOLN

Yes.

JOHN

And there was - Bob - looking up at me from the ground -- Oh, no, sir not alive -- we'd killed him a long time ago; but, I knew him.

LINCOLN

And then?

JOHN

I guess I went really crazy, sir. That's all.

(continued)

67 CONTINUED (1)

OFFICER
Your captain reports that you threw your rifle away.

JOHN
Yes, sir. That must be right, sir.

OFFICER
Making excuses, Clark?

JOHN
(To officer)
No sir - only --
(with a burst)
Oh, get it over with, quick!

LINCOLN
(abstractedly, to himself)
Hanging - killing - blood! I'm tired. But my generals are right - we must maintain discipline --

OFFICER
(to guards)
That's all.

The guards start to take Clark away. Lincoln is looking sorrowfully at a paper before him. He calls to them.

LINCOLN
Wait a minute. Bring that young man back.
(He speaks to the officer with a sorrowful, yet whimsical, smile)
I've got it! This is a leg case.

OFFICER
I beg your pardon, sir?

LINCOLN
I've got shelves full of them - leg cases - but, not quite like this one. You see, if the Lord Almighty gives a man a cowardly pair of legs, when this man gets frightened, he can't help his legs running away with him, can he?

The officer illy conceals his expression of disgust and disappointment.

LINCOLN
Young man, I'm going to pardon you.
(Clark can scarcely conceal his subdued joy)
Go back and do your duty, John.

(Continued)

87 CONTINUED (2)

JOHN
(desperately in earnest - speaking in a determined, low voice)
I will, sir. I will.

LINCOLN
I am trusting you.

CUT TO:

88 EXTERIOR OF TENT. NIGHT

The two guards have been peeking in and listening while Lincoln has been pardoning Clark.

FIRST GUARD
(speaking to second with great enthusiasm, as he looks thru tent flap at Lincoln)
Say, wouldn't you fight all creation for a fellow like that?

FADE OUT.

DISSOLVE IN

89 EXT. SOUTHERN ROAD - DAWN

A road in the south, in the grey light of dawn. A gang of negroes are hauling on a rope - we do not see what they are hauling, but the effort is great, for they strain. Only this one gang, in the foreground, is sharply outlined at the opening of the scene, but we get the impression of a multitude of shadowy, stooped, toiling figures in the background.

As the negroes work, they sing. A chantyman starts the song; all join in the chorus.

CHANTYMAN — Workin'
GANG — Workin'
ALL — Workin' all de livelong day.
CHANTYMAN — Freedom
GANG — Freedom
ALL — Freedom mighty far away.
CHANTYMAN — Chains is fast and dey won't come loose,
Keep on tryin', but it ain't no use -
ALL — And we'se a pinin'
Pinin'
Pinin' for dat freedom day.

89 CONTINUED

VOICE OF OVERSEERS
(off screen)
Get work! Get up, damn you!
Don't soldier!
(cracks of whips; groans)

CHANTYMAN
(continuing)
Haulin'

GANG
Haulin'

ALL
Haulin' on de heavy load.

CHANTYMAN
Fallin'

GANG
Fallin'

ALL
Fallin' underneath de goad.

CHANTYMAN
Good Lawd, send us de mornin' star
To light us up where de free folks are,

ALL
Because we're dyin'
Dyin'
Dyin' on de lonesome road.

Dawn has broken. Now some of the shadowy figures lift their hands in supplication to the risen sun; others remain crouched over their burdens.

ALL
(in a chord of music)
LORD HELP US!

LONG DISSOLVE OUT

DISSOLVE TO

90 INT. CABINET ROOM IN WHITE HOUSE - DAY (SEPT.22,1862)

Mr. Lincoln, with his Cabinet around him.

(continued)

90 CONTINUED

LINCOLN
(reading)
--- and by virtue of the power, and for the purpose said, I do order and declare that all persons held as slaves within said designated states and parts of states, are henceforward, and forever shall be, free, and the Executive Government of the United States ---

The voice dies down as we DISSOLVE OUT on Lincoln, looking dreamily off into the dark corner of the room --

DISSOLVE IN

91 EXT. VISION OF SLAVE - EXT. DAY

Manacled and upon an auction block. Hands take off the manacles and he arises and looks off into a light. We hear a choir of negro voices singing: "Go Down Moses."

DISSOLVE OUT

BACK TO

92 INT. CABINET ROOM - DAY

Lincoln takes a pen and signs this document, then turns to the cabinet.

LINCOLN
Well, gentlemen, it is done.

FADE OUT

FADE IN

93 EXT. WINDOW OF CRITENDON HOME - NIGHT

Before the window of the Crittendon Home (before shown) the old negro, Uncle Easter, is strumming softly on a banjo and signing in a plaintive voice:

SONG: Weep no more, my lady --
Weep no more today --

94 INT. GRITTENDON HOME - NIGHT

Lucy Lee is standing by a window alone. She is weeping She is just finishing the reading of John Clark's letter -- And insert of letter is shown: It is written on cheap paper, worn from much handling.

"I can't talk about the way. I can't think about anything but you. Take care of yourself - take care of yourself - we're going in tomorrow and I keep worrying about you --
(Go to bottom of letter)

John"

(Underneath this, written hurriedly)
"For keeps, for keeps."

She drops down brokenly in a heap upon the floor. Thru her weeping there is heard the words, in a low pathetic voice, of Uncle Easter's singing --

SONG: BYE AND BYE hard times come a knocking at the door -
Then my old Kentucky home, good night --

END OF SEQUENCE 18

SEQUENCE 19

"LINCOLN DECIDES ON GRANT"

96 INT. EAST ROOM OF WHITE HOUSE (NIGHT) - (FALL - 1863)

A grave group of Senators, Congressmen and officials is talking to Lincoln. A window in the office is open; through it, we hear the distant, sorrowful tolling of the church bells, muffled drums, and a military band playing a dirge. Lincoln is seated. Stanton and Halleck near him.

A CONGRESSMAN (dignified)
Mr. President, my district of New York State is crying out against this endless slaughter.

Dirge louder - band swells.

A SENATOR
Yes, as they are holding services here today for those who were sacrified, so they are everywhere.

ANOTHER CONGRESSMAN
From the east to the west.

SENATOR
The Wilderness Campaign is the last straw, Mr. President. New England - the West - the nation - are in mourning for this useless waste of lives.

ANOTHER SENATOR
Let the Southern States go their way - and we will go ours.

Lincoln is still seated in brooding thought. Little Tad Lincoln comes running in, singing a popular song of the day: "Old Abe Lincoln came out of the Wilderness - Old Abe Lincoln came out of the Wilderness - "

TAD
Daddy, mother won't let me stay up. She wants me to go to bed, and I don't want to.

LINCOLN
(with tender smile)
Well, Tad, don't you think it's time for little boys to be in bed?

35 - cont.

TAD
I want to stay with you.

LINCOLN
But your mother -- ?

TAD
If you say so, she can't make me - you're the President.

LINCOLN (whimsically)
Tad, I suppose you're the one person in the country that thinks I should have any authority. Now, run along.

TAD
(climbing into Lincoln's lap; rebelliously)
No, I w nt to stay with you. Please, can't I, daddy?

LINCOLN
(very gently)
I'm sorry, Tad, we're very busy here. You must get down now.

TAD
All right, daddy.

Linoln helps him down and kisses him. Tad starts to run off

Good night, daddy - sleep tight.

LINCOLN
Good night, Tad.

As Lincoln turns back to the Congressmen, he takes off his glasses and wipes them. Tad makes a pretense of going out but, instead, gets so that he is partly hidden behind a sofa and drops down.

LINCOLN
(to Senators and Congressmen; with great feeling)
Gentlemen, don't you suppose that my heart bleeds for all the sorrows this war has brought upon us? Do you suppose there is a human being who wants peace more than I do? But, we want lasting peace, and we can have that only by preserving the Union - and - gentlemen -
(firmly)
THE UNION IS GOING TO BE PRESERVED.

96 - cont. (2)

Halleck and Stanton stand close to Lincoln as he says this - rebellious Senators and Congressmen opposite. TABLEAU.

DISSOLVE TO:

96 INT. FULL VIEW EAST ROOM WHITE HOUSE (NIGHT)

Lincoln is pacing the floor in his bare feet; wearing only a night shirt under his dressing gown. His tall figure seems now pathetically small in this great room, a lonely human figure, battling, standing against the world. Back and forth he walks, a struggling against depression.

97 INT. CLOSE UP HANDS OF CLOCK (NIGHT)

It is morning - two o'clock.

98 MEDIUM SHOT INT. EAST ROOM WHITE HOUSE (NIGHT)

There is a rap on the door. Lincoln stops walking, says quietly

LINCOLN
Come in.

Hay enters hurriedly.

LINCOLN (quickly)
More bad news, Hay?

HAY (wearily)
I'm afraid there is.

LINCOLN
Well, let's have it.

HAY
The Secret Service reports that there are six hundred thousand Copperheads in the North, under oath an d armed.

LINCOLN
To get me?

HAY
Yes.

LINCOLN
That many ought to keep me dodging.

HAY
We're taking every precaution to guard you.

LINCOLN
Where are they, mostly?

HAY
Ohio has one hundred thousand armed men ready to rise up and depose you. Illinois, one hundred and thirty-five thousand.

LINCOLN
My old stamping ground! That makes me feel badly. You mustn't tell Mary.

HAY
But, Mr. President, we are worried about you.

LINCOLN
(cutting in)
Never mind, Hay. Go on home and get to bed. You're tired.

Hay shakes his head very doubtfully and goes out the door. Lincoln pats him on the shoulder as he leaves.

DISSOLVE

99 INT. CLOSE UP HANDS OF CLOCK (NIGHT)

It is morning - four o'clock.

100 INT. EAST ROOM WHITE HOUSE (NIGHT)

Lincoln is still pacing the floor. Mrs. Lincoln, in night clothes, enters.

MRS. LINCOLN
Mr. Lincoln, come on to bed.

LINCOLN
I'm worried, Mary.

MRS. LINCOLN
You can't win this war worrying and walking around in your bare feet.

LINCOLN
I can't sleep.

MRS. LINCOLN
I can't, either. At least, we could sleep in Springfield, couldn't we?

LINCOLN (sadly; wistfully)
Did we ever sleep!

As he says this, he comes over and pats her shoulder affectionately and leads her out. As he turns back to resume his pacing, she enters again with a pair of slippers. Through this, Lincoln has been obviously in deep thought.

MRS. LINCOLN
(stooping down to put one of his slippers on)
Now, stand still.

LINCOLN
I can't stand still.

As she finishes putting on a slipper, an inspiration seems to come to him and he says, with great enthusiasm

I've got it, Mary. I've found the man to win this war.

Mrs. Lincoln merely looks at him and shakes her head, worried about his condition -

(continuing)
And his name is Grant!

Mrs. Lincoln draws the other slipper on, then goes out. Lincoln resumes his pacing and we FADE OUT on him, inspired and thrilled with the revelation that has come to him.

END OF SEQUENCE 19.

SEQUENCE 80

"CEDAR CREEK AND SHERIDAN'S RIDE"

FADE IN:

101 INT. STANTON'S OFFICE IN WAR DEPARTMENT - (DAY) -- (OCTOBER 13, 1864)

Stanton, excited and exclamatory. Lincoln is firm, patient, alert.

STANTON
We're in a tight place, now.

LINCOLN
We generally are.

STANTON
Everything depends on Sheridan.

LINCOLN
He's a fighting Irishman.

STANTON
But why doesn't he fight?

Orderly enters with telegram.

STANTON (reading)
One division of Sheridan's army routed - now trying to hold left flank.

LINCOLN
Bad - bad -- the blood it takes to hold this Union together.

STANTON
It will undo all Grant has done. It's hopeless!

LINCOLN (serenly)
I don't think so. Before each victory I've had a vision of a ship with white sails - and that vision has just come to me.

Lincoln is here the mystic, the man of intuitions, confident of destiny.

STANTON
With all respect, sir, I'd rather trade your ship for good news from Sheridan.

CUT TO:

102 EXT. OF INN AT WINCHESTER, VA. DOORWAY OF SMALL DINING ROOM (DAY)

An orderly is standing by the doorway. Several farmers are looking curiously in the interior of the room

FIRST FARMER
(speaking to orderly)
Be that General Sheridan?

ORDERLY
That's the General, himself.

CAMERA MOVES INSIDE TO:

103 INT. OF DINING ROOM OF INN AT WINCHESTER (DAY)

Sheridan and an Aide, just seated at a table. There is a waiter by Sheridan's side. Sheridan has just begun eating his breakfast. As he takes up his cup of coffee and starts to drink, he pauses and listens; then turns to his Aide.

SHERIDAN
Doesn't that sound like cannon fire?

AIDE
I don't hear anything, sir.

Sheridan again starts to eat his breakfast. Again he pauses and listens, and is troubled. He rises quickly and goes out of the room.

CAMERA PANS -

104 EXT. YARD OF INN (as Sheridan comes into yard)

Horses - stables in background. Aides and Orderlies passing back and forth. Sheridan listens. An old farmer is leading a horse through the yard. Sheridan stops him. Sheridan puts his ear to the ground and listens, then looks up at farmer.

SHERIDAN
Have you good ears?

FARMER
Pretty good, when they're washed.

SHERIDAN
Well, try them! Hear anything that sounds like a cannon?

104 - cont.

The farmer acts on Sheridan's request. After he listens for a short time, he speaks

FARMER
Cannon, all right. Toward the swamps!

Sheridan turns and, with machine gun sharpness and rapidity, gives his commands to his aides and orderlies, who have been waiting in the yard.

SHERIDAN
Saddle those horses! They must have caught us!

WE COME TO:

105 INT. STANTON'S OFFICE AT WAR DEPARTMENT (DAY)

Stanton is reading a wire that has just come in.

STANTON (reading)
Sheridan's entire army has met an overwhelming defeat.

LINCOLN
Incredible. Is there no word from Sheridan?

STANTON
I am afraid he was away.

Again Lincoln begins to pace the floor, bowed with grief of the long sacrifice and struggles which seem never to end.

FROM THIS FADE TO:

106 EXT. ROAD BEFORE INN AT WINCHESTER (DAY)

Sheridan and his staff, composed of twenty men, begin on his famous gallop.

107 EXT. CEDAR CREEK BATTLEFIELD (DAY)

The fugitive Union army - streaming from the battlefield.

108 EXT. ROAD (DAY)

Then again to Sheridan on his black stallion, madly galloping.

109 EXT. CEDAR CREEK BATTLEFIELD (DAY)

What was a column of Union troops, now in desperate flight on the road - straggling through the fields - on every side.

110 EXT. BATTLEFIELD (DAY)

A group of three or four Union officers. There is heard the roar of Early's guns, firing on the disorganized army. The right wing, though retreating rapidly, is putting up an effort to hold off the pursuers. The group of officers are in bedraggled condition, exhausted from their efforts to stem the unstemable tide.

CUT TO:

111 EXT. BATTLEFIELD (DAY)

A small group of soldiers that are heroically attempting to cover the retreat of their comrades, who are filing back in the field. Among them we come to John Holly. He is near the color bearer. He is in the same bedraggled condition as the others, but he is fighting determinedly as they are slowly retreating. In their attempt to keep off the enemy, the color bearer is killed.
Over Holly comes the exultation of heroism. Here is a chance to justify Lincoln's trust, and redeem himself. He becomes a battery of power. He starts forward; as he does so, his gun is knocked out of his hand by a bullet; he stops to pick it up - picks up the colors instead of the gun. He waves them in the air in front of the men, shouting madly -

HOLLY
Come on -- come on!

He waves the colors in the air. A few of the retreating soldiers turn as though to go with him.

HOLLY
Come on -- Come on!

As Holly starts forward against the units before him, his enthusiasm for the moment checks some of the retreating soldiers around him. The officers, seeing this, make another desperate effort to stop the retreating among the men. Holly has gone forward only a few yards before he, himself, is shot, and he falls with the fluttering colors held tight in his hand. He lies unconscious, his face upon the battlefield.

CUT TO:

112 EXT. ROAD NEAR CEDAR CREEK

To the first stricken, scattered units, streaming toward Winchester. Occasionally, one looks back as though he fears they are still upon them. Here and there, small groups of exhausted soldiers. There is now still plainly heard the distant booming of the guns. A wounded man staggers and falls, as though dead. Another falls and picks himself up and staggers on. The usual terrors and horrors of a defeated, panic-stricken army.

113 EXT. ROAD WITH HOUSE

The curve in the road and Sheridan thundering down the highway. He passes by a house. There is a lawn enclosed by a fence. At the gate stands a Southern woman. She is watching him; she screams mockingly at him as he passes -

WOMAN
Yankee, you're too late!

She spits after him.

114 EXT. ROAD

A close view of the horse and rider and a following shot of same; the music of galloping hoofs.

115 EXT. ROAD NEAR CEDAR CREEK

Sheridan meeting the first stragglers. Sheridan pulls up his horse, wheels him around, shouts to the retreating men -

SHERIDAN
Stop - stop! You're going the wrong way!

A group on one side of the road turns, pauses in their flight, then another group on the other side pauses. Then the first group shouts -

GROUP
Sheridan -- Sheridan!

SHERIDAN
Come on, boys. Come on. We are going back!

115 - cont.

The group on both sides of the road turn, shouting

GROUP
Sheridan, we are with you.

Orders from a number of commanding officers. The soldiers wave their hands; those who have not lost their hats, throw them in the air. They turn, caught by Sheridan's electric enthusiasm. The cry: "Back to the battlefield," is heard everywhere.

116

A group of wounded, among which are several dead soldiers. Even these that are not too seriously wounded turn back to the battlefield; some limping, some halting, but going on. Those too seriously wounded to go back, wave and shout from the ground -

SHOUTS
Sheridan - Sheridan!

117 EXT. CROSSROADS AND FIELDS

Sheridan - still galloping. He comes to a crossroad and one wide field where he meets a mass of retreating, panic-stricken army.

CAMERA PANS

118

We show Sheridan galloping, galloping, and again turning from left to right; again the same business of men stopping again the mad enthusiasm; again the black stallion carrying the heroic figure back to the field.

119

We see the officers on each side of the road taking possession of their units - the shouting of commands - the exhausted soldiers finding a reserve of new strength. They begin sweeping back. They are being formed into correct units, and they go now on the double quick. Louder, more significant, in the air is heard the growing, full volume, till it seems to shake the earth: "SHERIDAN -- SHERIDAN!"

120 A FULL VIEW

We show them sweeping back.

121

Again where General Wright, retreating, is attempting to form a line of resistance, when suddenly Sheridan appears like an unexpected bolt out of the sky. He gallops down the line, raising himself in his saddle, shouting

SHERIDAN
We are going back, boys.

Again the cheers; again he awakens enthusiasm in the ranks; again the shouts going up of - "SHERIDAN - SHERIDAN."

122 A CLOSE VIEW

of Sheridan and follows him as he gallops. He now has his hat in his hand.

SHERIDAN
Come on, boys, we're going to get those guns back.

While the officers take up the enthusiasm, give orders of re-formation to the scattered units, and as the men are obeying orders, they still continue shouting

MEN
The guns! The guns!

The lines are formed.

123

Sheridan's guns; retreating gun carriers, reeling back into line. Battery after battery, with foam flecked horses, turn from retreat into position; horses taken back desperately; madly the gunners work their guns into position and begin firing. Then the reformed lines surge forward up the hill.

124

The crackle of rifles firing. Sheridan's forces strike with such fire and fervor that they are irresistible and regain their positions. The enemy fall back in as much confusion as had Sheridan's men a few hours earlier. Sheridan follows his men with his staff around him. Couriers and aides galloping to and fro.

COURIER (to Sheridan)
Compliments of General Wright. The enemy's right wing is broken and they are flying in great disorder.

ANOTHER COURIER
Compliments of General Crook. The enemy's left wing and center are routed --

SHERIDAN
Follow them! Run them into the ground!

FADE IN:

135 INT. STANTON'S OFFICE (DAY)

Lincoln and Stanton are still there. Orderly enters with telegram

STANTON
(reading; wild with excited relief)
We have struck the enemy and have won an overwhelming victory.
Sheridan.

LINCOLN
(smiling serenely)
I knew it.

Another orderly enters with message

STANTON
Better and better! Here -
(reading)
Tremendous number of prisoners.

LINCOLN
I hope there's nothing but prisoners from now on.
The Ship -- Stanton!

STANTON
Yes, sir, Mr. President -- and Sheridan.

END OF SEQUENCE 20.

SEQUENCE 81

"CLOSE OF WAR"

126 INT. BAR ROOM - DAY (1865) BALTIMORE

At the end of bar, somewhat in seclusion. Three or four men are talking earnestly together, all more or less under the influence of liquor. They are the only group at the bar; the bartender being at the other end washing glasses.

BOOTH
(finishing article in newspaper)
-- 'forever shall be free'
(he puts the paper down)
He freed the negroes; he suppressed the right of trial by jury -- Lincoln! He muzzled the Press. Now, with the bayonets of his army and his negroes, he will make himself King of America - Lincoln!
(He takes his glass of wine off the table)
Lincoln! I drink to him - to him and his damnation!

He throws the glass to the floor.

FIRST SPEAKER
Right - right! Down with him!

Booth leans a little closer and looks around cautiously.

BOOTH
For my part - I -

FIRST SPEAKER
(nervously, in hushed voice)
Go on; you are among friends.

The camera moves from MEDIUM LONG SHOT set up slowly toward Booth and finally stops in an almost grotesque head CLOSE UP which gets over that Booth is going out of his mind with his diabolical scheme.

BOOTH
(speaking in a hushed, intensely dramatic voice)
The man who kills Abraham Lincoln will be an immortal.

The camera by this time has stopped on him and the scene is fading as Booth leans forward and continues -

(continued)

126 CONTINUED

BOOTH
Now, listen
(his voice trails off with the fade out)
I plan on ---

FADE OUT

127 INT. FAMILY DINING ROOM AT WHITE HOUSE - DAY (March 1865)

Table set. Mrs. Lincoln at coffee urn. Lincoln has finished breakfast. Tad is just finishing. Lamon, Lincoln's friend and bodyguard, is there; also Governor Oglesby of Illinois. Friendly, family atmosphere. Lincoln is in carpet slippers. He is just greeting Governor Oglesby.

LAMON
(drawing out a cigar; to Mrs. Lincoln)
You don't mind my smoking, do you, Mrs. Lincoln.

MRS. LINCOLN
(hesitantly)
No - not much.

Lamon puts the cigar away.

OGLESBY
(to Lincoln)
You don't know how glad we all are that you are re-elected, Mr. President.
(finishing his greeting to Mrs. Lincoln)
I know this lady is glad to have four more years in the White House.

MRS. LINCOLN
(naively)
Glad? I've just hired two new maids.

Mrs. Lincoln looks down and sees that Lincoln is taking one stockinged foot out of his carpet slipper. She speaks to him in a slightly scolding tone of a mother.

MRS. LINCOLN
ABRAHAM LINCOLN will you ever learn to keep your feet in shoes?

(continued)

OGLESBY
(as tho to change the subject)
Have you met General Grant, Mrs. Lincoln?

MRS. LINCOLN
(with a glance at Lamon)
I met him - it took us a week to get the smoke out of the curtains.

LINCOLN
Yes, he's one human being who has faults -- a party of Prohibitionists complained about him drinking too much whiskey. I told 'em that if I know what brand Grant drinks, I'd send barrels of it to my other generals.

MRS. LINCOLN
(pursuing her domestic thought)
Two new maids -- hmm -- but if we're here four years more...

LINCOLN
Four years .....

There comes over him a sort of shill of mysticism. Mrs. Lincoln perceives this.

MRS. LINCOLN
Now, Mr. Lincoln, don't you go thinking about any of those dreams again. You'll live to be a hundred; and after we set everything right over here, we'll travel around the world and have a nice, long rest.

Tad, who has been finishing breakfast, pricks up his ears and goes quickly to Lincoln.

TAD
Oh, Daddy - won't that be fun? You're not going without me?

LINCOLN
(to Tad, as he climbs upon the arm of the chair)
Of course not, Tad.

OGLESBY
But I'm interested in your dream, Mr. Lincoln - what was it?

LINCOLN
Well, last Sunday night,
(in impressive tones: meditatively)
It was strange -- I dreamt --

DISSOLVE TO:

129 INT. LINCOLN'S BEDROOM - NIGHT (DREAM)

Lincoln is walking away from the bed in his room. He pauses near the door. A dim, mystic atmosphere is around him. There is heard the weeping as of a multitude of people. It is dim, but clearly heard. After listening for a moment Lincoln goes out of the room.....

DISSOLVE TO:

129 INT. EAST ROOM - WHITE HOUSE - NIGHT (CONTINUATION OF DREAM)

Same dim, mystic atmosphere. On one side of the room is a crowd of people, weeping; in shadows and dim outlines. In the center of the room there is a magnificent casket; next to Lincoln, a soldier on guard. Lincoln comes to one of them and speaks in a subdued tone:

LINCOLN
Tell me, what has happened? Who are they mourning for?

SOLDIER
Hush - quiet, please.
(then in subdued tones)
The President is dead. He was shot by an assassin.

DISSOLVE BACK TO:

130 INT. FAMILY DINING ROOM, WHITE HOUSE - DAY

Lincoln and the group.

LINCOLN
I t seemed so clear and convincing ---

LAMON
Well, Mr. President, I wish you'd listen to me -- I find, while I was away, you went to the theatre without a guard.

LINCOLN
(throws off the spell which has been around him, and laughs)
There you go, Lamon -
(turning to Oglesby)
Lamon will have me living in a safe. The Southerners are too smart to kill me and put in Johnson.

FADE OUT.

FADE IN

131 INT. GRANT'S HEADQUARTERS - NIGHT (March 1865)

A room in Grant's headquarters. The door is open at the back and through it can be seen tents. In the distance the smoke and flame of battle. Here and there are camp-fires Lincoln, Grant and Sherman are discovered seated. Through the whole scene is the full roar of the distant battle. Lincoln is reading ostensibly from some plans of his general. Grant is leaning his head upon his hand, as the tired. Lincoln looks up, sees this, and speaks:

LINCOLN
Tired?

GRANT
Not much.

Lincoln looks to the right, where there is a bottle, a glass by its side. Grant looks in the same direction. Lincoln nods indulgently his head slightly. Grant takes a drink. As he does this, Lincoln is still lookin" with a tense expression straight before him. Grant clears his throat and speaks:

GRANT
Mr. President, we have them. It can only last a few days more.
(indicates Sherman)
General Sherman and I are very glad of his chance to talk with you.

LINCOLN
(in deep, heartfelt tones)
The Union! We've saved it at last.

GRANT
They must surrender soon.

LINCOLN
The Union -- I'll have 'em all back in the union! One country - united - free --

SHERMAN
(feeling Lincoln out)
And meanwhile, Mr. President?

Lincoln does not reply.

SHERMAN
I have heard that the country wishes all rebel property confiscated and the rebel generals - such as Lee - hanged for treason --

(continued)

131 CONTINUED

LINCOLN
He's put up a grand battle.

GRANT
They've robbed the cradle and the grave, sir, and Lee is fighting with his last breath.

CUT TO:

132 EXT. BATTLEFIELD, DAY, SECTION OF CONFEDERATES

On one side holding an improvished trench; on the other side a unit is preparing to charge, when thru them rides the terrible figure of Lee - as though by the very force of his own high courage to beat back the overwhelming avalanche; his sword is in the air as he screams out:

LEE
CHARGE! CHARGE! Once more, boys, once more ! We'll break them yet!

The unit, inspired by this, starts forward, crying:

LEE! ....LEE!

Others rush madly to his horse and seize the bridle. The air is filled with passionate voices heard over the roar of the battle.

VOICES
Lee - General Lee - to the rear!
General Lee - to the rear!

The soldiers seize the bridle. They shout their adoration of him. Some even try to touch his legs, his coat, or the horse as they, despite his protests, turn them from the field.

CRIES
TO THE REAR! WE'LL DO THIS JOB!

OTHER VOICES
YES, LEAVE IT TO US -- LEE -
TO THE REAR, TO THE REAR!

CUT TO

133 INT. GRANT'S HEADQUARTERS - NIGHT

The attitude of both Grant and Sherman through these scenes is that they will obey orders if they must but are all for leniency to the beaten foe.

(continued)

135 CONTINUED

LINCOLN
Shoot Robert E. Lee? Somebody will have to shoot Abraham Lincoln first. They're rebels, not traitors.

GRANT
(sighs with relief)
And -- their horses and baggage?

LINCOLN
They're going to need their horses for the spring plowing. Let them keep 'em and get to work.

GRANT
(laughs)
Very well, sir. Now, just one more thing, Mr. President -- the head of the rebel government -- Jefferson Davis.

LINCOLN
(musingly)
Jefferson - Davis --

GRANT
Do you wish his capture, sir?

LINCOLN
That reminds me of a story. We had a terrible drunkard once, in Springfield
(Lincoln pauses, takes off his glasses. GRANT, slightly puzzled, moves the bottle a little away from him. Lincoln continues with story.)
But finally he signed the pledge. Next day he got thirsty, went to a bar and ordered a lemonade. While the bartender was fixing it, the old drunk got sadder and sadder. Finally he leaned over and said to the bartender. 'Mike, while you're fixing that, couldn't you put a nice shot of whiskey in -- unbeknownst to myself?

GRANT
(slightly puzzled)
Well, sir?

LINCOLN
Couldn't you sort of let Jeff Davis escape -- I mean, unbeknownst to yourselves?

GRANT
We'll do our best, sir.

LINCOLN
We're going to take them back as tho' they'd never been away.

END OF SEQUENCE 21

SEQUENCE 88

"REUNION OF JOHN AND LUCY LEE"

FADE IN:

134 EXT. GARDEN OF CRITTENDON HOUSE (DAY) - (APRIL 1865)

Lucy Lee, dressed in a home made linsey dress is walking along on a brick path by a tall hedge, picking flowers. Birds are singing, trees are green, there is new life, new hope in the air. As Lucy Lee walks, she is humming to herself.

135 EXT. OTHE SIDE OF HEDGE SHOWING ROAD

John Clark, dressed in civilian clothes, limps down the road toward the hedge, whistling. CAMERA MOVES WITH HIM - He stops near hedge, almost afraid to go farther. He raises on tiptoes, helping himself with stick, to try and see over the hedge. His face changes. He starts to whistle, somewhat timidly, the musical theme of the darkie song we heard in the love scene between him and Lucy Lee. CUT TO:

136 EXT. LUCY'S SIDE OF HEDGE

Lucy Lee hears John Clark's whistle. She stops, doubtfully, and listens. CUT TO:

137 EXT. JOHN'S SIDE OF HEDGE

John hears footsteps stop and whistles more clearly. CUT TO:

138 LUCY'S SIDE OF HEDGE

Basket drops from her hand. She turns, looks around wildly

LUCY LEE
Who are you? Oh, where are you?

139 JOHN'S SIDE OF HEDGE

JOHN
Lucy Lee! Lucy Lee!

140 LUCY'S SIDE OF HEDGE

LUCY LEE
John! John!

She starts to walk, then to run along the path beside the hedge, looking for an exit. CUT TO:

141 JOHN'S SIDE OF HEDGE

JOHN
I'm here! I'm here! Oh, darling -

He starts to run on his side of hedge.

LUCY LEE'S VOICE
This way - this way --

John runs along hedge toward direction of her voice. CUT TO:

142 LUCY'S SIDE OF HEDGE

She is running, CAMERA FOLLOWING HER. But, abruptly, we see in front of her, another hedge at right angles to the first, blocking her off.

JOHN'S VOICE
I've lost you, where are you?

Lucy Lee, stopping at thin place in original hedge.

LUCY LEE
Here, here - but, go round by the gate, darling - you can't get through -

143 JOHN'S SIDE OF HEDGE

JOHN
Can't I? Just wait! Oh, Lucy Lee --

He puts his shoulder against thin place in hedge and starts to fairly tear his way through it. CUT TO:

144 LUCY'S SIDE OF HEDGE

Lucy is tearing hedge from her side. John bursts through and takes her in his arms.

LUCY LEE
John! John!

FADE OUT.

END OF SEQUENCE 22

SEQUENCE 83

ASSASSINATION.

FADE IN:

145 INT. ROOM IN SURRATT BOARDING HOUSE (NIGHT) - (APRIL 1865)

The group of conspirators - Payne, Atzerodt, Harold, Booth. In the dim light we see the face of John Wilkes Booth - a face of fanatical beauty, but now dark with its grim intensity. Atzerodt speaks in a dead voice -

ATZERODT

Everything is straight with me.
I said I would go through with it,
and I will.

BOOTH

Tomorrow night will be remembered
throughout the ages. I play my best part.
(He touches the pistol he has
in his hand, resting on the
table)
How much better a dagger would look -
Cassius used a dagger --
(lookingn at pistol)
But this is safer --

FADE OUT.

FADE IN:

146 INT. FORD'S THEATRE (NIGHT) -- (APRIL 14, 1865)

A section of Ford's Theatre in Washington. As we open up, we hear the tremendous applause - the adulation of the crowd for the great leader. Lincoln is standing in an upper box, as he addresses the audience.

LINCOLN
---with malice toward none; with charity for all; with firmness in the right as God gives us to see the right - to bind up the nation's wounds - and cherish peace. Thank you - God bless you all.

There is great applause as Lincoln closes his speech, to which Lincoln responds, bowing with unaffected pleasure. He is very happy at this day of peace that has been so long in coming. CUT TO:

147 EXT. ALLEY WAY BACK OF THEATRE (NIGHT)

John Wilkes Booth is just dismounting from his horse. He turns to a half-grown boy who is waiting for him.

BOOTH
Here, Peanuts, hold him for me, will you?

He pulls the boy's cap down over his face, as though in a half-joking way, and gives him a piece of money.

PEANUTS
Will you be long, sir?

BOOTH
No.

At this, he goes out of scene. CUT TO:

148 INT. STAGE (NIGHT)

LAURA KEENE
Would you mind bringing me a wrap, Lord Dundreary? I feel a draught.

DUNDREARY
(with mincing step and a dandified air, advances to her)
Surely you must be mistaken --
(With a look toward Lincoln)
Mr. Lincoln has just stopped the draft.

149 SECTION OF THE TRE (NIGHT)

Showing Lincoln in his box, and part of audience. Lincoln is laughing as only he can laugh. The whole audience, in unison, follows his example. We see Hazelton, the program boy, at the side of box. Having seen the show often, he is intently watching Mr. Lincoln. He turns his head a little and we see, along the wall on the other side of the theatre, John Wilkes Booth, casually making his way against the wall. An attendant stops him. Booth gives him a card and the attendant permits him to pass.

We dimly hear the voices of the actors as they play their parts. We see Mr. Lincoln shiver a little and then pull his shawl around his shoulders.

To the right of the box there are a few steps leading to a narrow passageway beside the box. We see Booth go slowly up the steps. Though casual and easy, there is a deathly determination suggested. He goes through the door and it closes behind him.

Upon Lincoln's face is a gentle, tender smile. The smile dims a little. He moves just a little forward. We hold this long enough to realize how much he means to us, and to fear for him.

The stillness is broken and the tens air is shattered by the shot of a pistol. Then Lincoln's head drops on his shoulder. He makes no sound. He slumps a little in his chair and, for a second's time, there is silence; then, behind the prostrate figure, the figure of Booth rushes by and leaps over the rail of the box to the stage. As he sprints over the railing, his spur is caught by the American flag that drapes the railing. This causes him to make a twisted drop to the stage, breaking a bone in his leg, so that he sinks down on one side. He recovers himself quickly. As he goes quickly off, he screams out madly -

BOOTH
SIC SEMPER TYRANNIS!

The walls of the side of the theatre dim down almost to blackness. There is a rush of footsteps. Then a woman screams in terrified tones.

LAURA KEENE
Mr. Lincoln - Mr. Lincoln has been shot!

There is a second's pause and then we hear the terrific uproar of the theatre - then the sound of military voices -

VOICES
CLEAR THE AISLES! CLEAR THE AISLES!
A DOCTOR - QUICK! CLEAR THE AISLES!

149 - cont.

Then this dims down to the sound of the tremendous sobbing of an unseen multitude. The sobbing dims down - down -- as it dims we hear, in impressive tones

A VOICE
Now he belongs to the ages.

DISSOLVE TO:

150 VISION

A dark gauze screen. Upon it streams of light, like the halo from a rising sun. There is a gentle ascent and a long hill. A multitude of negroes are approaching, looking up the hill, out of darkness, into light. As they come, they sing

NEGROES (singing)
Mistah Lincoln struck off de chains -- .

During the following scene, some sing in regular time, others chant the words. The chant has a barbaric madness in it, but it also has a spiritual ecstasy - a great chord of liberation, as if is earth itself were singing a song of freedom -

NEGROES
Mistuh Lincoln struck off de chains,
Struck off de chains and set us free
He leaned right down from de glory cloud
(Little black sheep, you come to me!'

Praise him, brother!
He made de light!
Praise him, sister!
And de jubilee!
March out, march out from de wilderness!
March in to de land of Liberty!

We see the negroes as they pass. The first are leaders - intelligent, cultured, etc. but they sing with great enthusiasm. Then comes the commoner negroes - field hands, workmen, etc.

The negro singing dims a little. The hill in the background slowly DISSOLVES INTO:

A huge and majestic seated statue of Lincoln (looking straight at the camera). For a moment, the marching negroes seem to weave round this statue; then as the band music swells still louder, they DISSOLVE INTO FLAGS -

The flags that once represented different, divided sections of our country: State flags, revolutionary flags, Pine Tree and Rattlesnake, South Carolina, the Lone Star of Texas, the flags of the Confederacy (prominent). These flags wave about the statue as if they were being carried by marching soldiers, but we do not see their bearers. As the band swells to a climax, the State and Confederate flags - DISSOLVE INTO --

The flag of the United States, as it is today. And through the band music, now dimming a little, we hear the voices of a massed choir (off-screen) singing -

The wind from the prairie
Blows over the stone
When it touches the small men
The small men are gone.
But he is not gone.
He made us, he made us; he is not gone!

The nation lay bleeding,
Dissevered, apart;
He bound it together
With the strings of his heart.
North, South, East and West,
He saved us, he saved us, with fire from his heart.

Our peace and our plenty,
Our freedom, our land,
Are sprung from his travail,
The work of his hand.
Now praise him, now praise him,
Now praise him who rescued his land!

There is great cheering from an unseen multitude and voices that cry through the cheering -

VOICES
Lincoln.. LINCOLN.. ABRAHAM LINCOLN!

Voices and music rise in a crescendo of triumph.

FINIS.



The Other Room

"In my Father's House there are many rooms"
—John 14:2

NO, not cold beneath the grasses,
Not close-walled within the tomb;
Rather, in my father's mansion,
Living in another room.

Living, like the one who loves me,
Like yon child with cheeks abloom,
Out of sight, at desk or school-book,
Busy in another room.

Nearer than the youth whom fortune
Beckons where the strange lands loom;
Just behind the hanging curtain,
Serving in another room.

Shall I doubt my Father's mercy?
Shall I think of death as doom,
Or the stepping o'er the threshold
To a bigger, brighter room?

Shall I blame my Father's wisdom?
Shall I sit enswathed in gloom,
When I know my love is happy,
Waiting in the other room?

—ROBERT FREEMAN

Memorial Services for

DAVID WARK GRIFFITH

Born
January 22, 1875
La Grange, Kentucky

Passed Away
July 23, 1948

Services At
The Hollywood Masonic Temple
6840 Hollywood Boulevard
Hollywood, California
Tuesday, July 27, 1948
2 p.m.

Officiating
Rev. M. O. Brininstool

Vocal Selections
The Lord's Prayer
Beautiful Isle of Somewhere
Ah Sweet Mystery of Life
by
The Robert Mitchell Boys' Choir
Robert Mitchell
ORGANIST

Interment
Mount Tabor Cemetery
La Grange, Kentucky




Hope Eternal

This little token is presented to you with the sincere hope that it may comfort you and fulfill your needs.

Yours very sincerely.

H. A. Brown

RELATIVES ATTENDING

Ruth Griffith (mom)
Ella B. Cadmore
Willard Griffith
Lynn Griffith (Myrtle)
David W. Griffith
Barbara Griffith Alexander
Jerrie Griffith Richard
Harriett Bennett Anthony
Harriett Gates

FRIENDS WHO CALLED

Mrs. Weir
Dr. & Mrs. Fenn
Frank Powell
Virginia L. Powell
Frederick Q. Adler
Maude L. Ferry
Mr. & Mrs. L. E. Smith
Miss K. Highfield
Charles W. Kenney
Laura Wineght
Andrew D. Reid
Laila E. Reid
Irma Harrison
Mae Marsh
John Ford
Jean Scott
Florence Scott

FRIENDS WHO CALLED

[illegible] Davis + [illegible]

[illegible] Wurba + Wife

[illegible] Davis

W. Davis

Chas A Stuart

C. F. Hardaway

Claudia Lucas Clopton

Erwin H.C.L.C.

Wesley E. Drumm.

J. A. Barry

TED WALKER.

Johnny Mercer

Mr. Wesley M. + Mary Stuck

Mr. + Mrs. Wesley M. Stuck

Mr. + Mrs. Wesley M. Stuck

Mr. + Mrs. Wesley M.

FRIENDS WHO CALLED

Mr. & Mrs. C. Butchinski
5103 Fiondale Road
Edmonton, Alta.

Mr. & Mrs. Lawson
1378 N. Ridgewood Pl.

Mary Ingram
120 Vista Del Mar

Mr. & Mrs. Hastings
730 S. Alvarado St.

Elizabeth Hewitt Gregory
833 So. Hobart Blvd. Apt. L.A.

Charles Cummings

Marianne Cummings

Owen Clutterbuck

Boris J. Medove.
130 N LEDOUX RD
B-H.

Mrs. Myrtle A. Rogers.
429 E. 94th ST L.A.

FRIENDS WHO CALLED

W. W. Bill. Wood

[illegible] Liberty Blvd

South Gate. Calif

Mrs C Bonanima

4508 Wesley

L. A.

Miss Lodge

Mrs and Mrs Turner James

Claremont, Calif

Mrs Arnyette C. Wade Tenn

J. H. Gibbs L. A.

Mrs Susanne Gibbs L. A.

Wm. W. Hodkinson

Charles Janney

Lotta Vaughn Pennett

Louisville Ky

J. J. Zimmerman L. A.

FRIENDS WHO CALLED

Dorothy Lytell
2236 Patricia Ave

Margaret Ralf.
Seattle Wash.

Adelaide Wells Dumas (Mrs. H. A.

(Mr.) Bruce Gordon Kingsley
Just home from (The Clansmen) – Great

Geo. Kelton
on his picture "Romeo"
made in New York +
on different locations, 2

Margie Lane

Clara C. Cunningham

Donald Cunningham

Lawrence T. Kerr

Wm. S. Hart. Jr.

FRIENDS WHO CALLED

A. Lee Coon Jr.
E. Freeston
Francis J. Beckers
Lester B. Hanan Sr
Adele Clifton
Eugene Bryan
Elsmore, Calif
Wesley J Talbert
Mary L. Cross
Madeline Hayboy
Earl Elson Charlotte N.C.
WM. DAVIS CHARLOTTE N.C.
C. T. Gallagher Charlotte N.C.

Scenic South



Earl Palmer

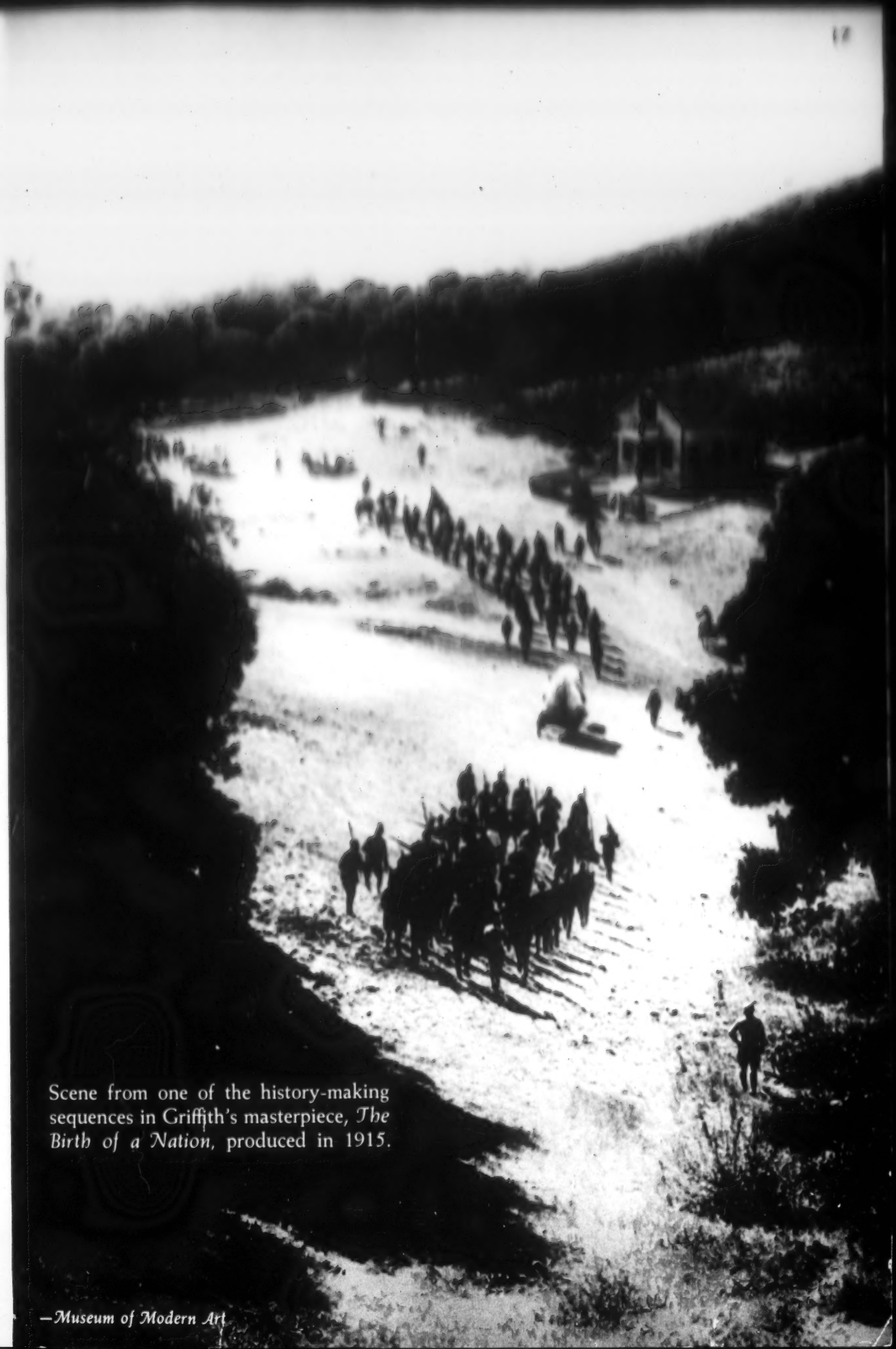
Rail fence builders in the Blue Ridge Mountains.



In the cemetery at Mount Tabor Methodist Church in Centerfield, Oldham County, Kentucky . . .

. . . is the grave of D. W. Griffith, Kentucky-born pioneer movie director and producer, whose genius contributed so much to the early growth and development of the motion picture industry.

—*Photos by Donald E. MacGregor*



Scene from one of the history-making sequences in Griffith's masterpiece, *The Birth of a Nation*, produced in 1915.

—*Museum of Modern Art*

THE HISTORY AND LANDMARKS ASSOCIATION
of the
SAN FERNANDO AND ANTELOPE VALLEY PARLORS
NATIVE SONS AND NATIVE DAUGHTERS
OF THE GOLDEN WEST

Cordially invites you to attend the dedication
and marking of the

"DAVID WARK GRIFFITH RANCH"

Site of many of the famous film pioneers'
early history-making motion picture masterpieces
including "The Birth of a Nation"

3 P.M. SUNDAY AFTERNOON
DECEMBER 13, 1959

Site is located on Foothill Boulevard at
Vaughn Street (about one mile northwest of Van Nuys Boulevard)
adjoining the City of San Fernando

San Fernando Mission Parlor No. 280,
Native Daughters of the Golden West,
Hostess Parlor



Dulce

Yes the struggle Dolores
Lou



Griffith's collection of directing hats.



NBC-TV

PHILCO TELEVISION PLAYHOUSE

NBC-TV PROGRAM

'THE BIRTH OF THE MOVIES'

* * *

Life Story of David Wark Griffith, Genius of Filmdom,
To Be Dramatized on Philco TV Playhouse,
With Lillian Gish as Narrator

The remarkable life story of the man who has been acclaimed as the greatest creative figure in the history of the film industry, David Wark Griffith, will be dramatized in "The Birth of the Movies," the "Philco Television Playhouse" presentation for Sunday, April 22 (NBC-TV, 9:00 p.m., EST).

The warm, stirring -- yet tragic -- career of the man who singlehanded transformed the nickel picture-peep show into an art which is today America's fourth largest industry will be narrated by the celebrated star, Lillian Gish, who was a confidante of the great pioneer. Material for the telecast was taken from the files and personal memoirs of Miss Gish. The noted actress also will participate in dramatic phases of the production.

Background data was also obtained from Mrs. Griffith, who now resides in New York City, and from Mrs. Billy Bitzer, wife of Griffith's ace cameraman.

(more)

Griffith's career from the time he first entered the old Biograph Studios at 11 East 14th Street, New York City, over 40 years ago, to the time he faded in obscurity will be shown. The techniques and innovations of the movie master will be shown -- experimenting with fade-outs, close-up shots, side-lighting, telling two parallel stories on film and building up suspense and tension as they gradually come together, attempting two-reel and then 13-reel films, shooting scenes not in sequence, shooting scenes over and over until perfected, directing from a 60-foot tower, using casts of hundreds, making movies that cost millions of dollars. All this, and more, by a man with a great talent and gift for winning people's affection and who all the time firmly believed he was a playwright and not a producer-director.

Excerpts from "The Birth of a Nation," "Intolerance," Broken Blossoms," "Orphans of the Storm," "Isn't Life Wonderful?" and "Abraham Lincoln" -- all Griffith epics -- will also be shown in the documentary drama. The life of the man responsible for the film stardom of the Gish Sisters, Mary Pickford, Donald Crisp, Wally Reid, Lionel Barrymore, Richard Barthelmess, Eric Von Stroheim and others will be traced from his most glorious triumphs to the time he lived alone in a small room in an obscure Hollywood hotel, cut off from the work he loved.

"Philco Television Playhouse" is produced by Fred Coe. Delbert Mann will direct the production for April 22.

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(NBC-TV 4/9/51)

PHILCO TELEVISION PLAYHOUSE

APRIL 22, 1951

"THE BIRTH OF THE MOVIES"

(The Story of D. W. Griffith)

BY

H. R. HAYS & BOB ARTHUR

FROM THE

PERSONAL MEMOIRS OF

LILLIAN GISH

PRODUCED BY: FRED COE

DIRECTED BY: DELBERT MANN

"THE BIRTH OF THE MOVIES"

CAST

LILLIAN GISH.....

D.W. GRIFFITH.....

BITZER.....

BILLINGS.....

MERRIL.....

CHARLES.....

PICKETT.....

CRAWFORD.....

DIRECTOR.....

ACTOR #1.....

ACTOR #2.....

SECRETARY.....

THE BIRTH OF THE MOVIES

ACT I

ANNCR.

...We take pleasure in introducing Mr. Fred Coe, producer of the Philco Playhouse.

(COME UP ON FRED COE. HAS A MSS IN HIS HAND)

COE

We're ready, Miss Gish.

(MISS GISH ENTERS)

Here is your script.

GISH

Thank you.

COE

I want you to know that dramatizing the life of D. W. Griffith has been a great event for the Philco Playhouse. We're especially grateful to you for your help in preparing the story, for those personal details which only you could furnish to round out our portrait.

GISH

The beginning of the movies was a wonderful and exciting time. We all felt that.

COE

And we have felt it, too, in

COE (Cont'd)
recreating the period. Now let's
begin our story. Will you move
up a little please.

GISH (MOVES)
Am I all right now?

COE
That's fine. We want you to be
comfortable, Miss Gish.

GISH
I've been thinking how much this
reminds me of the Biograph studio
in the old days. The lights...
the cameras...only then they
didn't worry much about our comfort.

COE
I suppose Mr. Griffith didn't
have time to bother about his actors.

GISH (SMILES)
Actors were just a means to an end
for Mr. Griffith. He was creating
something which had never been seen
before.

(MOVE IN FOR CLOSEUP OF MISS GISH.
SHE SPEAKS TO THE VIEWERS)
When you go to the movies I wonder
how many of you realize just how
much of what you see was made
possible by the genius of my old

GISH (Cont'd)

friend, David Wark Griffith, the greatest creative figure in the history of the industry. Single-handed he transformed the nickel peep-show into an art which is also today America's fourth largest industry. Back in the first decade of the century it wasn't respectable to work in pictures. Quite a struggle must have taken place before the unemployed actor-playwright, David Griffith entered the Biograph studio at 11. East Fourteenth Street over forty years ago.

(FADE ON HER LAST LINE AND COME UP ON BIOGRAPH STUDIO WITH GRIFFITH STANDING HESITANTLY IN OPEN DOOR, AN ENVELOPE IN HIS HAND. IN STUDIO ARE CAMERAMAN, BILLY BITZER, EDDY, A DIRECTOR, AND THREE ACTORS (TWO MEN AND A GIRL). THE GIRL IS GAGGED AND TIED TO A CHAIR. HERO AND MOUSTACHED VILLAIN ARE LOCKED IN COMBAT. VILLAIN IS WAVING A KNIFE)

BITZER

Stop. Stop! Hold it!

(AT BITZER'S CRY THE ACTORS FREEZE IN AN ABSURD TABLEAU)

DIRECTOR

What's the matter? What's the matter?

BITZER

These two mugs are always moving out of focus.

DIRECTOR

(RUNS OVER AND POINTS TO CHALK LINE MARKING LIMITS OF CAMERA'S FIELD.)

There's the line. Are you blind?

ACTOR 1 (CHARLES)

You told us to get some action into it. How can we fight on a dime?

DIRECTOR

They only pay half that to see you do it.

(MOVES BACK TO CAMERA)

ACTOR 2 (BILL)

Can't we try it again?

BITZER

Are you crazy? We've got another picture to shoot before lunch.

GRIFFITH

(HAS GRADUALLY APPROACHED THE DIRECTOR HESITATINGLY)

Excuse me....

DIRECTOR

Later. We're busy now. All right let's go. Action!

(MOVE UP FOR A TIGHT SHOT OF GRIFFITH AND DIRECTOR AS LATTER BEGINS TO DIRECT, SHOUTING AND WAVING HIS ARMS. GRIFFITH REGISTERS PAIN THROUGH ALL THAT FOLLOWS)

Come on, Charles, threaten him with that knife! Now, Bill, take it away from him. Fight him, a real struggle...

BITZER

Not too much...we only got thirty feet.

DIRECTOR

All right, quick knockout, Bill.

(A THUD)

BITZER

(CLAPS HIS FOREHEAD)

That lemon always tries to fall with his face toward the camera!

DIRECTOR

Quick, cut the ropes. Now pick her up. Look tender, kiss her, cut! All right, you people, costume change. I want you all back here in fifteen minutes.

(TO GRIFFITH)

Now, what do you want?

GRIFFITH

I heard you were buying scenarios.

DIRECTOR

We pay ten dollars for something we can use. Who are you anyway?

GRIFFITH

My name's Griffith. I've written a play or two...

DIRECTOR

Let's see what you've got.

(GRIFFITH HANDS OVER SCRIPTS. DIRECTOR LEAFS THROUGH THEM.)

I can't give you an answer now. Come back in about a week.

(GRIFFITH STARTS TO MOVE AWAY. AS AN AFTERTHOUGHT, DIRECTOR STOPS HIM)

Wait a minute. You an actor?

GRIFFITH

Well, I have acted.

DIRECTOR

Want a job with us?

GRIFFITH (SCORNFULLY)

Do you call this acting?

DIRECTOR

If you can do better, show me.

GRIFFITH

I dare say I could. But I don't want to act. I'm a playwright.

DIRECTOR

How many scripts do you think you can sell? Now acting is a steady job, three dollars a day.

GRIFFITH (LAUGHS)

Good Lord, you don't expect me to act in a movie! Somebody might see me! What would my friends say?

DIRECTOR

You can wear a beard.

GRIFFITH

But I didn't come here to act... Why Mr. Belasco himself is seriously considering a play of mine right now.

DIRECTOR

And how are you going to eat in the meantime? You fellows make me sick. This is an honest business. We make nice clean pictures and a lot of folks enjoy 'em. I bet Mr. Belasco sneaks in and looks at 'em himself when he has time on his hands.

GRIFFITH

Well, I...

DIRECTOR

(PICKS UP A STUFFED EAGLE)

Here. We shoot in ten minutes.

DIRECTOR (Cont'd)

You're on a mountain top. You're saving a child from this eagle.

(MOVE UP FOR A CLOSEUP OF GRIFFITH AND EAGLE EYEING EACH OTHER DOUBTFULLY)

Come on, try and look alive..even if the eagle isn't.

(FADE TO BLACK. COME UP ON CLOSEUP OF GISH)

GISH

And so David Griffith went to work in the movies but always with the belief that he would some day write the great American play. Despite his lack of faith in the films, he began to think of ways of improving them and Griffith was never one to keep his ideas to himself.

(WE HAVE DISSOLVED TO GIRL WHO PLAYS GISH OF EARLY DAYS WHOM WE WILL DESIGNATE AS LILLIAN. SHE IS HANGING FROM A WIRE DRESSED AS AN ANGEL)

Dear me, here I am a frightened youngster, got up as an angel in the story of John Howard Payne, called naturally, Home, Sweet Home.

(PULL BACK TO SHOW BITZER FOCUSING HIS CAMERA. THERE IS ALSO A STAGE

HAND READY TO MAKE THE ANGEL FLY)

LILLIAM

But how can I look natural when I feel so funny?

BITZER

Don't worry, little girl. We use the best quality piano wire. We've never had a fallen angel yet.

(ON THIS LINE GRIFFITH HAS ENTERED. BITZER LOOKS AT HIS WATCH)

No sense in making you hang any more for the time being.

(TO STAGE HAND)

Take her down.

(STAGE HAND TAKES HER DOWN AND SHE REMAINS IN THE BACKGROUND DURING WHAT FOLLOWS. BITZER SPEAKS TO GRIFFITH)

What are you doing here this morning?

GRIFFITH

I get my mail here.

BITZER

Oh! You still haven't heard about that play?

GRIFFITH

I spoke to the reader. He told me it was a sure thing. And he said I ought to hear by today.

BITZER

Keep your fingers crossed.

(BILLINGS, AN IMAGINARY BIOGRAPH EXECUTIVE ENTERS. HE IS A FAT, HARASSED, BUSINESS MAN WITH A WALRUS MOUSTACHE. HE HAS SOME LETTERS IN HIS HAND)

BILLINGS

What's the trouble here? Why aren't you people working?

BITZER

Eddy hasn't shown up. He had a bad cold last night.

BILLINGS

What does he mean by getting sick when he has a picture scheduled? Now listen, Billy, as long as I'm in charge of production you don't get a holiday. You've been around here long enough. You ought to be able to take over the direction.

BITZER

Me? I can focus on the head of a pin at the end of this room and that's where I stop. Get somebody else to direct.

BILLINGS

And where do I find someone who knows anything about pictures?

(TO GRIFFITH IN DESPERATION)

BILLINGS (Cont'd)

How about you? You're always criticizing.

GRIFFITH

I dare say I could do it. But I'm not committing myself just now.

BILLINGS (TEARING HIS HAIR)

This business is ruining my digestion! If I didn't have the monthly statements to make out I'd direct the picture myself. I'll call Eddy. I'll have him down here if he's got smallpox.

(STARTS TO EXIT. THEM REMEMBERS SOMETHING)

Oh, Griffith. This came for you special delivery.

(HANDS HIM A LETTER AND EXITS QUICKLY. GRIFFITH STARES AT THE ENVELOPE. STARTS TO OPEN IT SLOWLY THEN RIPS IT APART. CLOSEUP ON BITZER.)

BITZER

Well, do I get tickets for opening night?

(CUT TO GRIFFITH, HE SHAKES HIS HEAD NUMBLY)

GRIFFITH

They're not taking it.

BITZER

But you said it was a sure thing!

GRIFFITH (READS)

Dear Mr. Griffith:

Your play received the most serious consideration. Though, Mr. Belasco feels it is admirably constructed, it somehow failed to move him emotionally. It is being returned under separate cover.

(HE CRUSHES THE LETTER. SPEAKS BITTERLY)

Move him emotionally! I worked a year on that play. A whole year of my life went into it! I know I have talent. I could see my lines play as I wrote them. And he sits in his office and decides what the public wants!

(HE WALKS AWAY AS BITZER LOOKS AFTER HIM SYMPATHETICALLY. BILLINGS ENTERS)

BILLINGS

Well, Eddy's landlady says he has a temperature of a hundred and four. That settles it. Cancel today's shooting. Nobody gets paid.

(STARTS TO EXIT)

GRIFFITH

Mr. Billings...

BILLINGS

Well?

GRIFFITH (AFTER A LONG PAUSE)

About my directing...what happens if you don't like what I do? At least I make a living acting.

BILLINGS

You can't do any worse than Eddy. You can always have your old job back. Anything! I'm a reasonable man. All I ask is a little co-operation. Do you know the story?

GRIFFITH

I wrote the script.

BILLINGS

All right, go to work.

(HE EXITS)

BITZER (TO STAGEHAND)

Hang the little lady up again.

(STAGE HAND HANGS LILLIAN)

Mr. Griffith, want to take a look?

GRIFFITH

Well, the camera's your department isn't it?

BITZER

You ought to see what you're going to get. I'm a little worried about her feet being out of focus.

(AS GRIFFITH LOOKS THROUGH CAMERA BITZER SPEAKS TO STAGEHAND)

BITZER (Cont'd)

All right, let her fly.

GRIFFITH

If I'm any judge, it looks like the devil. Won't do.

(TO STAGE HAND)

Perhaps you ought to lower the wire.

STAGE HAND

What am I supposed to do? Read minds? This is the way Eddy wanted it.

GRIFFITH

Indeed? Well, I'm not Eddy.

STAGE HAND

MAKE UP YOUR MIND! Make up your mind.

(LILLIAN LEFT HANGING, STARTS TO SNIFFLE)

GRIFFITH (BRUSQUELY)

What's the matter with you?

LILLIAN

I did the best....I could.

GRIFFITH

(WALKS OVER AND TRIES TO ATONE FOR HIS BRUSQUENESS)

Now, now...

(PATS HER)

Blow your nose.

LILLIAN

I haven't got a handkerchief.

(HE HANDS HER HIS)

GRIFFITH

Here, we're not shooting Red Riding Hood and the Wolf. I won't eat you. And angels don't cry. They're always happy. Or at least, I've been told so.

LILLIAN

Yes....Mr. Griffith.

GRIFFITH

Think of something nice. What do you like...ice cream? Think of ice cream and, who knows, perhaps I'll send out for some.

(LILLIAN GIGGLES)

That's perfect. The angel is thinking of ice cream. But what is the angel's name? I suppose I ought to know it?

LILLIAN

I'm Miss Gish.

GRIFFITH

Of course. But there are two of you. Which one are you, Dorothy or Lillian?

LILLIAN

I'm Lillian.

GRIFFITH

Well, if you're going to be working here, we've got to be able to tell you two apart. From now on, whenever you come on the set, I want you to wear a pink ribbon in your hair. And Dorothy shall have a blue one. Will you do that?

LILLIAN

Oh yes....Mr. Griffith.

GRIFFITH

Now for your flying. The trouble is I think, you get out of focus when you come near the camera. Your feet look too big. Actually you fly very well. The fault isn't yours. Perhaps we ought to hang the camera on a wire.

BITZER

You'll have to hang me first!

GRIFFITH

I hope it won't come to that. How close can she get and still be in focus?

BITZER

About six feet.

(STAGEHAND MOVES HER)

GRIFFITH

Now point your toes, my dear.

BITZER

Fine, now what happens?

GRIFFITH

You move her away from the camera.
She flies backward.

(SINGS AS HE DIRECTS)

See the little angels ascend up,
ascend up,
See the little angels..now move
her to the rear.
Now back again, back again, keep
those wings flapping...
Oh see the little angels..you're
all right, my dear...

(CLOSEUP ON LILLIAN. SHE LOOKS AT GRIFFITH WORSHIPPINGLY)

GISH'S VOICE (UNDER)

Broadway's loss was our gain.
From that moment, as far as I
was concerned there was only one
director in the movies with his
talent and his gift for winning
people's affection.

(FADE TO BLACK. THEN FADE IN TIGHT SHOT OF CHARLES, THE ACTOR FROM THE FIRST SCENE)

(NOW COSTUMED AS SUITOR FOR ENOCH ARDEN STORY, HE IS TALKING TO HENRY MERRIL, AN EXECUTIVE FROM PHOENIX PICTURES, HOLLYWOOD (IMAGINARY CHARACTER)

(HE LOOKS LIKE A BANKER AND HAS A TOUCH OF AMIABLE POMPOSITY)

CHARLES

Now I said to Miss Pickford when she left us for Hollywood, "You are throwing your whole career into the ashcan. There will never be any real money in those galloping tintypes and as far as developing into an art form...."

MERRIL

Well, it's true we're still in the experimental stage out there. But when I left...

CHARLES

Miss Pickford said she was offered two thousand a month but of course none of us believed a word of it. No, sir, those of us who work in pictures for a lark would never think of leaving the lights of Broadway, the true domain of Thespis...

MERRIL

Well we are prepared to offer a thousand a week to qualified talent...

CHARLES

What?

CHARLES (Cont'd)

(QUICK SWITCH)

Well, I've always said there's nothing like the California climate. It must be wonderful out there at this time of year. You saw my Marcutio, of course? The Buffalo notices were extraordinary...

(GROPES IN HIS POCKETS)

Oh, they must be in my other suit.

MERRIL

Be glad to look at them later. This Mr. Griffith is a pretty remarkable man, isn't he? I've seen all of his pictures and I thought I'd like to watch him work.

CHARLES

Well, after all, directing is mostly a matter of happy accident. Now when it comes to real theatrical talent...

MERRIL

My dear man, what was all this talent doing before Mr. Griffith started directing it?

(BITZER SPEAKS OFF CAMERA)

BITZER

All right everybody. Mr. Griffith is ready now.

(PULL BACK TO REVEAL REST OF STUDIO WHICH CONTAINS FIREPLACE AND TWO CHAIRS (ENOCH'S HOME) AND PALM TREE AND FRAGMENT OF DESERT ISLE. LILLIAN IS COSTUMED TO PLAY ENOCH'S WIFE AND ACTOR, BILL, IS ENOCH HIMSELF, BEARDED AND IN RAGS. GRIFFITH ENTERS IN CONVERSATION WITH BILLINGS)

BILLINGS

Two reels! No one will sit through two reels. Now you've done some fine things, but there's a limit to what our audiences will stand.

GRIFFITH

Our audience. What do you know about our audience? How can you tell what they like, if you don't experiment?

BILLINGS

We can't risk our money in experimental pictures...

GRIFFITH

Mine have made money for you...

BILLINGS

But they won't if you keep up the way you're going. Look at these sets...and costumes. Miss Gish, let me see that costume a minute.

(HE MOVES OFF. MERRIL APPROACHES GRIFFITH)

MERRIL

Allow me to introduce myself...

GRIFFITH

Yes?

MERRIL

I'm Henry Merril of Phoenix Pictures. We're working in Hollywood. I know all about you, Mr. Griffith. I wondered if you would mind my looking on...

GRIFFITH

No, not at all. Glad to have you. In fact, we're going to try something new.

(HE CROSSES TO CAMERA)

All right ladies and gentlemen. Let's go to work. Ready, Billy?

BITZER

Yes, sir.

GRIFFITH

Now this scene must be played tenderly. Remember, Miss Gish, your husband, Enoch, has been gone for over six years but all this time you've lived in hope, believing that some day he would return. Now, Charles, you, too, have loved this woman for many years. You've asked her to marry you several times.

GRIFFITH (Cont'd)

Now you're going to plead with her once more. Miss Gish, as he pleads you will be thinking of your husband, wondering where he is now, whether he has been shipwrecked...and at that very point we will cut.

LILLIAN

Cut? But we won't have finished the scene!

BILLINGS (RUSHES UP)

What's this? When you tell a story, you tell it, one, two, three, and no nonsense. You've done very well, so far but I warn you...

BITZER

Mr. Billings I know it sounds a little crazy, this jumping back and forth from one story to another. I thought so too, when Mr. Griffith and I first talked it over. But it might work.

CHARLES

I never heard of such a thing in all my life!

GRIFFITH

Mr. Billings, can't you see it's

GRIFFITH (Cont'd)
this kind of thinking that has kept the movies inside the nickelodeon. We've gone beyond the mutuascope...

BILLINGS
But the camera...

GRIFFITH
Is like the mind! It can go anywhere. Backward or forward in space or time.

CHARLES
But in the theatre...

GRIFFITH
We've got to forget the theatre, once and for all! This is a new form. We don't know half what the camera can do as yet. Whole worlds open up. On the stage you're limited by a platform a few feet square. But we can break down the walls of the theatre. We can show cities, armies, floods, earthquakes! We can present the panorama of the past, the variety of the present! And in a simple little picture like The Return, we can make a beginning. We can go inside a woman's mind and make her thoughts visible. Billy, are you ready to shoot?

BITZER

Even if I get shot for it afterwards.

GRIFFITH

Places, please.

(THE ACTORS TAKE THEIR PLACES IN SCENE)

Miss Gish, you're sitting on a stool by the fire and Charles, you stand at her left shoulder. Charles, you start to talk. Ready... action.

(PROP BOY HAS POSTED HIMSELF IN FRONT OF CAMERA. AT WORD ACTION, HE CLICKS TITLE BOARD THAT READS THE RETURN , SCENE 5.

CHARLES (IMPROVISING)

You asked me to give you one more year. Well, the year's up. You know as well as I do, your husband is dead. Oh, how this wig itches. Why must you be so stubborn?

GRIFFITH (OVER LAST LINE)

Keep talking, keep talking.

CHARLES

I'll be a father to your children.

GRIFFITH

Don't look up, Miss Gish. Turn toward the fire. That sad little smile. All right, down on your knees, Charles.

(CHARLES KNEELS)

CHARLES

You're not getting any younger, you know. You won't have many more chances.

GRIFFITH

Wait a minute, freeze. Billy, now we'll try it.

BILLINGS

What now?

(BILLY STARTS MOVING THE CAMERA CLOSER)

Why are you moving that camera? Nobody moves a camera in a scene!

(BILLY STOPS IN POSITION FOR A MEDIUM SHOT)

BITZER

I think this is what you want, if you want it.

(BILLINGS LOOKS THROUGH CAMERA. WE SEE WHAT HE SEES, A MEDIUM SHOT)

Where are their feet? Whoever heard of an actor without feet?

(GRIFFITH EDGES HIM ASIDE AND LOOKS THROUGH CAMERA. BILLINGS IS WILD.)

For three dollars a day I'm entitled to their feet. You're crazy!

GRIFFITH

I'll show you how crazy I really can be. I'll show you a head without a body.

(HE MOVES THE CAMERA UNTIL SATISFIED.)

Now Billy, take some footage of that sad smile.

(WE SEE A CLOSEUP OF LILLIAN'S FACE)

Hit it hard, Miss Gish. This is the big decision of your life and you're thinking of Enoch. Can you cry? Wonderful! We've got it. Cut!

CHARLES

Got what? Where was I?

GRIFFITH

We've got meaning, not just posturing figures. Billy, it's just as I told you, we can show real feeling. She cried and we've got a picture of her tearstained face! It's new...it will change everything...it's a close in shot...it's never been used before!

BILLINGS

And it'll never be used again while I can prevent it.

BITZER

Satisfied, Mr. Griffith?

GRIFFITH

Not quite. There's something wrong. Maybe it's the lighting. What would happen if we put a light in the fireplace, playing on Miss Gish's face.

BITZER

You'd get shadows like you never had before.

BILLINGS

Movies are lit from above...

GRIFFITH

Not this movie. Let's try it and shoot that scene over again. We'll use the iris on that close in.

BILLINGS

What, shoot it over? Do you think raw film grows on trees? And who's to pay the actors?

GRIFFITH

Now look, Mr. Billings. I've had enough of your interference for one day. Will you kindly leave this set and don't come back until I'm ready to show you the results.

BILLINGS

But, but...

GRIFFITH

It's either you or I. One of us

GRIFFITH (Cont'd)

has to leave. I can't work under these conditions.

(BILLINGS THROWS UP HIS HANDS AND DASHES OUT)

All right, Billy. Let's cut to Enoch now.

(TO MERRIL)

You see the problems I have.

MERRIL

You're a hard man to keep up with. Do I understand you to be cutting back and forth between Enoch on the island, and his wife in her kitchen?

GRIFFITH

Exactly. It's done in writing... in great books. Dickens did it. You remember "A Tale of Two Cities"? He cuts back and forth between England and France. Tell two parallel stories and build up suspense and tension as they gradually come together. You can show a girl in danger and the hero speeding to her rescue. Each sequence strengthens the other. And furthermore, I can even put in an imaginary scene to show what a character is thinking or remembering.

MERRIL

All I can say is, if it works, you'll be the Christopher Columbus of the films.

GRIFFITH

It will work and you'll see it with your own eyes.

(FADE OUT. FADE IN ONE KINE WE HAVE MADE. A CLOSEUP OF LILLIAN WITH SIDE LIGHTING. NO SUBTITLES. THE CLOSEUP IS GRADUALLY IRISED OUT)

(WE HEAR VOICES UNDER THIS)

GRIFFITH

It works! There's the new lighting and it's just what we needed.

BITZER

You see! I irised the whole thing out. My hand slipped.

GRIFFITH

But I like it! You get a special feeling as it fades like that. It's dignified. Why we can use it to end all our love scenes!

(KINE HAS CUT TO HALF SHOT OF MAROONED ENOCH, BEARDED AND IN RAGS, IN A PENSIVE MOOD UNDER A PALM TREE)

You see, Mr. Merril, the audience will immediately know she was thinking of Enoch. And now we learn what is happening to him.

(THE KINE CUTS BACK TO END OF PROPOSAL SCENE BETWEEN CHARLES AND LILLIAN)

GRIFFITH (Cont'd)

Now we go back to Charles and Miss Gish. Too much profile, Charles, you should be looking at her. Can you think of a title, Miss Gish.

LILLIAN

They should know he's giving me more time to think it over.

GRIFFITH

Charles, you stand at the door too long. People aren't interested in you at that point. They want to see Miss Gish.

CHARLES

I was under the impression that it takes two to play a love scene.

(KINE ENDS ON CLOSEUP OF LILLIAN STARING INTO THE FIRE. WE FADE IN STUDIO WITH A BLANK PROJECTION SCREEN. GRIFFITH, BITZER, LILLIAN, CHARLES, BILL, BILLINGS AND MERRIL HAVE BEEN WATCHING THE RUSHES)

GRIFFITH

Well, Mr. Billings?

BILLINGS (GRUDGINGLY)

I suppose it's all right if the audience will accept it. The proof will be in the sales.

(HE EXITS. MOVE IN FOR A TIGHT SHOT OF MERRIL AND GRIFFITH)

MERRIL

Your innovations are amazing! Mr. Griffith, I feel as if I had seen human emotions written in light!

GRIFFITH

We haven't shot the big scenes yet. Enoch's return and his death.

MERRIL

I'm sure you'll be just as resourceful when you come to them. What are your plans for the future?

GRIFFITH

The future? I have a half-finished play in my typewriter. I'm itching to get back to it.

BILLINGS

But this great talent of yours...

GRIFFITH

Oh, the movies are only a passing fad. I dare say people will get tired of them and they'll disappear when the novelty wears off.

MERRIL

Not long ago you said they open up new worlds. That's the kind of thing I like to hear.

GRIFFITH

They could...but look what happens to them. A few people see them in a nickelodeon and they're forgotten. Now if you write a play or a book it's preserved on library shelves for hundreds of years.

MERRIL

I don't agree with you. In fact I doubt if you really mean what you just said. I'm a lover of the theatre, Mr. Griffith, or I wouldn't be in this business, but I tell you I believe the movies will one day make the theatre look to its laurels.

GRIFFITH

Not many people think as you do.

MERRIL

I know it. And I say we fellows with pioneer blood in our veins ought to stick together.

(PAUSE)

I suppose you know, I'd like to sign up Miss Gish.

GRIFFITH

Miss Gish?...I'd certainly hate to lose Miss Gish.

MERRIL

Then why not climb on the covered wagon? You know, on the coast we don't worry so much about costs. Better come along and stake out your claim.

GRIFFITH

I've been on the coast. The light is certainly fine for outdoor shooting.

(PAUSE)

But I couldn't think of leaving New York permanently.

MERRIL

You will. And if you do, there's a contract at a thousand a week waiting for your signature. I'll be back in town in a couple of months. Why don't I call you?

GRIFFITH

I hate to disappoint you, Mr. Merril, but I'm a playwright. This is where I belong.

MERRIL

Goodbye, then. But remember, I haven't given you up.

(MERRIL SHAKES HEAD AND EXITS. CLOSEUP OF GRIFFITH AS HE SPEAKS HALF TO HIMSELF)

GRIFFITH(TO HIMSELF)

A thousand dollars a week...

(FADE TO BLACK. THEN FADE IN LILLIAN SITTING AT A TABLE WITH PAPERS WHICH IS USED AS A DESK IN A CORNER OF THE STUDIO. BILLINGS ENTERS EXCITEDLY WITH PAPERS IN HIS HAND)

BILLINGS

Where's Griffith?

LILLIAN

Down in the prop room, Mr. Billings.

BILLINGS

Perhaps you can tell me what's been going on.

LILLIAN

Has something been going on?

BILLINGS

According to these cost sheets, there has. Look here, I've got four titles with the name Judith in them. "Judith's Decision", "Judith in the Asyrian Camp", "Judith and Helofernes", "Judith's Triumph". Are there four pictures or has that madman actually made a four reel film?

LILLIAN

Well,I really couldn't say. But perhaps Billy knows. Billy!

(BITZER APPROACHES)

BILLINGS

What do you know about this Judith?

BITZER (AFTER SOME THOUGHT)

Wasn't she in the Bible?

BILLINGS

You know very well that isn't what I mean?

BITZER (INNOCENT)

Oh you mean these pictures we've been making?

BILLINGS

Picture or pictures?

BITZER

How's that?

BILLINGS

Have you or have you not made a four reel picture?

(GRIFFITH ENTERS)

GRIFFITH

We have made a four reel picture.

BITZER

I was really supposed to be at Fort Lee today.

(EXITS RAPIDLY)

GRIFFITH

(ALSO DODGING THE ISSUE. SPEAKS TO LILLIAN)

When are you leaving us, Miss Gish?

LILLIAN

At the end of the week. I just saw Mr. Merril at his hotel.

BILLINGS

Now let's not get off the subject. What is this insane business about a four reel picture. Who was Judith or Bethulia?

GRIFFITH

A Hebrew woman who saved her native town from the Assyrians. It's in one of the Apocryphal books of the Old Testament.

BILLINGS

But four reels!

GRIFFITH

Well, the story divides itself easily. It seems the citizens of Bethulia were beseiged by Holofernes who cut off their water supply. They were ready to surrender when a beautiful and pious widow, Judith, offered to go into Holofernes camp in the hope of saving her city,

(FADE OUT. FADE IN CLIP OF JUDITH IN HOLOFERNES' TENT. HE GETS DRUNK AND FALLS ASLEEP. SHE CUTS OFF HIS HEAD. FADE OUT CLIP. FADE IN GRIFFITH, STILL TALKING)

GRIFFITH

---And when she brought his head back to Bethulia she was received in triumph ...

BILLINGS

All right, all right...but do you actually expect people to sit for almost an hour looking at a movie?

GRIFFITH

Why not? Why stop at four reels? People sit for two hours at a play. Perhaps some day movies will be shown in Broadway theatres.. at..at two dollars a seat. Artistically...

BILLINGS

There's that word again! You're always using it. Art costs money. Costumes...battle scenes...fantastic sets!

GRIFFITH

If Shakespeare could have had battle scenes like mine he'd have been tickled to death.

BILLINGS

Don't talk to me about Shakespeare! You can't soft soap me into this. We let you film two reelers....

GRIFFITH

And they made money...

BILLINGS

But there have to be limits. We can't gamble so much money on wild ideas! I've just come from a board meeting Mr. Griffith, and they're all furious. Why, I'd be afraid to suggest releasing this picture as it stands.

GRIFFITH

But it's already made. What can you do?

BILLINGS

We can sell each reel separately.

GRIFFITH

That would ruin it! It's an artistic unity...

BILLINGS

That word! I refuse to listen to that word!

(HE STORMS OFF)

LILLIAN (LOOKS AT GRIFFITH)

Oh Mr. Griffith, this is awful. What are you going to do?

GRIFFITH

They're not going to ruin my picture. If necessary...I'll buy it myself. And I'll show it the way I want it shown.

LILLIAN

But that takes so much money.

GRIFFITH

Money..money..Miss Gish what's the name of that hotel Merril's stopping at?

LILLIAN

The Ritz. Oh Mr. Griffith.. are you really...

GRIFFITH

Billy! Billy!

(BILLY ENTERS)

Billy, how long will it take you to pack?

BITZER

What, what? Pack what?

GRIFFITH

Whatever clothes you need and your camera. We're going to Hollywood.

BITZER

Hollywood?

GRIFFITH

We're going to make the most

GRIFFITH (Cont'd)

wonderful pictures the world has ever seen. Give me five years and I'll come back with a million dollars. You'll be free to fool around with your camera and I'll settle down to write my plays. At least in Hollywood they have open minds...and open pocketbooks.

(FADE OUT)

END OF ACT ONE

"THE BIRTH OF THE MOVIES"

ACT II

(GRIFFITH'S OFFICE AND PROJECTION ROOM IN HOLLYWOOD. OPEN ON GRIFFITH AND BITZER STUDYING A DIAGRAM)

BITZER

Six hundred people! There aren't that many people in this industry unless you use the Indians. Birth of a Nation! It'll be the death of Bitzer!

GRIFFITH

We'll pull them off the streets the way we used to in the beginning.

BITZER

Look, why six hundred people? All right, you want to shoot the Civil War. Let's do it the simple way. You get ten extras. I shoot 'em running in their Confederate suits. They change and I shoot 'em running in their union suits. When you edit the film, you've got a war.

GRIFFITH

Billy, hasn't almost two years out here taught you I'm never satisfied with the usual way?

BITZER

It's taught me we're not making that million and I want to go home.

GRIFFITH

With this picture we'll easily make that million.

BITZER

Oh, let's come down out of the clouds.

GRIFFITH

Sorry to disappoint you, Billy, but we're going up in the clouds. I'm going to direct these scenes from a sixty foot tower.

BITZER

Let's take a look at this diagram. How big is this field, anyway? How are you going to tell two armies apart? They'll look like ants in these long shots. No one will know what's going on.

GRIFFITH

You've got a good point. We must be able to identify the two sides.

BITZER

What would happen if we kept the confederates always on the right and the union army on the left?

GRIFFITH

I think you've solved it. I'm using a lot of cameramen. Instead of being one of them, you'll be head of a crew. We'll be shooting simultaneously and we can edit the best scenes.

BITZER

We'll work it out. We always do. I'm only glad the money isn't my headache.

(MERRIL ENTERS ON HIS LAST LINE)

MERRIL

That happens to be mine. Good morning, Mr. Griffith. Good morning, Billy. What are you two plotting?

BITZER

Nothing much, sir. Just the whole Civil War. Well, I'll see about the extra cameramen.

(HE EXITS)

GRIFFITH

Good morning, Mr. Merrill. I've been meaning to come and see you.

MERRII

When you keep away, I tremble. I see you've gone ahead with your plans.

GRIFFITH

The preliminary work is done. We're going to need a lot more money.

MERRII

I hope that doesn't mean you've spent your thirty thousand dollars!

GRIFFITH

It looks as though we might run over a little. I can't tell at this point.

MERRII

A little?

GRIFFITH

Well, it might cost around a hundred thousand!

MERRII

(COLLAPSES INTO A CHAIR)

I believe I'm having trouble with my ears. Did I hear someone say a hundred thousand dollars?

GRIFFITH

(WITH A TOUCH OF COMPASSION)

I know, Mr. Merrill, I know. Sometimes I go overboard. But don't you see what I've got here? For years I've been talking about something really great. An epic! Well, it's here, we've arrived at that point....

MERRIL

When I talk to the Board I wish we were back doing simple little stories.

GRIFFITH

The Board! Ten years ago people like that told Porter he couldn't tell a story....Did he listen to them? No, he made "The Great Train Robbery". Then I came along and added what I could. Little changes that mounted up. They became a part of all motion pictures. You can't go back, Mr. Merrill.

MERRIL

But the Civil War....

GRIFFITH

We're ready for it. A great chapter in American History. We're going to surpass the books and the plays.

MERRIL

But the grandiose scale of all this...

GRIFFITH

That's the form it has to take. You can't film a great story, an immense conflict, the way we used to do it, with ten actors changing their uniforms. This is what I've

(MORE)

GRIFFITH (Cont'd)

been leading up to all these years. Once more we've got to push back the boundaries, overcome the doubting opposition. . . We've shown them before, we'll show them again.

MERRIL

Perhaps this time they won't have a chance to look.

GRIFFITH

(IN THE GRIP OF HIS DREAM)

You know, Mr. Merrill, my father would have given his eye teeth to see this. He was a Colonel in the Confederate Army. I grew up listening to his stories of cavalry charges, of heroic last stands, of victory and defeat. And from that victory, and from that defeat, a new nation was born. This comes out of my life, everything I've felt and known is going into this picture. I plan to use six hundred extras, I'd like to use six thousand!

MERRIL

(WITH AN EFFORT, COMES TO THE POINT)

Before you go any further, I must get something off my chest.

GRIFFITH

All right, what is it?

MERRIL

I'm all for progress, Mr. Griffith. Two years ago in New York, I told you that. But you can't hitch an automobile to that covered wagon. You've got to let the rest of us catch up with you. Why, man, if you're given a thousand dollars, you make a picture for ten. If we gave you a million, I dare say you'd spend two. You're worse than Davey Crockett and Paul Bunyan rolled into one. Where will all this end?

GRIFFITH

But that's the way we do things in America. The sky's the limit. Nothing stops us. Where's your faith, Mr. Merril? I thought you saw what I saw in the future of the films!

MERRIL

I'm a business man....

GRIFFITH

You're more than that. You have the feelings of an artist.

MERRIL

Perhaps I have. But you've broken the bank.

GRIFFITH

Are you telling me I can't finish this picture?

MERRIL

I'm not telling you. I'm merely the unfortunate bearer of bad news. The Board won't spend another cent.

GRIFFITH (STUNNED)

The Board...!

(PAUSE)

Then it's final. But what am I to do? Am I beaten by the penny pinchers again? Why don't they go back to shopkeeping!

MERRIL

Have they ever really beaten you, Mr. Griffith?

GRIFFITH

No, but when things seemed hopeless I had you to bring me to Hollywood. Now where can I go?

MERRIL

Perhaps you don't have to go anywhere.

GRIFFITH

If I can't make pictures, I might as well go back to playwriting.

MERRIL

There's a chance. You see, I do have faith in you. I've been talking with some friends. Men with money. When I told them about your talent and your plans, I think my belief struck sparks. Are you willing to gamble?

GRIFFITH

I'll do anything if I can finish this picture.

MERRIL

Well, it will mean investing your own money, my money, everything we can beg, borrow or steal. You'll have to work without salary.

GRIFFITH

Work without salary? To make this film, I'll live on bread and water.

MERRIL

It may come to that.

GRIFFITH

Do you really mean you can raise the money?

MERRIL

I'm willing to lose my shirt trying.

(MORE)

MERRIL (Cont'd)

Well, I have to go on our own, set up our own corporation. But,... you must try to budget.

GRIFFITH

I'll make the film. When I do, how shall we sell it?

MERRIL

That's my story. If necessary, we'll open on Broadway, rent our own theatre.

GRIFFITH (CLOSEUP)

Broadway....It's been a long time since I dreamed of opening on Broadway.

(FADE TO BLACK)

(FADE IN CLOSEUP INTO MOUTH OF MEGAPHONE. WE HEAR GRIFFITH'S VOICE)

GRIFFITH

Readyyyy!

(THIS IS ECHOED IN DESCENDING CHORUS. "MR. GRIFFITH IS READY","MR. GRIFFITH IS READY","READY".)

(PULL BACK TO SHOW TOP OF TOWER. IF WE ARE FILMING THIS OUTDOORS IN APRIL, WE CAN USE PINE TREES AS BACKGROUND. ON THE TOWER PLATFORM ARE LILLIAN, GRIFFITH, BITZER AND MERRILL. GRIFFITH SPEAKS TO BITZER.)

GRIFFITH (Cont'd)

How about the camera, Billy?

BITZER

All ready on the firing line.

GRIFFITH

(THROUGH MEGAPHONE, TO RIGHT)

Now you greys, on cue, you will march.

(TO LEFT)

Blues, on cue, you will march.

(SINGS TO RIGHT THROUGH MEGAPHONE WAVING HIS ARM)

I wish I were in Dixie,

Move on, move on...

In Dixie land I take my stand

To live and die in Dixie,

Come on, Come on...

Pick it up a little.

(HUMS REST OF CHORUS.

Cut!

(DROPS MEGAPHONE)

That should do it.

(SINGS IN MEGAPHONE TO LEFT)

Mine eyes have seen the glory

Of the coming of the Lord,

He is trampling out the vintage

Where the grapes of wrath are stored.

He has loosed the fitful lightnings

(MORE)

GRIFFITH (Cont'd)

Of his terrible swift sword...

Now just keep marching on....

(RUNS)

Cut!

(TO BITZER AND GISH)

That should be enough to lead up to the battle scene. Get the cameras set up for it, Billy.

(BILLY EXITS. SPEAKS THROUGH MEGA-PHONE.)

Places for the battle.

(ECHO) ("PLACES FOR THE BATTLE."

CUT TO BITZER STEPPING OFF LADDER AT FOOT OF TOWER. HE IS INTERCEPTED BY ALVIN PICKETT. A STODGY BUSINESS MAN WITH A BALD HEAD. HE HAS A SLIGHT SOUTHERN ACCENT.)

PICKETT

Now look here, how do I see Mr. Griffith?

BITZER

Lift up your eyes, friend.

PICKETT

But I want to talk to him.

BITZER

Don't bother me, I'm busy.

(EXITS)

PICKETT (LOOKING UP)

You up there, Mr. Griffith, Sir!

(CUT TO GRIFFITH)

GRIFFITH (LOOKS OVER RAILING)

What is it? What is it?

PICKETT'S VOICE

I'd like to see you.

GRIFFITH

What about?

PICKETT'S VOICE

You know very well what about.

You owe me six hundred uniforms.

GRIFFITH (TO MERRIL)

What's this? Do you know?

MERRIL

Yes.

GRIFFITH

Then you talk to him.

MERRIL (RUEFULLY)

I already have. Several times.

Unfortunately, he does all the

talking.

GRIFFITH (LOOKING DOWN)

What's your name, sir?

PICKETT

Alvin Pickett of Pickett and Price,

costumes, Los Angeles.

GRIFFITH

Well come on up if you want to talk to me.

(TO MERRIL)

How can we pay him?

MERRIL

I'm at my wit's end. I've been trying to make him hold off.

GRIFFITH

Well, could we....sort of take up a collection...pay part?

MERRIL

I doubt if anybody in the cast has any money. We....er....we haven't met our payroll for the last two weeks.

GRIFFITH

I didn't know that.

LILLIAN

Mr. Griffith...

GRIFFITH

Any ideas, Miss Gish? You'd better be quick. He's half way up.

LILLIAN

My sister and I have three hundred dollars. Could we promise him that?

GRIFFITH

Is that all the money you have in the world?

LILLIAN

Well, mother had some debts...

GRIFFITH (AFTER A PAUSE)

I can't take it.

(PICKETT EMERGES)

PICKETT

Well, Mr. Griffith, I hope you're prepared to meet your obligation. I warn you, I don't intend to be put off....

GRIFFITH

And we don't intend to put you off. If it's just a matter of a check, I'm surprised you've taken the trouble to come way out here. Of course now that you see what we're doing you'll have more confidence in us....

(SUDDENLY HAS AN IDEA)

Pickett....Pickett....Where are you from, Mr. Pickett?

PICKETT

Well originally my family came from Lexington, Kentucky, but I don't see....

GRIFFITH

Pickett....Lexington....A fellow Kentuckian!

(SHAKES HIS HAND)

GRIFFITH (Cont'd)

Don't tell me you're kin to General George Pickett?

PICKETT

Well, sir, I hate to brag, but he was my third cousin, once removed.

GRIFFITH

Mr. Pickett, you've come just in time. I've said all along, not enough of these actors have a real feeling for the glory that was our heritage. Mr. Pickett, would you do me a great favor?

PICKETT

Well, I...

GRIFFITH

It could be the making of this film.

PICKETT

Of course, I'd like to be helpful, but....

GRIFFITH (CALLS DOWN)

Hey, boy, get out that General's uniform we've been saving. Mr. Pickett, you're just the man to fill it.

PICKETT

(STARTS PUSHING HIM TOWARDS THE EXIT)

I don't understand....

GRIFFITH

You, sir, will play the role of

(MORE)

GRIFFITH (Cont'd)

your distinguished ancestor. Do you see that hill over there? From it you shall direct the charge. Now, if you will just step down they will show you where to stand.

(PICKETT BEWILDERED BUT PLEASED, EXITS)

MERRIL (SIGHS)

That was close.

LILLIAN

But Mr. Griffith, that hill is out of camera range.

GRIFFITH

He won't know it until he sees the picture.

(LAUGHS)

We've come a long way in films after all. At least I made him a general. When I started acting they handed me a stuffed eagle.

(FADE TO BLACK.....FADE IN AGAIN FAST ON GRIFFITH STANDING AT RAILING LOOKING OUT OVER FIELD OF ACTION. VOICE FROM FAR OFF "EVERYONE IN PLACE, MR. GRIFFITH.")

GRIFFITH

Can you all hear me? Gentlemen, we've been on this picture now for five weeks. It has come to my

GRIFFITH (Cont'd)

attention that for the past two weeks you have not received your salaries, that you have faithfully carried on without complaint. This shows that your belief in this film is equal to mine. Without you and your loyalty it would have remained

(CUT TO SHOTS OF ACTORS MADE UP AS GRANT, LINCOLN, LEE, ETC., DURING THIS SPEECH)

an empty dream. I can promise you that you will be paid, I can promise you we will be finished in two more weeks. But these promises simply mean that I shall fulfill my obligation as an employer. I promise you more than that. I promise you immortality. We are creating a film that will not only make moving picture history, but will also take its place among the classics of all time. I thank you.

(FAINT SOUND OF CHEERS)

At my signal....

(HE HOLDS UP HIS HAND)

Charge!

(MUSIC COMES UP A COUNTERPOINT OF DIXIE AND THE BATTLE HYMN OF THE

REPUBLIC. FIRE BOMBS BEGIN TO EX-
PLODE. CRESCENDO OF SOUND AND FADE
ON GRIFFITH EXPRESSING PRIDE AND
SATISFACTION. FADE IN FILM CLIP OF
BATTLE SCENE. HOLD FOR FOOTAGE.
SUPERIMPOSE NEWSPAPER HEADLINES IN-
DICATING SUCCESS OF BIRTH OF A NATION.
FADE TO BLACK. FADE IN GRIFFITH'S
OFFICE. IT IS LATE AT NIGHT. HE IS
SITTING AT HIS DESK MAKING NOTES.
LILLIAN ENTERS WITH A BOTTLE OF WINE
AND SANDWICHES.)

LILLIAN

Mr. Griffith!

GRIFFITH (ABSENTLY)

What is it?

LILLIAN

You haven't had any supper.

GRIFFITH

Supper? I don't remember whether I did or not.

LILLIAN

That's just the trouble. You never do. And you've forgotten something else.

GRIFFITH

What?

LILLIAN

It's your birthday!

GRIFFITH

What day is it....Yes....I suppose it is.

LILLIAN (PUTTING DOWN FOOD)

I brought you a bottle of wine. I thought you might like to celebrate.

GRIFFITH

But I haven't finished....

LILLIAN

Don't you ever relax, Mr. Griffith? You're famous. You don't have to drive yourself. Why don't you take time to enjoy your success?

GRIFFITH (SMILES)

I guess I'm not made that way.

LILLIAN

No, you're always doing the work of three ordinary men.

GRIFFITH (DREAMILY)

There's something so marvellous about the films....so much to learn, such tremendous possibilities.

LILLIAN

And you've done tremendous things.

GRIFFITH

Do you think I'm ready to stop?

LILLIAN

Of course not....but.....

GRIFFITH

I'll tell you a secret. I'm planning a picture that will make the Birth of a Nation seem like a Biograph two reeler. I sometimes wonder if I am the only one who understands what the films really are. You know, Miss Gish, millions all over the world will one day laugh and weep at these unsubstantial shadows. Millions will thrill to our stories and millions will take their message to heart.

LILLIAN (SOBERLY)

Yes, it's almost frightening.

GRIFFITH

It is. What an enormous force for good.....if we use it wisely.

LILLIAN

But you, Mr. Griffith, you don't take time to eat, you scarcely sleep, your work is everything....

GRIFFITH

When a man has such a potential power in his hands. . . . does anything else matter?

LILLIAN

That, too, is a little frightening. I mean....If you should ever be deprived of it.....

GRIFFITH (THE OLD TROOPER)

"This is the state of man: today
he puts forth
The tender leaves of hope; to-
morrow blossoms
And bears his blushing honors thick
upon him...."

LILLIAN

"The third day comes a frost...."

GRIFFITH (LIGHTLY)

Well, my dear, at least we don't depend upon the favor of princes. With us it's the audience.

LILLIAN

But without a life of your own....

GRIFFITH (PROUDLY)

In the long run, the hour of ex-
citement, the pride of accomplish-
ment.....is worth any price.

LILLIAN

I suppose it is. I suppose we all feel that way.

GRIFFITH

You do, Miss Gish. That's why we've been able to work together.

(PAUSE)

And you must understand how much I value your friendship.

LILLIAN (SMILES)

If I am your friend, I shall expect you to take my advice. Eat your sandwiches, Mr. Griffith.

GRIFFITH

I'll eat them. But let's pour the wine.

(HE DIGS UP A COUPLE OF GLASSES)

If we are going to celebrate we must do it in style. And since this office isn't exactly elegant we must use....our imagination.

(HE HAS POURED THE WINE AND HANDS LILLIAN HER GLASS)

To the best actress in the movies.

LILLIAN

To the new picture!

(THEY DRINK)

GRIFFITH

No celebration is complete without music. Imagine yourself in a ballroom at Versaille, Miss Gish. The candelabra are lit. The courtiers in their silks and satins are lined up waiting for the king and queen to open the ball. We pan over the haughty powdered faces, we catch the glitter of diamonds. The ladies whisper behind their fans...

(AS HE TALKS, HE IS PUTTING A RECORD ON A GRAMOPHONE)

LILLIAN

Don't tell me we are going to dance a minuet!

GRIFFITH (LAUGHS)

No, we won't go that far. But will you do me the honor of dancing a foxtrot?

LILLIAN

I'd love to.

(THEY BEGIN TO DANCE)

GRIFFITH

Why you're as light as a feather.

LILLIAN

And you're a wonderful partner.

GRIFFITH

I really enjoy dancing. It relaxes me more than anything else.

LILLIAN

Why don't you do it more often?

GRIFFITH (STOPS DEAD)

I have it! That scene! Now I know what I shall do with it!

LILLIAN (IN HUMOROUS VEXATION)

Oh, Mr. Griffith, you're impossible!

(FADE OUT. OVER GISH'S VOICE CLIPS FROM EARLIER PARTS OF INTOLERANCE.)

GISH'S VOICE

So David Griffith began to make "Intolerance", never dreaming that it was to cost two million dollars. Even his backer failed him in this crisis. All the profits from "Birth of a Nation", his saving, his future earnings, whatever funds he could raise went into the making of this stupendous film. The very conception of this picture staggered the minds of those of us unable to see into his mind, a mind capable of envisioning tremendous scenes never even a part of written history.

(DISSOLVE TO OFFICE - PROJECTION ROOM. MERRIL IS STANDING BY GRIFFITH'S DESK. HE HAS JUST HANDED THE LATTER PAPERS)

MERRIL

These are bills for lumber alone. Are you sure you want to go ahead with this Babylonian set. It's your money, I know but....

GRIFFITH

I can't do without it.

MERRIL

But four blocks long....

GRIFFITH

Henry, haven't you realized by this time....

MERRIL

I know, I know. You're miles ahead of us all again, riding on a streak of lightning! But how on earth did you think it up?

GRIFFITH (RISES)

Babylon has always meant luxury and extravagance. I had a feeling of splendor....vast grandeur. When people see it on the screen, I want to convince them that this great city was the the ruler of the civilized world. I saw steps, flanked by lions, with space for

(AS HE TALKS, PROJECT STILL OF BABYLONIAN SET ON WALL OF OFFICE, SLOWLY REVEALED FROM BOTTOM TO TOP AS HE DESCRIBES SCENE. THEN CUT AS MERRIL BREAKS IN.)

thousands of people....I saw immense columns, statues, fifty feet high, vast archways painted with murals, colossal elephants....a feast day....a time of revelry.... an empire at the height of its

GRIFFITH (Cont'd)

glory but filled with the seeds of decay, ready to be overthrown...

MERRIL

And you carry all this in your mind as well as the story. And not one but four stories!

GRIFFITH

Ah, but four stories with a central theme. And we cut back and forth, interweaving them.

MERRIL

It's never been done before. There's a limit to what an audience can grasp.

GRIFFITH

This is the story of intolerance through the ages. Can you think of a greater message than man's inhumanity to man at a time like this when thousands are being sacrificed to the god of war in Europe.

MERRIL

Are you trying to say that man hasn't progressed in four thousand years?

GRIFFITH

Of course we've progressed. But

(MORE)

GRIFFITH (Cont'd)

in the darker corners of men's minds the seeds of intolerance still lurk. Intolerance destroyed Assyria's civilization; intolerance invented Salem witchcraft; intolerance is at the root of all censorship. Through the medium of the film, we can fight evil in human society more graphically than ever before.

MERRIL

If people understand what you're driving at, David. Remember you also have to convince the distributors. It's their money that will help us sell this picture.

GRIFFITH

When they see this on the screen it will speak for itself.

(CUT TO CLIP OF STORMING OF BABYLON. DISSOLVING INTO END OF PICTURE WITH ITS FRANTIC CLIMAX. UP ON OFFICE WITH LILLIAN, GRIFFITH, MERRIL, AND THE HEAD OF A DISTRIBUTOR CHAIN, ELWOOD CRAWFORD, A PRIM LITTLE MAN WHO LOOKS LIKE A SUNDAY SCHOOL SUPERINTENDENT.)

GRIFFITH

Well, Mr. Crawford, that's it. I don't think I've ever done anything better.

CRAWFORD (FLATLY)

It's very long.

GRIFFITH

I've cut it to thirteen reels.

MERRIL

Its length will furnish a good excuse for a slightly higher rate of admission when you show it in your theatres.

(SECRETARY ENTERS)

SECRETARY

Mr. Griffith, there's a lady from the United Mothers of America. She has a petition.

GRIFFITH

Tell her to leave the petition and I'll study it.

(SECRETARY EXITS)

GRIFFITH (TO CRAWFORD)

These women! This outfit thinks we show too much drinking in ancient Babylon.

CRAWFORD

Hm! I never touch a drop myself!

MERRIL (QUICKLY)

But you must admit there's nothing like controversy to stir up a little interest.

CRAWFORD (PRIMLY)

I'd rather not have bricks thrown at my theatres.

GRIFFITH

Well, Henry, we're wasting valuable time. Why don't you and Mr. Crawford discuss business?

(MERRIL LOOKS WORRIED)

CRAWFORD

As I understand it you want me to advance you fifty percent of the estimated profits.

GRIFFITH

And they're sure to be large. Why Birth of a Nation returned even ten times the original investment.

MERRIL

Actually this is to your advantage, Mr. Crawford. We plan to use the money to promote the pictures. This will help bring the public into your theatres.

CRAWFORD

I like pictures with dogs in them.

MERRIL

Yes, we all do. How about this advance....

CRAWFORD

How much do you gentlemen expect to get?

MERRIL

EXCUSE US JUST A MOMENT....David...

(HE TAKES HIM BY THE ARM AND MOVES OFF CAMERA)

CRAWFORD

(LEANS OVER AND SPEAKS TO LILLIAN IN A LOW VOICE)

Excuse it, Ma'am, but I want to ask a question. It was you rocking that cradle, wasn't it?

LILLIAN

Why, yes.

CRAWFORD

I assume it was your baby. Will you please tell me what it had to do with the rest of the picture?

LILLIAN

It was supposed to be symbolic.

CRAWFORD

I see.

(OBVIOUSLY HE DOESN'T)

LILLIAN

The hand of motherhood through the ages unites the generations of mankind.

CRAWFORD

Oh!

MERRIL (RETURNS)

Well, Mr. Crawford....

CRAWFORD (HUMORLESSLY)

I like pictures with dogs in them.

MERRIL

Someday we'll make one. Mr. Griffith thinks that on the basis of your fifty theatres, a hundred thousand dollars should be a fair amount.

CRAWFORD (STUNNED)

A hundred thousa....

(SECRETARY ENTERS)

SECRETARY

Mr. Griffith that professor is here. The one who is to present you with the Babylonian tablet.

GRIFFITH

Well, isn't the ceremony tomorrow?

SECRETARY

He wants to discuss the arrangements.

GRIFFITH

Ask him if he would mind waiting,

(MORE)

GRIFFITH (Cont'd)

I'm in conference.

(TO CRAWFORD)

He's the chairman of the archeological society of Southern California. They are to present me with a four thousand year old tablet. A receipt for grain deliveries to the temple in token of my accurate portrayal of Babylonian history.

CRAWFORD

That's where you should show this picture, in Babylon.

GRIFFITH

Why, what do you mean?

CRAWFORD

Who else is going to understand it? Everything going on at once. It made my head ache.

GRIFFITH

That proves my point. I knew we were wrong to cut this film.

(TO CRAWFORD)

Now, Mr. Crawford, I have the solution. We'll show the longer version in two parts on two consecutive evenings.

CRAWFORD

Two evenings! People go to the movies on Saturday night. How many Saturdays have you got in a week?

GRIFFITH

Mr. Crawford did you read the reviews in the New York papers?

CRAWFORD

I read a lot of stuff....

MERRIL

They called it Griffith's masterpiece.

CRAWFORD

Reviews! Masterpiece! That doesn't sell tickets in Sioux City! What about the financial report? Money talks!

MERRIL

Well, they don't mean much as yet. With proper publicity....

GRIFFITH

What about the financial reports? If this gentleman wants to see them, let's oblige him. Lawrence..... Lawrence....

(SECRETARY ENTERS)

Please get me the folder on our New York opening.

SECRETARY

Yes, sir.

(EXITS.....GRIFFITH CONTINUES TO TALK TO CRAWFORD)

GRIFFITH

You must realise, Mr. Crawford, that this film has a great message. It shows the forces of evil in conflict with man's aspirations all through history. It should inspire the audience, excite them, make them think....

(SECRETARY RE-ENTERS WITH FOLDER)

Thank you. Now here...

(HE STARES AT THE REPORT, SHOCKED. AFTER A LONG MOMENT)

Henry, I had no idea....

CRAWFORD (TRIUMPHANTLY)

Empty theatres! You see! I like pictures with dogs in them!

(SECRETARY ENTERS)

SECRETARY

Here's a cable,Mr. Griffith....

GRIFFITH

Not now....not now....

SECRETARY

But it's very important. It's from Lloyd George, the Prime Minister of England!

GRIFFITH

What?

(HE TAKES IT AND READS IT QUICKLY. LOOKS UP WITH AN AIR OF TRIUMPH)

GRIFFITH (Cont'd)

Miss Gish, how would you like to go to England?

LILLIAN

To England?

MERRILL

But what about Intolerance?

GRIFFITH

You and Mr. Crawford will have to work that out. This is a duty.... and an honor. The greatest challenge yet!

LILLIAN

I don't understand!

(GRIFFITH OFFERS HER HIS ARM)

GRIFFITH

Miss Gish, as soon as I answer this cable you and I will be employed by the British Government.

(FADE TO BLACK ON THEIR EXIT)

(FADE IN CLOSEUP OF MISS GISH AS SHE BEGINS TO SPEAK)

GISH

Mr. Griffith and I went to England to make movies as a part of the Allied war effort. Neither of us realized that this marked the end

(MORE)

GISH (Cont'd)

of an era. Although later on, Griffith made such excellent pictures as Broken Blossums, Orphans of the Storm, Isn't Life Wonderful? And also, in sound, Abraham Lincoln, he never surpassed his two epics, Birth of a Nation and Intolerance. The two Gishes, my sister and I (?), Mary Pickford, Donald Crisp, Wally Reid, Lionel Barrymore, Richard Barthelmess, Eric Von Stroheim,

(DISSOLVE TO FILM CLIPS OF THESE STARS. IF NO CLIPS AVAILABLE, USE STILLS)

the names of those he raised to stardom read like an honor role. Mack Sennet, the father of film comedy learned his trade at Griffith's side. Thanks to David Griffith in less than ten years, the film

(DISSOLVE TO MORE FOOTAGE FROM IN-TOLERANCE TO END OF SPEECH)

grew from the one reel peep show to the thirteen reel spectacle of Intolerance. Directors in France and Russia became his disciples.

(MORE)

GISH (Cont'd)

His story is the story of the birth and growth to maturity of a new art. This is what David Griffith did for the film industry. Now what did the film industry do for David Griffith?

(FADE OUT)

END OF ACT II

"THE BIRTH OF THE MOVIES"

ACT III

(WE COME UP ON GRIFFITH IN A SWANK OFFICE IN A BIG MOTION PICTURE COMPANY. (CAN BE PROJECTED). HIS DESK IS BARE OF EVERYTHING EXCEPT A TELEPHONE. SINCE THE LAST SCENE GRIFFITH SHOULD HAVE AGED ABOUT TEN OR FIFTEEN YEARS.)

GISH'S VOICE

In later years it was strange for those of us who knew the independent Griffith in his prime to walk into his office and find him working for a large company, a man with a title that carried little responsibility.

(DOOR OPENS AND BITZER ENTERS)

BITZER

Good morning, Mr. Griffith. I thought I'd drop in and say hello.

GRIFFITH

Aren't you supposed to be on location, Billy?

BITZER

The way it's set up now, I've got four assistants. These young artists think they know it all. They're

(MORE)

BITZER (Cont'd)

always telling me.

(LOOKS AT GRIFFITH AND LAUGHS)

It was different with you in the old days. You had something to say.

GRIFFITH

I don't seem to have much chance to say it any more.

BITZER

Don't worry. You and I will be doing big things, yet. Didn't I hear a rumor around the commissary you had a project on the fire? You're going to make me head camera-man, aren't you?

GRIFFITH

You know I will, Billy. Big, of course it's big. It could be the finest thing I've ever done.

BITZER

Well, when do we start?

GRIFFITH

Whenever the brains decide. There was a time when you only had one or two small minds to beat down. Now they come in regiments. No one has the courage to make a de-cision.

BITZER

Well, they say costs have risen....

GRIFFITH

Costs! Of course, I spent money, spend it like water! I spend twenty-five million in my time, but it brought in seventy-five. Why can't they see that? Here I sit waiting for a call from Burton ....a shirt salesman when I was making my best pictures!

BITZER

Let's go out and raise the money ourselves. The way we did in the old days.

GRIFFITH

It takes gamblers and there aren't too many around any more.

BITZER

Don't you worry. We'll do it yet. We're a team, Mr. Griffith. You can't break up a winning team.

GRIFFITH

You're right. I've listened to too many excuses. I'm going to get some action now.

(REACHES FOR THE PHONE)

GRIFFITH (Cont'd)

Goodbye, Billy. Let's hope it won't be long.

(BILLY NODS AND EXITS)

Hello, hello. Let me have John Burton's office, please. Hello, Miss Regis. This is Mr. Griffith.

GIRL'S VOICE

Yes, Mr. Griffith.

GRIFFITH

Let me speak to John Burton, please.

GIRL'S VOICE

He's in conference, Mr. Griffith.

GRIFFITH

He can't be in conference for three days!

GIRL'S VOICE

I'll check him, Mr. Griffith.

BURTON'S VOICE

Yes, David? Sorry to keep you waiting, old man. Keeping busy?

GRIFFITH

You know what I've been doing. I've done nothing but wait for three weeks. You must have reached a decision by now.

BURTON

Well, you see, the trouble is this

(MORE)

BURTON (Cont'd)

Faust property is a foreign story. Our polls tell us they're not buying foreign locales this year. If you could set the story in a small American town....and if we could use Mona Leclaire for the girl.... she's terrific box office....

GRIFFITH

That ninny! She's never acted outside of a bathing suit!

BURTON'S VOICE

Now look here, old man, you can't preach to the customers any more. You've got to entertain them. A little sex appeal....a little glamorous sophistication.....

GRIFFITH

In other words the answer is no?

BURTON'S VOICE

No, just a moment! Don't forget your last picture lost money! You're not in a position to get sore. Give me a couple of weeks and maybe I can swing this. It takes selling .....

GRIFFITH

You're not dealing in shirts, Mr. Burton!

(SLAMS DOWN THE RECEIVER ANGRILY.)

(FADE OUT THEN FADE IN QUICKLY, GRIFFITH AGAIN ON PHONE)

GRIFFITH

What do you mean my account's over-drawn?

MAN'S VOICE

Sorry, Mr. Griffith. We mailed you a letter.

(HE SLAMS DOWN RECEIVER.)

(FADE OUT THEN FADE IN AGAIN. HE IS AGAIN ON PHONE)

GRIFFITH

But Henry, you said you were sure you could raise the money....this will be the greatest one we ever made....

MERRIL'S VOICE

David, I know, I told you money's tight just now. Give me a couple of weeks....

(GRIFFITH HANGS UP AND SITS DOWN DE-JECTED)

MONTAGE OF VOICES

A couple of weeks.....Sorry.....

box office.....they won't buy it....

old fashioned.....not this year....

no....no....sorry.....

(FADE, AS GRIFFITH SITS DEFEATED TO BLACK) (COME UP ON FRAMED 8X10 OF D. W. G. ON TOWER DIRECTORY "BIRTH" TOSSED CARELESSLY ON A FILE OF SCRIPTS IN A CORNER OF THE HOTEL ROOM WHERE GRIFFITH LIVES. THIS ROOM CAN ALSO BE PROJECTED)

GISH'S VOICE (TAPED)

And finally, David Griffith lived alone in a small room in an obscure Hollywood hotel, cut off from the work he loved. To console him he had only the echoes of past glory, ignored by an industry which would no longer find a place for him.

(CLACK OF TYPEWRITER COMES UP IN BACKGROUND)

But he still dreamed of the plays that would be produced and the pictures he would make. His old friends would still drop in for a chat;but one night I came with a special project in mind....

(PULL BACK TO SHOW GRIFFITH IN HIS DRESSING GOWN AT THE TYPEWRITER. RAPID KNOCK ON DOOR)

GRIFFITH

Come in.

(THE REAL MISS GISH ENTERS)

GRIFFITH (Cont'd)

Lillian, my dear. How nice to see you.

GISH

David, I have the most exciting idea. I couldn't wait to get over here.

GRIFFITH

You certainly seem out of breath. Sit down! Sit down!

GISH (SITS)

Wait till you hear. I ran into Mary Pickford the other day and we were talking....You know, about how much you did for the pictures...

GRIFFITH

And I suppose you discussed the fact that I have not set foot in a studio for almost fifteen years.

GISH

But that's why I've come to see you. We think it's terribly wrong.

GRIFFITH

You mean they're hiring extras at Metro?

GISH

Now David, you're going to feel very

(MORE)

GISH (Cont'd)
different when you hear what I have to say. It's about a picture ....don't stop me until I finish. This will be a picture about you. About all of us but based on your story.

GRIFFITH
Who would be interested in my story? They say I'm old fashioned.

GISH
Nonsense! Can't you just see it, David? We can tell the whole story of the movies, beginning with the Biograph days. It's a panorama of history....the kind you used to talk about. But this time you're the man who made the history.

GRIFFITH
(RISES, MILDLY INTERESTED)
It could be interesting, I suppose. But who would make it? They won't let me do the other things I suggested.

GISH
David, have you been to the movies lately?

GRIFFITH (PROUDLY)
You know I never look at anyone's pictures except my own.

GISH

They've changed, David. Stories are not so black and white as they used to be,...

GRIFFITH

So they tell me.

GISH

But David, your own story belongs to the future.

GRIFFITH

Lillian, it's a bitter thing to feel that no one has faith in you...That all the old triumphs were meaningless.

GISH

You and I know they weren't. Remember what you once said. "The pride of accomplishment is worth any price."

GRIFFITH

I was younger then.

GISH

You haven't changed.

GRIFFITH

I wouldn't feel it so deeply if they were making better films, but I say twenty years of work has been disregarded. They want cheap, shoddy formulas, there's no passion, no

(MORE)

GRIFFITH (Cont'd)
conviction in the stuff they turn out now.

GISH
And I say you're as great a director as you ever were. What finer theme could you have than your own story?

GRIFFITH
You mean I would direct it?

GISH
But that's the whole point of my idea.

GRIFFITH
Direct my own story? Why that could be immense!

GISH
Couldn't it?

GRIFFITH
We'd recreate the old Biograph studio....we'd show them how the Birth of a Nation was made....get clips from the films....recapture the excitement, the sense of adventure....

GISH
I've already made a beginning. I've hired a script writer.

GRIFFITH

I've never needed a script. Least of all for this. It's all in my mind, Lillian...I've had all these years to remember....every shining moment....the loyalties, the disappointments, the struggles, the flush of victory when the idea came into being and we knew it was good! Lillian, you make me young again! I think you're divinely inspired!

GISH

Now you talk like the man I've always believed in! Let yourself go, David! Plan it! Dream it! I'll get something on paper to show producers.

GRIFFITH

You always brought me luck, my dear, and you always will! I'll start today.

(SHE GRIPS HIS HAND AND SILENTLY EXITS. HE LOOKS AT THE PAPER IN THE TYPEWRITER AND SUDDENLY TEARS IT OUT. HE LOOKS AROUND, SEES THE PICTURE OF HIMSELF, PICKS IT UP, SETS IT ON HIS DESK. WE FADE TO BLACK AS HE CONTEM PLATES IT PROUDLY.)

(COME UP ON SAME SWANK OFFICE THAT GRIFFITH WAS OCCUPYING IN THE FIRST SCENE. JOHN BURTON, A PRETENTIOUS, ELEGANTLY DRESSED PRODUCER IS SITTING AT THE DESK. HE IS HOLDING A SCRIPT RATHER CARELESSLY. HE TOSSES IT ON THE DESK. THEN HE PICKS UP TWO WATER COLORS AND HOLDS THEM SIDE BY SIDE. PULL BACK TO REVEAL GISH SITTING BY THE DESK)

GISH

I'll be frank with you, John. You're the seventh person I've talked to. Not because you're my last chance, but because I was sure I could count on you.

BURTON

GLAD TO see you any time, Lillian. You know more about pictures than all of us put together. And still beautiful, too!

(HE LOOKS AT HER WITH EXAGGERATED ADMIRATION)

GISH

Thank you, John. And about this script....

BURTON

That's the trouble with you. Always

(MORE)

BURTON (Cont'd)

thinking about making movies. If I did that what would happen to my golf game?

(EXPECTS A LAUGH)

GISH

Your game might suffer, but your audiences wouldn't.

BURTON (LAUGHS)

That's a wonderful line. Where are my writers?

GISH

Let's talk about writers. I think the one I hired did an excellent job.

BURTON

We'll get to that later. Now I want your advice.

(PICKS UP THE WATER COLORS)

I can't make up my mind between these two water colors. The Utrillo would look nice in my wife's room. But if I pick the Grant Wood, that's for my den. The yellow is a perfect match for the drapes.

GISH (QUIETLY)

Please, John.

BURTON

(SEEING HE CAN'T STALL ANY MORE, LOOKS GLASSY-EYED. HE DROPS THE WATER COLORS. STANDS UP)

BURTON (Cont'd)

Lillian, what's wrong with you? Are you living in the past? Do you actually expect us to make a picture about David Griffith?

GISH

Why not?

BURTON

Well....well, in the first place, nobody makes pictures about men who are still alive.

GISH

They're making one about Sergeant York, aren't they?

BURTON

Well, he's a war hero and we're at war.

GISH

And David Griffith is the hero of the films and you're making films.

BURTON (SITS ON DESK)

Confidentially, I know how you feel. You worked with Griffith, made some of your best pictures with him. But that was years ago. Somewhere along the line the old man lost his touch. Now if one of our own people .....I'm not promising anything....

BURTON (Cont'd)

if one of my own men handled the directing job....

GISH

I wouldn't consider it. I won't even mention it to David. It's insulting.

BURTON

Lillian, you're carried away by your memories. He's passe, he's old hat. You've sold yourself a bill of goods. Just think back. I was here....shortly after Griffith got to Hollywood. We all influenced each other. I'm sure Griffith borrowed from me. All right, he made the Birth of a Nation; he made Intolerance; but we were all thinking in terms of bigger pictures. If he hadn't made them, perhaps I'd have made them. When you come down to it, I had as much to do with the development of the film as Griffith did.

GISH (RISING)

You....you! You and people like you fought him every inch of the way; he had to battle with you for

(MORE)

GISH (Cont'd)

pennies, nickels, dollars. You sneered at him until the box office returns were in....

BURTON

Now, just a minute...

GISH

Don't just a minute me! Look at you, sitting there in David Griffith's chair! In a few short years, the man who created the film has been forgotten or remembered only by his old friends....

BURTON

Now Lillian, aren't you being harsh?

GISH

Harsh? Not half as harsh as you deserve! Utrillos....Grant Wood! Your golf game! Griffith had time for only one art, the art he invented! His drive, his genius...

BURTON (FEEBLY)

But...

GISH (SWEEPS ON)

He made possible your swimming pools, your mansions in Beverly Hills, your week-ends at Las Vegas, all this glitter and brilliance without a

GISH (Cont'd)

heart! Mark my words, John Burton,
when you are dead and forgotten,
Griffith's name will stand in
letters so high and so bright
that even down where you are,
you'll be able to look up and see
them! Utrillos...G.ant Wood!

(SHE SWEEPS THE PICTURES OFF THE DESK, AND SWEEPS OUT. CAMERA MOVES IN FOR CLOSEUP OF BURTON WHO DIVES FOR HIS WATER COLORS AND TENDERLY DUSTS THEM OFF.)

(FADE TO BLACK)

(COME UP ON FAST MONTAGE, AIRVIEWS OF THE GREAT HOLLYWOOD STUDIOS. (FILM CLIP)....DISSOLVE TO FOOTAGE OF GLITTERING HOLLYWOOD PREMIERE. CUT TO GRIFFITH AND THREE SPECTATORS, MAN AND WIFE AND ANOTHER MAN, STANDING BEHIND POLICE LINE. GRIFFITH, HIS FACE INSCRUTABLE, IS STARING AT THE SPECTACLE.)

WOMAN

There's Lana and her husband.
Isn't she beautiful?

HUSBAND

Here comes Gary Cooper!

WOMAN

How thrilling this is! Real celebrities!

(GRIFFITH LOOKS AT THEM. HE SLOWLY BACKS AWAY)

HUSBAND

Hey, who was that? He looked sort of familiar.

WOMAN

I don't know.

(HUSBAND LEANS TOWARD OTHER SPECTATOR)

HUSBAND

Say, do you know who that was?

MAN (SHRUGS)

Who knows? Probably some old character actor. Hollywood's lousy with them.

(CLOSEUP ON GRIFFITH AS HE MOVES BACK INTO THE DARKNESS)

GISH'S VOICE (UNDER)

In the words of my old friend Lionel Barrymore, "It is an abiding mystery and a scandal to me that an ungrateful industry has not raised a statue to him ninety feet tall at the intersection of Hollywood

GISH'S VOICE (Cont'd)
Boulevard and Vine Street. This statue should be of solid gold."

(FADE TO BLACK AND UP ON EPILOGUE, MISS GISH AND FRED COE ARE STANDING IN FRONT OF ONE OF THE SETS)

COE
Thank you, Miss Gish. You were wonderful!

GISH
No, thank you, Mr. Coe. I want to thank you and the television industry for paying this long delayed tribute to the great pioneer of the film.

COE
Well, you've seen our cameras, the way we use the closeup, the fade out, the way we pan over a scene. Television, the newest art, also owes a great debt to Mr. Griffith.

GISH
And therefore, it is only proper and fitting that television, which is, at this very moment, exploring new forms, should tell the story of David Wark Griffith.

THE END

Fig. 5-1
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The New York Journal-American
[illegible], April 8, 1951

Radio and TV

TV Playhouse Sends Hollywood Comic Valentine

By JACK O'BRIAN

O'BRIAN'S URGENT: Channel 4's show-biz citizens have convinced Danny Thomas to quit preaching and concentrate on comic entertainment. The result: His best show to date last Wednesday.

Philco Playhouse's Birth of the Movies, a little TV valentine to D. W. Griffith, was a powerful piece of television documentary drama but it also heaved a nasty set of accusations at the movie industry.

Sophie Tucker accused Ed Wynn of being older than she. Ed's answer: Why, Sophie, I was late for school today!"

Josephine Baker was offered $13,500 for a one-shot appearance on the Arthur Murray Show, of all places. And hurried it down, of all things, couldn't dance.

Margaret Whiting has done wonders recording some of the obscure show tunes such as Richard Rodgers' "Little Girl Blue," and all us musical comedy buffs owe the wonderful Maggie a vote of nostalgic praise.

An actor in Lindy's went up to a Berle-hating comedian and commented: "Milton looks wonderful—why don't you send him a get-sick card?"

* * *

Happy-streer Jack Smith vocalizes as if someone is tickling him constantly with a feather.

We keep going to the movies because it keeps us 10 years ahead of the ones on TV.

If Channel 4 is angry, as the aforesaid Philco Playhouse indicated Sunday evening, at the movies' treatment of its early genius D. W. Griffith, let someone look around its own executive floor. A similarly showwise Channel 4 genius has been elbowed into comparatively grubby administrative chores to make room for men who proved they could get along with the George Washington Hills.

Having won an Oscar and possessed of other clear indications that no one can stop her from competing with Fort Knox, we feel it won't be hurting the young lady's career much to say Mercedes McCambridge as an actress is not exactly our dish of TV.

Jerry Lester quitting "Broadway Open House" for an early evening opus, leaving Dagmar and a new comic to take over the 11-to-witching hour?

If Jimmy Durante isn't chosen "Best TV Entertainer" in the imminent [illegible] Awards, then our private Private-Eye had better have his stool pigeons take a loyalty oath.

"Red" Barber is better than ever.

For a gal who was criticized in quite a few corners when she was appointed to the Federal Communications Commission, Frieda Hennock now is making welcome sense and is adding a great deal of cheerful dignity to that bureau.

Marlene Dietrich used to be our favorite glamor grandmom, but after seeing Joan Bennett on TV, wow-wee!

* * *

Brevity may be the soul of wit.